SCREEN RADIO MUSIC STAGE

VARIETY

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TELEVISION AS SHOW BIZ 'HERO'

'BIG MONEY' DUE FOR SKID AT MIAMI

Miami Beach, March 2.

The "end" of Miami Beach as a winter playground for the big money elements is the topic of inside talk being heard in Florida and elsewhere. The current cleanup of the gambling and mobster element is the opening gun in a campaign that will eventually transform the luxurious Beach into a pop-priced resort town, according to this new reasoning.

Once the entire area, including the neighboring Broward county, closes down on gambling, the town may no longer entice the heavy money that filters in from New York, Chicago, Detroit and elsewhere. If this comes to pass, the plush hotels in the area could well be without a healthy source of income and thus ready for control by bankers. It is figured that when and if the financial houses took over the majority of the hotels, the Beach would become a winter edition of the Rockaways, Coney Island or Atlantic City, it's predicted.

These arguments are supported by the fact that bank mortgages on the Miami Beach hotels run into the millions. Many of the inns were built at a cost of upwards of $10,000 a

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Exhibs' Palm Springs Hotel Splurges Spark Land Boom in Oasis

Palm Springs, March 2.

This California desert oasis seems to be pyramiding its land boom in inverse ratio to other commodities. Picture theatre owners seem to be the dominant sparkplugs in furthering development. Newest hotel, the Palm Springs Biltmore, on the Indio road outside of town, is a 52-suite hostelry just built by Samuel H. Levin, San Francisco theatre owner.

Another Frisco exhibitor, Joe Blumenfeld, already has an extraordinary success in the Wonder Palms, with its 43 rooms, which will be augmented by 20 more next season. Just opened, and managed by Mrs. McGee, long at King Charney's (now Horace Heidt's) Lone Palm hotel, the Wonder Palm is a signal success, getting a strong show biz following.

The third big spot, with show biz background, is the swank La Quinta, some 20 miles from here, which John Balaban and a Chicago syndicate are utilizing as a sparkplug for a realty development. William Walsh, ex-Las Vegas hotel man, manages La Quinta but, unlike the more direct supervision of the Heidt, Levin, Blumenfeld and Charlie Farrell (Racquet Club) operations, Balaban's is more an absentee landlord proposition. It enjoyed a boom during the war years.

Farrell, former Fox Film star, has the top spot here. It's owned and jointly operated by him and his

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15 of 39 B'way Cinemas Now Play Foreign Pix

With 13 theatres out of some 39 houses in the Broadway area already regularly playing foreign films, Brandt circuit is switching its W. 42nd St. Pix, a 900-seater, from oldies to arties in the near future. Teeoff reportedly will be the Mayer-Burstyn import, "Paisan," written and directed by Roberto Rossellini of "Open City" fame.

Current foreign total can be upped to 15 if the Park Avenue and Winter Garden theatres are included. Houses respectively are playing the British-mades, "Holiday Camp" and "Jassy." Other recent converts to foreign pix besides the Pix are Arthur Mayer's Rialto which dropped a B first run policy, while the Sutton, on E. 57th St., hopped on the foreign bandwagon with the British pic, "I Know Where I'm Going."

Jukebox Chains Eye Small Labels For Disk Cut-Ins

Jukebox operators are going the way of the grocery business. It is an established practice in the latter field that after a retailer has established a small chain of his own in an area he tries to get from smaller food processors the exclusive distribution rights for their products for that territory. The jukeboxers are now prevailing upon small record manufacturers to let them become distributors.

The machine ops offer what the smaller label people admit is a pretty cogent argument. Say there are 200 box placements in his favor. The operator in that particular area has no one to account to, but to himself, in servicing a machine with records. He can, if he elects, insert the product of lesser known companies instead of that of the major labels. And if he builds these minor labels into hits, the op feels that he's entitled to the added reward of hav-

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USES STAGE TECHNIQUE TO SET WALLACE RALLY

Minneapolis, March 2.

At the Henry Wallace campaign meeting here it was revealed that "showmanship" is being employed for all of the presidential candidates' rallies to give them glamour and entertainment value. Theodora Peck, erstwhile stage and radio director and actress, has been employed as "stage director" and says her job is "glamour and entertainment."

Miss Peck, who admits to "knowing a lot" about stage lighting, disclosed that "stage production methods" will be utilized for the Wallace meetings, with effective lighting of the speakers and hall one of the principal aims.

Attracting a capacity crowd at the armory here, the Wallace rally was highlighted by talks by Canada Lee, Negro stage and screen actor, and

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SEEN 'RESCUING' ALL AMUSEMENTS

Television, the infant prodigy of show business, may prove just what the doctor ordered for the ailing entertainment world.

With most phases of show biz currently stalled in poor business doldrums, television — offshoot of them all — is the only one now showing any signs of progressive activity. Situation has led some to believe that video will steamroller ahead at the expense of the others, but most key execs of allied fields have become convinced that the new medium will eventually boom them all to new top-profit conditions.

Radio, most closely allied to tele, has continued to show neat profits each year. With constant criticism raised against radio for its failure to develop new stars or new programming formats, however, there's no question about its being in a static condition. Top network and ad agency personnel, consequently, are hopefully eyeing tele as the prescription that can remedy the situation.

NBC exec veepee Frank E. Mullen, while indicating that the web may eventually merge its radio and tele

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Raps H'wood Fear Of Tele As 'Silly'

By JACK HELLMAN

Hollywood, March 2.

"If the picture people are smart they'll give us all the film we need."

It was Frank Mullen doing the talking and he was more than a little put out with Hollywood's attitude toward television, being the chief spokesman for NBC's video operation, which he commands as executive veepee.

"I think they're being downright silly in their fear of television's inroads on the box office," he allowed, "and their refusal to go along in these early stages is more than a little annoying. If they'll only look at the potential audience to be created by the new sight medium they'll wise up to the fact that television can be their greatest medium to stimulate attendance. Only one in 20 now go to picture shows and video can make addicts of the other 19.

"We're not trying to needle the

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Tops of the Tops

Retail Disk Seller
"Four Leaf Clover"

Retail Sheet Music Seller
"Now Is The Hour"

"Most Requested" Disk
"Four Leaf Clover"

Seller on Coin Machines
"Now Is The Hour"

British Best Seller
"Near You"

Axis Re-Education Pic Plan Gets Army Exit

The ambitious film program of the U. S. War Dept. which was to be a prime tool in the education of Germany, Japan and other occupied territories, has petered out because of a crippling Governmental regulation in the Army's book of rules, it's been learned. Congress appropriated $3,000,000 for use in film production by the Army's Civil Affairs Division. Of that sum, $2,500,000 has been returned to the War Dept. unused and intact.

Regulation which has hampered the program compels the Army to let out the film work on bid alone, with the lowest offer getting the job. Brig. Gen. Robert K. McClure, head of the film division, it's understood, is opposed to that inefficient form of operation since it fails to guarantee the right kind of output. He's therefore refused to let out much of the work.

Video Teaches Kids Balked By School Walkout

Minneapolis, March 2.

KSTP will televise classes for Minneapolis public school pupils locked out as a result of the teachers' strike. Approximately 50 television receivers are being placed in settlement houses, churches and libraries throughout the city.

Groups of P.T.A., Church, University of Minnesota, Boy Scout, Y.W.C.A. and Y.M.C.A. representatives have planned the program, which includes morning and afternoon film sessions, demonstrations and entertainment for children.

Two KSTP television sight-and-sound transmitters are being set up on rooftop locations in downtown Minneapolis.

Teachers' strike here is proving break for theatres' teen-age and juvenile attendance, having jumped 75% since pedagogues' walkout.

With all grade and high school classrooms closed as strike's result, many youngsters apparently are spending spare time at pix and getting their present "education" from screen.

PIX UNREPPED AT D.C. CENSOR MEET

Washington, March 2.

It appeared today (2) that the film industry might, in effect, be excluded from Secretary of Defense James Forrestal's first meeting on the voluntary peacetime censorship plan here tomorrow (Wed.).

Eric Johnston, Motion Picture Assn. of America prexy, was invited to the get-together of media men, but is in England. MPAA offered to send a stand-in, but it's said that the suggestion met with lukewarm reception at the Forrestal office. As a result, some question existed today whether any film rep would

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JOLSON UPSETS SKEPTICS WITH LUX AIRER

In face of some opinion that Al Jolson might fade out before the radio season was half over, the vet showman has just written the peak chapter in his spectacular "comeback" saga with the latest Hoopers ringing up a 30.5 rating for his CBS "Lux Radio Theatre" dramatization of the "Jolson Story" pic. This was the guester he did last Monday (23).

That's the top rating of the 1947-'48 season for any broadcast, with the single exception of the Louis-Walcott fight. The previous week's Lux trailer (when the CBS dramatic show was riding the No. 1 Hooperating crest) was figured no mean factor in establishing the year's record audience pull.

Fact that Jolson's own Thursday night show (Kraft) is consistently batting in the top rating league is further clincher of the continued potency of Jolson at the boxoffice in the radio-pic-disk media.

The Lux Hooperating is the highest it's ever had since 1942 and is currently in the leadoff spot on the Hooper, Nielsen and new Gallup ratings. That's unprecedented in the "counting noses" sweepstakes.

Jolson, incidentally, is scheduled to do a few shows out of New York in the spring.

Italians Frankly Want U. S. Newsreel Clips To Help Fight Commie Wave

Washington, March 2.

Italy, considered by political commentators and Government officials as the next crucial battleground in Europe's struggle of Communists vs. democratic forces, looks like the first country to call on American film companies for their direct aid in the fight. To combat the extreme left, these non-totalitarian elements in Italy want a liberal dosage of U. S. newsreel clips woven into Italian reels.

A. Pallavicinni, Pathe correspondent in Italy and distrib of Italian newsreels, has been sent here as an emissary for that country. He's already made a pitch with the U. S. State Dept. to build up completer coverage of American events for inclusion in Italian newsreels. Pallavicinni is also seeking cooperation of major companies which would take the shape of turning over to him clips of important events.

Italian emissary, in turn, would forward these clips to Italy, where they'd be immediately distributed via regular reels. His argument is that the Communists are making political capital out of distortions of American occurrences and pattern of living. Hence, it's of utmost importance that a fair picturization of these events reach the widest possible Italian audience.

State Dept., With Part of 'Voice' Budget O.K.'d, Asks Senate For Full $34,378,000

Washington, March 2.

Although the House Appropriations Committee gave them a sharp increase last Friday, (27), members of the State Department's Office of Information and Educational Activities are turning to the Senate, hopeful that they will get more.

State Department had asked $34,378,000 for its "Voice of America" and allied functions. The House committee recommended $28,000,000. The State people claimed that they stripped their budget to the bone. The program was developed to meet the demands placed upon them by passage of the Smith-Mundt bill which calls for an all-out information offensive to meet the Russian word-barrage in Europe.

Included in the deal, State had asked $2,621,000 for motion pictures, plus $8,657,250 for radio operations, and $4,400,000 to construct new radio relay stations in Europe and North Africa to give the "Voice of America" a more powerful tone.

Number of other points were developed in the House hearings which were made public on Friday: Although Congress had directed the "Voice" program to operate on a little under $11,000,000 during the current fiscal year, it has run into the red and is seeking a deficiency appropriation of $4,795,500 to keep it going until June 30.

In accordance with the Congressional plan to use private industry as much as possible, the State Department expects to spend about $11,000,000 of its money among the media—films, radio and publications—for this purpose.

Biggest beneficiary of this use of private industry will be Columbia and National Broadcasting. The webs have each been receiving about $750,000 apiece a year for the use of their overseas radio facilities and programming assistance. Presumably they will get more under the greatly expanded program. Walter Lemmon, of Wideworld Broadcasting Foundation, appeared before the committee to complain that he was not getting a chance to participate in the "Voice of America" and that it looked like a monopoly for CBS and NBC. William T. Stone, director of OIE, said Lemmon had been receiving about $160,000 a year for part-time rental of his facilities but that no agreement could be reached on programming because Lemmon would not give a formal estimate or outline his plans.

Writers, Composers Would Benefit By Proposed Tax Laws

Washington, March 2.

Two proposed amendments to the income tax laws, giving authors and composers a special beneficial tax status were introduced in the House last week by Rep. Hugh D. Scott, Jr. (R., Pa.).

The first would permit writers who sell a story to Hollywood to pay only the 25% longterm capital gains tax, rather than pay the generally much higher income tax rate on that kind of deal.

Under the other bill, authors, dramatists and composers would have had to pay more than 30% income tax on such original works. The argument is that writers and composers deal in an equally uncertain commodity and should benefit by the same kind of special treatment.

Jane Froman to Wed Pilot Who Saved Her Life

Jane Froman, singer on the Sunday night CBS Coca-Cola show, left Monday (1) for Florida, where she will be married to John Curtis Burn, co-pilot of the Lisbon Clipper which crashed in 1943 in the Tagus river, Portugal. Burn is credited with saving Miss Froman's life during the crash, when he kept her head above water until help arrived. rived.

Miss Froman last week divorced Don Ross, former radio singer, whom she married in 1933. Wedding to Burn is scheduled for Coral Gables, Friday (5).

She'll be off the coke show for two weeks, and is slated to return March 28. Later, Miss Froman expects to enter the hospital for another operation, which may enable her to discard her crutches.

Typed

After the dress rehearsal of "Oklahoma!" on the stage of the St. James in New York, I had just dismissed the company and was about to go home, when an elderly, benign-looking man stepped on the stage from the wings and asked: "Do you recognize me, Mr. Mamoulian?" I said, that the face looked familiar, but that I couldn't place him exactly. The man said, "I acted in the first picture you ever directed, 'Applause' with Helen Morgan... Yes, sir, you started me on my acting career!" "How nice," I said, "What part did you play in 'Applause'?" "I played the part of a doorman," he replied. "Aha," I said, "and what are you doing now?" "I am a stage doorman here at the St. James," he said.

Then, after a short pause, with a whimsical smile, he added: "That's funny, 14 years ago I played a doorman, now I am one!"

—*Rouben Mamoulian.*

Adult Symph Orch Used as 'Toy' By 8-Year-Old Maestro

The Italian moppet batoner, eight-year-old Ferruccio Burco, was an audience click Saturday afternoon (28), when he conducted a special 80-piece symph orchestra at Carnegie Hall, N. Y. He is believed to be the youngest person ever to direct a symphony concert in the U. S. The 3,000-seat house was packed for the performance.

The concert was in the nature of a stunt, as the kid's manager, Benjamin Bonito, had engaged a solid symph outfit for the occasion. It included most of the musicians of the N. Y. Philharmonic-Symph, who can play practically any standard concert piece with or without a conductor. The program was virtually the same as young Burco batoned recently in Rome, including the Overture to Bellini's "Norma," the "William Tell" Overture, Beethoven's First Symphony, the Prelude to "Die Meistersinger" and the Prelude to "La Forza del Destino." He conducted all but the last without a score.

The audience gave the urchin an ovation after every selection, and a femme enthusiast in the front row arose at one point and made a speech, then kissed the youngster's hand. All of which he took in stride, even when his unrestrained admirer was given the heave-ho.

Most of the New York dailies covered the concert as a news event, without attempting to review it formally. The second-stringers generally noted young Burco's vigorous style and his showmanship.

HEARST MAY ATTEND DINNER FOR LOLLY

Los Angeles, March 2.

Although recently ill, William Randolph Hearst will try to attend a testimonial dinner Thursday (4) at the Cocoanut Grove, Hotel Ambassador, for Louella O. Parsons. Shindig will cost some $50,000, cost to be borne by the Hearst organization. Publishers and managing editors of all Hearst papers will attend.

Guest list is between 800-1,000, with about 1,000 others, including some show biz bigwigs, turned down because of inability to handle the crowd.

50% Light Cut Would K.O. Nite Baseball on Coast

Los Angeles, March 2.

Coast League baseball clubowners are in a tizzy over Governor Warren's suggestion for a 50% cut in night lighting as a means of conserving electric power.

Measure would affect film houses slightly, causing them to douse their marquee lighting, which they did during the war without appreciable loss of trade. It would be different in the ball parks, where the lighting is thrown directly on the playing field. A 50% reduction would force the clubs to return to daylight baseball.

298th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1948"

El Capitan Theatre, Hollywood, Cal.

National Release — "BILL AND COO"

Easter Week

Released through Republic Pictures

Plenty of Showmanship With That New Look; From Shuberts to TV

By LUCETTE CARON

Paris, Feb. 26.

Paris "Couture" houses have every reason to be optimistic: American buyers have returned home, leaving behind millions of francs. According to a survey, the sales more than doubled last season's. They have never been higher since pre-war days. This was due, not only to the devaluation of the franc, but also to the great variety of styles, each house having interpreted the new silhouette in its own way, giving it a great interest from a commercial point of view. This variety of styles combined with a distinctive "Paris Look" pleased the buyers.

Never before have Fashion Shows had a greater buildup in the Paris press: everyday last week, between dramatic headlines about the latest political troubles in Europe, or internal financial difficulties, smiling models made the front page (the Paris press completely disregarding a rule that no fashion picture was to be published before April 1).

Starting this week, the public is permitted to see the collections providing they have an invitation and are willing to fight their way in. There are always far more invitations than seats or space, but smart Parisiennes enjoy it all the more.

U. S. Ambassador Jefferson Caffery accompanied his wife to one of the Christian Dior shows, but British Ambassador Sir Oliver Harvey let his wife go alone. Gabriel Pascal and his wife came together. Model Do Evedon, wife of Harper's Bazaar fashion photographer, and who is under contract with David Selznick, was brought over here especially by Carmel Snow to be photographed in the latest dresses... for Harper's of course.

Many celebrities are now seen in the fitting-rooms: Merle Oberon, in Paris for a few days; Princess of Bourbon Parma (Anne's mother); Priscilla Kastner, wife of the Columbia Pictures Continental manager, Lacey Kastner; Princess Aga Khan, etc.

Evita Peron, wife of the Argentine president, sent a special messenger to buy four dresses: "Orace's," "Banco," "Caprice" and "Divertissement." She had her "body" (a dummy) made at Dior's last summer and she cabled she had not put on any

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STREAMLINED FORMAT FOR RINGLING CIRCUS

The Ringling circus will have that "new look" when it rolls into Madison Square Garden, N. Y., on April 7. According to John Ringling North, prez and producer of the big top, this year it will be streamlined to 20 acts to be presented in a new format. Equipment and traveling gear for the entourage has also been completely overhauled to simplify the circus' itinerary.

Just returned from a two-and-a-half month talent search that carried him through seven European countries, North signed three acts overseas including a trapeze team and a couple of animal specialties. The first act will arrive in the U. S. on March 25.

Circuses are bigger than ever in Europe, North reveals. Travelling through several war-stricken countries as well as Spain and Portugal, he said circuses are playing to capacity because the people want to get back to the simpler things.

PITCHING HORSESHOES

By *Billy Rose*

I caught Gertie Lawrence the other evening in a revival of the Noel Coward playlets, "Tonight at 8:30."

As I watched Miss Lawrence take charge of the audience, I asked myself, "What makes this babe worth five thousand a week? Is she funny? Yes, pretty funny, but Nancy Walker is funnier. Can she act? Sure, but not any better than a little gal named Barbara Bel Geddes. Is she a great singer? Well, it's a matter of taste, but personally I prefer Pearl Bailey. Is she an outstanding hoofer? Heck, no. Any of my chorus kids can dance better."

What, then, makes her Gertie Lawrence? What kind of light and heat does this star give out that makes her a bigger draw at the boxoffice than all the other girls I've mentioned put together?

Well, that's a question more easily faced than fathomed. Ask any five producers why one person is a wow and another a walk-on, and you're liable to get five different answers. Ask me and I'll mumble—mumble about some mysterious and magnetic quantity I call "X"—the ability to turn it on when you need it.

Remember that World Series game in Chicago when Babe Ruth turned to the fans who were booing him, pointed to a spot in the bleachers and smacked the next pitch right where he had pointed? That was X. Remember that day at Forest Hills when a fairish tennis player named Jones banged four successive aces past Fred Perry? The fabulous Fred was never noted for his serve, but he saluted Jones and then aced him right back with four of the fastest serves of his life. Another example of what I mean by X-appeal.

But let me tell you about one of the times Gertie Lawrence turned it on.

In "Lady in the Dark," as you and several million other customers remember, Gertie played the bosslady of a slick fashion magazine. The plot of this musical concerned itself with her neuroses which were sprouting neuroses. Moss Hart fashioned this libretto with the English star in mind, and the sainted Sam Harris, who produced the show, had to guarantee Gertie $5,000 a week against a double helping of the gross. Like Cornell and Hayes, she *was* the show, and was in a position to call all the shots. And from what I heard around Broadway, Gertie frequently called them at the top of her voice.

During the last week of rehearsals, Moss got worried. Miss Lawrence had some cute songs, including the one about her ship having sails of silk, but no slam-bang comic song had been written for her. On the other hand, a kid out of the Borscht Circuit named Danny Kaye had been handed a clever ditty called "Tschaikowsky." The script called for Danny to sing this song in act two while Gertie relaxed in a swing upstage. Well, Moss knew his show business well enough to know that the star wasn't going to sit by happily while a newcomer with hair like a popsicle took the theatre over. "Tschaikowsky" was a cinch to be yanked right after the opening performance out of town.

The worried Moss cornered composer Kurt Weil and lyricist Ira Gershwin, locked them in a room and stood guard. At 6:30 next morning, the boys emerged with a multiversed little number called "Jennie." Hart didn't think too much of it, and when it was played for her that afternoon, neither did Gertie. The star pointed out it was only moderately funny and not her style. It might do for a shouting songstress like Sophie Tucker, but after all, Gertie was a lady.

"Look, my pet," Moss pleaded, "we're going up to Boston to try things out. Learn the song and see how it goes. If it doesn't click, Kurt and Ira will write another for you."

"Okay," agreed the star, "but it's a waste of time."

Miss Lawrence memorized the lyric, and during the dress rehearsal in Boston, half-mumbled and half-sang it, making no secret of her belief that "Jennie" would be jettisoned before the New York premiere.

And then came opening night at the Colonial Theatre. In act one, Danny Kaye gave a good account of himself, but Gertie was the star and the audience was given no chance to forget it. But down in act two, Danny stepped to the footlights and let go with "Tschaikowsky." And as Moss Hart tells it, Danny was scared—scared he was going to stop the show with this murderously good piece of lyric writing. And then have it cut out by order of the star.

But the lyrics of "Tschaikowsky" were too hot to be cooled off, and Kaye had too much of what it takes not to give. When he finished the funny tongue-twister, the crowd applauded for two solid minutes—practically a lifetime in the theatre. The distressed Danny tried to shush the audience, but this was mistaken by the customers for modesty and they clapped all the louder.

In the back of the house, Hart, Weil and Gershwin gave each other the old "that-does-it" look. Moss was already speculating on what he could substitute for Danny's show-stopping specialty.

And then "X" took over.

When the applause finally tapered off, Miss Lawrence slipped down off the swing, saluted Danny with a deft gesture, took stage center and went into "Jennie."

Now remember she was singing a song that wasn't her style, and which she didn't especially like. But the crowd had cheered somebody else—some smart Alec had whipped four service aces past the champ.

Suddenly Gertie stopped being Miss Lawrence and became Sophie Tucker, Fanny Brice and Gypsie Rose Lee. As she reached the end of the first couplet of "Jennie," Gertie let go with a Beale Street bump. During stanzas two and three, she did things with her aristocratic derriere which had the audience in a wall-eyed trance. And down near the end of the song, the star went into the most magnificent mock strip-tease ever seen inside the theatre or out.

Well, when Gertie finished, they had to do everything but turn on the sprinkler system to quiet the crowd and get back to the plot again. And "Jennie," the song nobody liked, went skrocketing into theatrical history.

I presume Miss Lawrence still cashes a pretty big check on payday. Well, as far as I'm concerned, the lady doesn't have to blush when she hands it to the bank teller.

If I were the bank teller, she wouldn't even have to sign her name. Her "X" would be sufficient.

(Copyright, 1948, by Billy Rose)

Surefire

Solly Violinsky, who has laid off under four presidents (one of them with four terms yet!) was diagnosed by his doctor as having fatigue from "overwork."

Comedian always latches on to units entertaining wounded veterans in the various Army hospitals. "I'll entertain anybody that can't walk out on me," says Violinsky.

RINGWALL MOVES DISK SHOW

Cleveland, March 2.

Dr. Rudolph Ringwall, associate director of the Cleveland Symphony, moves his sponsored disk show from WJW to WGAR and from a Thursday night to Sunday slot.

Sponsor remains the same, Society for Savings Bank.

Critic Hannen Swaffer Swats Olsen - Johnson For Show's 'Indecencies'

By HANNEN SWAFFER

London.

I am sorry but I have felt it my duty to report the indecencies in the Olsen & Johnson show to the chairman of the Entertainment Committee of the London County Council. This is the body which has control of the licensing of music-halls.

I went to the first night with all the goodwill in the world. Chic Johnson, whom I had met, was obviously a fine type of man, good-natured, intelligent and with all the appearance of an admirable showman. Ole Olsen had made himself

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BIGGEST U. S. THEATRE CHAIN

IATSE's Roy Brewer Testifies in D.C. Commies Would 'Take Over' H'wood

Washington, March 2.

The spectre of a Communist conspiracy to take over the Hollywood studio unions was drawn before the House Labor subcommittee today by Roy M. Brewer, Coast rep of the International Alliance of Theatrical Stage Employees, as the hearings stretched on for the 12th day. Hammering away consistently at the Commies' infiltration tactics, Brewer accused Herbert K. Sorrell, head of the Conference of Studio Unions, and several local union leaders of responsibility for the existence of the Red threat in Hollywood.

Sorrell, who's scheduled to take the stand tomorrow (Wednesday) informed VARIETY that he'll "take up the charges one by one and show whether or not I am a Communist." He indicated that he will deny all charges and hinted that he will quote copiously from testimony in the George E. Browne-Willie Bioff trial to prove that the IATSE leaders were guilty of instigating the tangled labor situation in the studios. After Sorrell's testimony, which is expected to take a day-and-a-half, the House committee plans to recess until other witnesses indicate their intentions to appear before it.

Brewer listed a bill of indictment against the Commies in Hollywood that spanned four years of studio

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H. M. Warner's Gift

Harry M. Warner, prexy of Warner Bros., has made a cuffo offer to the U. S. State Dept. of 20 prints of WB's two-reel documentary on the Freedom Train, it's been learned. Warner wants the prints to be distributed in France and Italy by the film division of the Office of Information & Educational Exchange.

Understood that the State Dept. will accept with thanks. Films will be given a new commentary and then shipped overseas for Government handling there.

Thurman Arnold Will Help SWG (But Not the '10') In Attack on 'Pvt. Courts'

Hollywood, March 2.

Screen Writers Guild is preparing an attack on the principle of "private courts created by private corporations to enforce a law that does not exist." That is Thurman Arnold's explanation of his current legal connection with SWG. The onetime U. S. attorney-general declared that the Guild's impending action is purely a legal assault on studio "blacklists" and is not in any way connected with the trial of screen writers indicted for contempt of Congress. He will appear only in the civil cases involving loss of studio jobs, as a friend of the court.

The Guild, Arnold explained, is interested only in the principle of concerted action on the part of the studios. The producers individually, he asserted, have the right to hire and fire employees as they see fit, but when they take such action as part of a unified plan they create an intolerable situation. He added:

"There have been blacklists before, but they were secret affairs. This in effect constitutes an industry court which determines the fitness of every writer to have his work produced. It does not determine the fitness of his work."

Arnold emphasized the theory that

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'Joan' Winds After 82 Days, Budget Tops $4,600,000

Hollywood, March 2.

Eight days of additional shooting on the Hal Roach lot wound up "Joan of Arc" and pushed production costs slightly over the $4,600,000 budget, which had been designed to cover additional shots, technically known as "bridge" scenes.

Total filming time on the Ingrid Bergman starrer was 82 days. Picture will be released by RKO in November.

SCHNOZ KUDOSED

Hollywood, March 2.

Jimmy Durante was the first recipient of the Heart of Gold Award, instituted by the Mt. Sinai Men's Club in association with the Mt. Sinai-Duarte National Medical Center and planned as a regular annual event. Award was in recognition of the actor's 33 years of "tireless efforts for the underprivileged."

Louis B. Mayer, Metro prexy, made the presentation, and Garry Moore served as emcee.

Film B.O. Extreme Terrifico or NG

Average business, insofar as film exhibitors are concerned, has become a thing of the past.

Reports from exhibs in all kinds of situations throughout the country, from the key city first runs to the "sub-subsequent run" houses in the hinterlands, indicate that business today is either very good or it's terrible. There's no longer any in-between point. Situation, of course, depends on the picture, signifying the industry axiom of "a good picture will always do good business" is as true today as it ever was.

With the national boxoffice picture still on the downbeat side, exhibs declare it's obvious the number of mediocre pictures fed them in the last year or so has far outnumbered the good ones.

Indications from the majors of a goodly number of potential high grossers coming out in the next several months have given exhibs hope that the distribs have caught on to the problem and are attempting to solve it in what the theatre operators think is the only way possible. National boxoffice, in fact, while still below expectations, has perked up slightly in the last few weeks as a result of better pictures.

Fear of 'Slavery,' Not Money, Made Parks Balk at Pact

Los Angeles, March 2.

Larry Parks' legal struggle for release from the shackles of Harry Cohn and the Columbia plantation went into its second week before Judge William C. Mathes in U. S. District Court with prospects of going on for several days more.

Actor, who is seeking to break his film contract on the ground that he signed it under duress, declared he didn't care particularly for money, but added:

"I didn't want to be in slavery under a contract for the rest of my life."

Parks testified that he was signed originally in April, 1941, for $75 a week. When "The Jolson Story" came up in 1945, he said, he was offered a new seven-year pact with a starting salary of $800 weekly, but balked. At a second meeting, he testified, Cohn used violent language and threatened to relegate him to bit roles in the studio's "lousy B's" for

(Continued on page 18)

Director Castle Plays Drama Crick Rosenfield

Dallas, March, 2.

Director William Castle chose himself to play the role of John Rosenfield, Jr., amusements editor and drama critic of the Dallas News, in the Robert S. Golden production, "Texas, Brooklyn and Heaven," which he is currently steering.

Guy Madison and Diana Lynn costar. Feature was adapted from Barry Benefield's best-seller "Eddie and the Archangel Mike."

C. P. SKOURAS' POSSIBLE 1,500

Hollywood, March 2.

Should the U. S. Supreme Court okay the film anti-trust decree, as it now stands, or declare for all-out divorcement, Charles P. Skouras is understood planning to pull out of 20th Century-Fox's National Theatres and establish a chain under his own control of as many as 1,500 theatres. It's reported also that Joseph M. Schenck would leave 20th Century-Fox to join Skouras in operation of the circuit.

Associated with them in the gigantic plan are understood to be Edward Pauley, wealthy California oil man, who was recently under Congressional fire for activities while serving as special assistant to the Secretary of War, and Robert Hannegan, who recently resigned as Postmaster-General and chairman of the Democratic National Committee. Hannegan would probably take an active part in the circuit operation, while Pauley would be involved only with financing.

Chain which Skouras is planning would be as large and as powerful

(Continued on page 20)

New Export Tags Won't 'Censor' Pix

Nathan D. Golden, Dept. of Commerce film expert, assured major company foreign department toppers at a meeting in New York last Friday (27) that new Government export licenses, which became mandatory Monday (1), were not a means to censorship. He admonished the execs, however, that if the industry is not selective in the type of product it sends abroad, the action might "handicap" it at some future date.

Golden was very forceful in denying the censorship implications of licensing. He said that the Government would entrust to the industry that pix sent to the Russian satellite

(Continued on page 20)

ENT'S 'MIAMI BEACH' YARN

"Miami Beach Story," saga of the Florida resort's development, has been set for early screening by Enterprise. Outfit has purchased rights to "Famous Hoosier," biog of the late Carl Fisher, Miami Beach's founder, as a basis for the film. Book was penned by Fisher's widow.

Miami Beach civic groups will cooperate with Enterprise in the production.

50% Tax, 25% Freeze, 25% Remitted Seen as the Compromise Basis On Anglo-U. S. Film Tariff Stymie

London, March 2.

Basis of the compromise being talked here this week on the British-American tax hassle calls, it has been learned, for a 50% tax and a 25% freeze, with remittance to the U. S. of the other 25% of earnings of American pix in Britain. As bait for acceptance of the high tax, it is reported that British Chancellor of the Exchequer Sir Stafford Cripps is offering unlimited use of the 25% of the coin frozen here, permitting purchase of theatres, production, or any other normal use to which a British citizen could put his money.

Only hitch that now appears on the horizon to successful conclusion of the negotiations being carried on by Eric Johnston, president of the Motion Picture Ass'n of America, is the attitude of U. S. indie producers, represented here by James A. Mulvey, prez of Samuel Goldwyn Productions. Indies have steadfastly objected to any settlement entailing a freeze, claiming that they have no distribution or production establishments here by which the money could be profitably employed. Unlimited use allowed by the British of the frozen funds, however, is seen as possibly overcoming the indie objections, particularly in-

(Continued on page 15)

It Shrinks

The economy wave has apparently hit British studios, too.

According to an announcement by the J. Arthur Rank office in New York last week, the title of Sydney Box's film, "Quintet," has been changed to "Quartet."

Korda's $1,500,000 U. S. Bank Loan

London, March 2.

Sir Alexander Korda today (Tuesday) announced he had obtained a $1,500,000 loan from the Bankers Trust Co., N.Y., for financing of his London Film Productions in England. Sum is believed to represent the largest payment ever received by a British film company in dollar exchange.

Loan is an advance against U.S. rentals of the first three Korda films to be delivered to 20th-Fox for American distribution. They include "Ideal Husband," already in release, "Anna Karenina" and "Mine Own Executioner." Under terms of the loan, $1,500,000 in dollar exchange is to be deposited to Korda's credit with the Bank of England, which in turn will make the money available to him in British pounds. It carries a 6% interest rate and is payable as Korda receives his share of the profits from 20th's distribution of his product.

POLITICO CONV. SALES PITCH ON M-G'S 'UNION'

Metro's plans to kick off "State of the Union" immediately before the political conventions open in Philadelphia in June will get the final nod during the M-G sales managers' meet on the Coast this week. M-G distribution chiefs believe the Frank Capra production is grooved for the political meets and can get plenty of added ballyhoo and word-of-mouth by preeming in Philly at that time.

Original idea was to stage the Philly opening during the last week

(Continued on page 15)

U May Deliver To Rank Anyway If 75% Tax Is Still Snarled

London, March 2.

Reports have been persistent here that if present negotiations by Eric Johnston do not lead to settlement of the 75% tax stymie, Universal may break away from the united front of American exhibs and resume delivery of films to J. Arthur Rank. This would be the initial break in the embargo imposed by the U. S. industry last Aug. 8 and could have a highly significant effect on the future of American film income from England.

Universal is in a unique position concerning the embargo, since it has a contract with Rank requiring delivery of a certain number of films

(Continued on page 15)

National Boxoffice Survey

Despite H.O.'s, Biz Is Brisk—'Northside,' 'Bishop's,' 'Turtle,' 'Daughters,' 'Agreement' Big Five

Milder weather, even though followed by more snow and cold in many key cities, is keeping the national boxoffice picture bright this week despite the number of holdovers. "Call Northside" (20th) is leading the field by a big margin, with around $500,000 in some 17 cities. The Jimmy Stewart starrer shows up with good to smash biz in virtually every key, being leader in San Francisco and Boston. Film continues strong in N. Y. at Roxy on second week and is landing a sock $76,000 on first session in Los Angeles.

Second money goes to "Bishop's Wife" (RKO), displaying almost like strength but in fewer keys and on extended-run in several. "Voice of Turtle" (WB) is only a step behind in third place. "Three Daring Daughters" (M-G) is a solid entry in fourth slot. "Northside," "Bishop's," "Turtle" and "Daughters" also fought it out for the top four positions last week, this stanza witnessing an improvement in the standing of the first two.

Others in the Big 8, in order of business done and showings made in each city, are "Gentleman's Agreement" (20th), "Cass Timberlane" (M-G), "Knew Susie" (RKO) and "Albuquerque" (Par). Last-named moved up from a strong runner-up classification held last week. Three best runners-up this week are "High Wall" (M-G), "T-Men" (EL) and "To Ends of Earth" (Col).

"Double Life" (U) gave further promise of being a strong entry on pop-price dates with nice showings in three cities. "Road to Rio" (Par) continues big in second week at N. Y. Paramount. "Night Song" (RKO) shapes disappointing this round in four of five cities where now playing. "My Girl Tisa" (WB) looks moderate to very thin, in three spots. "Miracle Can Happen" (UA) is getting no place in three places now playing.

"Black Bart" (U) will be fair to light in four cities. "Out of Blue" (EL) shapes as okay in Philadelphia, which is extremely spotty. "Walk Alone" (Par) is pacing Louisville. "Sleep, My Love" (UA), getting additional playdates this round, is especially strong in Portland. "Smugglers" (EL) is in for a big frame in Frisco.

Additional playdates are handing "Meant For Me" (20th) solid sessions in Chicago and Cincinnati. It's okay also in Philly.

(Complete Boxoffice Reports on Pages 12-13)

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Metro Purged Of Contempt In Chi Appeal But Par's Atty. Excoriated

Chicago, March 2.

Metro was let out of contempt charges during a stormy session today (Tues.) on the Jackson Park decree when Federal Judge Michael Igoe tossed out the complaint against M-G while refusing to dismiss against the other defendants. Judge Igoe blew up at one point and lashed out at Ed Johnstone, attorney for Paramount. Metro had held up in Chicago distribution until January and then sold its product by competitive bidding only.

With J. J. Donohue, Paramount's midwest division manager, on the stand and Johnstone bringing out the fact that Par handled its distribution on advice from him, Judge Igoe exploded into the declaration: "It's shocking that a member of the bar should go ahead and make a decision without consulting me. It appears you have taken a most contemptuous attitude toward this court. A situation like this has never before happened in the Chicago federal district court."

Court's declaration boded little good for the majors. Prior to that, Donohue made a spirited defense of his company. He noted the fact that "Unconquered," Par's Technicolor spectacular, must gross $8,000,000-$9,000,000 to make a profit. He so testified to dramatize the need for advanced prices on expensive product.

Negative cost, Donohue said, came to $4,250,000 while advertising expenses exceeded $900,000 and print

(Continued on page 20)

U's Top 7 Rec'd $321,600 In Bonuses But Deanna's $323,476 Top '47 Payroll

Washington, March 2.

Seven of Universal's top officers received bonuses totalling $321,600 during 1947 under their employment pacts, report filed here this week discloses. Biggest cut of the pie was handed to Nate J. Blumberg, U's prexy, and J. Cheever Cowdin, board chairman, who each took $71,785 as their share in the profits for '47. Other officers taking $35,606 apiece under profit-sharing deals were Matty Fox, exec veepee; Charles D. Prutzman, veepee; William J. Scully, sales chief; Joseph Seidelman, foreign dept. head; and Cliff Work, former production head.

Despite their cut in the profits, none of these officers were among the top earners of the company. Leadoff breadwinner for the year was Deanna Durbin who was paid $323,478 for her thesping services. In second spot was William Goetz, veepee in charge of production, with $284,000 while Robert Montgomery, actor-director, was third with $250,000.

Breakdown of U's stockholders shows J. Arthur Rank's General Cinema Finance Co. as the only party holding more than 10% of company's common stock. GCF holdings are 134,375 shares or 14% of the total common outstanding. It's also learned that the 125,000 shares divided between Goetz and Leo Spitz for the acquisition by U of International Pictures cannot be sold by them under their purchase agreement.

Cowdin is biggest holder of stock option warrants with 86,876 now in his coffers. Blumberg comes next with 32,400 and Fox third, with 28,000. Prutzman holds 23,250. Warrants may be converted to common anytime before April 1, 1956 at a set price of $10 per share.

Flock of legalties came in for fees during the year. Julian T. Abeles received $24,000; Chadbourne, Hunt, Jaeckel & Brown, $27,000; Thomas Turner Cooke counsel in the anti-trust suit), $25,000; Gardner, Morrison & Rogers, $35,000; Lewinson & Armstrong, $25,000; Loeb & Loeb, $30,000; and Olvany, Eisner & Donnelly, $50,000. Maxon, Sells & Schwartzman, architects, were paid $39,800 while Price, Waterhouse Co., accountants, took $61,840.

Bogey, Bette, Morgan Top

The three highest salaried people in the Warner Bros. aggregation for its fiscal year ending Aug. 31, 1947, were players, according to the company's annual report filed with Securities & Exchange Commission.

They were Humphrey Bogart, $467,361; Bette Davis, $328,000; and Dennis Morgan, $325,893.

British Show Biz Tax In Jan. Higher Than '47

London, March 2.

Despite industry pessimism, government receipts from the entertainment tax were higher this January than for the comparable period last year. Attendance showing is considered remarkable inasmuch as films available this year were generally thought to lack the drawing power of the 1947 product.

With the coming of 1948, backlog of unreleased U. S. films scraped the bottom of the barrel. Consequently exhibs were forced to rely more and more upon American reissues and poorer grade British-made pix to fill out programs. Prime factor behind the upped attendance, it's believed, was this January's mild weather contrasted to last winter's unseasonable cold.

Par Sales Execs Decentralizing Plan Furthered

Carrying his policy of decentralizing Paramount's sales force one step further, Charles M. Reagan, Par's veepee in charge of distribution, has ordered the stationing of division sales chiefs at local headquarters within their territory. George Smith, western division head, is already operating from Los Angeles. J. J. Donohue, midwestern topper, is moving his h.q. to Chicago; Earl Sweigert, mid-eastern head, to Philadelphia; while Hugh Owen, eastern and southern manager, continues operations from the New York homeoffice.

Revision of the sales setup, Reagan said, has been shaped to permit more frequent visits of top-bracket sales execs to exchanges. That's necessary, sales topper added, because of the increased problems under single-selling of pix. When his aides were stationed in New York, distance from territories curtailed the treks to home ground necessary to iron problems.

It's in line with this decentralization that Paramount upped two district managers this week to ass't division chiefs, according to Reagan. Duo promoted are Albert M. Kane of Boston and Harold Wirthwein of Los Angeles. Kane will serve under Owen and Wirthwein under Smith. They'll be on hand to do some of the necessary footwork for their division bosses.

Reagan's Reasoning

Commenting on the fact that Paramount was sole theatre-owning defendant to oppose competitive bidding before the U. S. Supreme Court, Reagan declared the Government would learn that the bid method would decrease competition rather than sharpen it. Tests indicate, Reagan said, that circuits could "take it on the chin" in one situation by bidding exorbitant prices for product while riding the punch in other spots. The small indie, with one or two theatres, can't afford to battle it out with the circuit under these circumstances.

SCHARY, SHIRER WIN ONE WORLD AWARDS

Adding to his honors for pioneering pix on the anti-Semitism theme, Dore Schary, RKO's exec producer, has been designated for the One World Award for Films. Award was made in Hollywood for his contributions in the film industry to international amity and sponsoring such pictures as "Crossfire" and "The Farmer's Daughter." Selection of Schary by the One World Committee was also intended as a tribute to Darryl F. Zanuck for 20th-Fox's production of "Gentleman's Agreement" and to Hal Wallis for "The Searching Wind."

William L. Shirer, Mutual network commentator, was given the One World Award for radio in New York. Citation was made because of Shirer's "outstanding work in interpreting world news over the radio in the last 14 years."

Jack Gross Named Aide to Schary at RKO

Hollywood, March 2.

Jack Gross, executive producer for five years at RKO, moved into a new post as assistant to production chief Dore Schary.

As a member of the Schary cabinet, Gross will be in charge of prefilming analysis of production costs, adjusting budgets to present-day budgets.

15% Pay Hike By Metro, 20th, RKO

Setting an industrywide pattern for 3,000 white collarites in New York film offices, arbitration awards this week granted pay hikes averaging 15% to publicists at 20th-Fox and office workers at Metro and RKO. Other arbitrations in the works covering all employees organized by the Screen Publicists Guild and the Screen Office & Professional Employees Guild, are expected to wind up with similar results. Pay increase talks between the unions and major companies are being held under a wage reopening clause in the labor contracts.

Company payroll loads will be increased approximately $1,000,000 annually for the whole industry if the 15% award is made the general formula. In addition, companies will have to shell out about $500,000 in back pay settlements running back to Sept. 27, 1947. At Loew's, the arbitrators scaled wages up from $5 to $12, while at RKO the awards ranged from $5 to $10.

Under terms of the 20th-Fox decision, delivered by the American Arbitration Assn. in New York, senior publicists will get a weekly increase of $20 with minimum wage to be $125; publicists get $15 with minimum at $87.50; associate publicists get $10 with minimum at $62.50; and apprentices get $6.50 with minimum at $40. Board of arbitrators consisted of Prof. Harry Shulman, Yale University; Aaron Schneider, regional director of the United Office Workers of America; and Norman Steinberg, 20th-Fox attorney.

Meanwhile, SPG voted endorsement to the presidential candidacy of Henry Wallace at a special membership meeting last week prior to the UOPWA convention being held currently at the Hotel St. George, Brooklyn. SOPEG is expected to follow suit in plumping for Wallace in line with the national union's indicated policy.

FELDMAN'S $1,000,000 SUIT OVER PIC PACKAGE

Hollywood, March 2.

Charles K. Feldman Group Productions has filed a $1,000,000 damage suit against Joan Fontaine, Burt Lancaster, Universal Pictures, Norma Productions and Eagle Lion, charging the defendants pirated his rights to Gerald Butler's novel "Kiss the Blood Off My Hands," and plan to start the pic based on the book without his consent.

Injunction also is asked to prevent making the picture.

Pioneer Pics Another New Unit to Make 'Em in N.Y.

Lower cost of making films in the east was stated by Ralph Cohn this week as his reason for establishing a new unit, Pioneer Pictures, for production of features in New York. Cohn sees reduced budgets made possible by eastern production as the answer to declining markets in Europe, he explained.

Producer, who is the son of Jack Cohn, Columbia v.p., said that the new setup did not mean the end of his association with Mary Pickford and Buddy Rogers in Triangle Productions. Triangle made one pic, "Sleep My Love," now going into release via United Artists. Cohn said Triangle may go ahead with other projects at some future time.

Associated with him in Pioneer is Jules Bricken, who has had experience in New York production in working with David O. Selznick on "Portrait of Jenny" and Boris Morros on "Carnegie Hall."

Senate OK's Geo. V. Allen

Washington, March 2.

George V. Allen, former Ambassador to Iran, was confirmed last week by the Senate as Assistant Secretary of State in charge of the information services.

Allen takes over the post formerly held by William Benton.

UA Opens Fire To Force Delivery Of Hawks' 'Red River,' Cagneys' 'Time'

United Artists' attorneys will be busy on two fronts this week in efforts to force delivery of a pair of films the distrib claims are being illegally withheld. First of the actions begins this morning (Wednesday) when arbitration starts in New York on failure of Monterey Productions to deliver "Red River," produced by Howard Hawks. In the meantime, depositions are being taken this week from two New York bankers and an attorney in preparation for trial of a counter-suit in California March 15 by William Cagney against UA, following the latter's suit, filed in N. Y. Supreme Court, to force delivery of Cagney's "Time of Your Life" (James Cagney).

There was some hint yesterday that the "Red River" arbitration might at the last minute be called off or postponed. Three-man panel prepared to sit, however, consists of Abe Bienstock, attorney for Grad Sears, Walter Wanger and other filmites, who was named by UA; Charles Abramson, rep in New York of Famous Artists (Charles Feldman) agency, who was named by Monterey; and William Zimmerman, RKO sales department attorney, who is the impartial third man.

It is expected that Monterey will claim that the film is not yet finished, and thus not ready for delivery. UA maintains that the producers are stalling. Actually holding it up now, it is understood, is a demand by John Wayne, star of the pic, for immediate payment of the salary he deferred, which has tied "River" up in Coast legal difficulties.

Depositions in the Cagney case will be taken from Alex Ardrey and Harry Watkins, of Bankers Trust Co., which financed the production, and from Alfred Heuston, of the law firm of White & Case, which acted for Cagney in setting the contract originally.

Paul D. O'Brien and Edward C. Raftery, of O'Brien, Driscoll, Raftery & Lawler, UA's counsel, will go to the Coast for the trial of the suit. They will be accompanied by UA prexy Grad Sears.

UA's suit against Cagney in New York comes up preliminarily next week when jurisdictional argument will be heard on whether Cagney Productions can be sued in N. Y. State. Both the New York and California actions are for declaratory judgments, the first to state that "Life" must go to UA under the terms of the contract and the second to state that Cagney is under no obligation to deliver the film. In the meantime, Warner Bros., which had a tentative deal for "Life," has informed UA attorneys that it will not accept the picture while legal action is pending.

U's Test Dates on 'Sons' With Eye to Upped Prices

Scattered test engagements of Universal's "All My Sons," filmization of Broadway's hit drama of last season, will determine whether the pic will make the rounds at advanced admissions or regular prices. Film will go into Loew's Criterion (N. Y.) and several other spots at upped scales but without fanfare on the increased prices. If "Sons" scores solid grosses at raised tabs, U will sell it that way down the line.

On the other hand, if the pic doesn't hold its own at the higher price, U will prove it as a regular release. Possibility of the film going into Radio City Music Hall is now definitely out and the Criterion date has been set for some time in April.

Wayne's Claim On Hawks Ties Into Indie Coin

Hollywood, March 2.

Deriding the legal convolutions of certain indie producers, George E. Yousling, veepee in charge of film financing for the Security-First National Bank of Los Angeles, declared here last week that such complications preventing immediate release of a film was one of the primary factors in dampening his bank's interest in film financing.

Yousling made his statement at a meeting with United Artists reps when John Wayne asked the $50,000 due him on a $150,000 contract for starring in Howard Hawks' "Red River," made for UA release. Under the deal, Wayne was to receive $50,000 a year in 1946, '47 and '48. He's now seeking the money due him last year.

Bank and its affiliates are understood to have loaned Hawks a certain amount of money based on the film's original budget estimate of $1,300,000. Picture ran to $2,800,000 before it was completed. Yousling told those at the meeting that banks can be expected to be more choosy in financing indie productions in the future. He said most banks have run into complications recently due to high production costs, the British situation and the domestic boxoffice drop, as well as UA's delay in releasing various films.

Yousling added that a number of films financed for UA release should have paid off long ago. Revenue has been held up, however, because of the distribution delay, he said.

Commie Coup Snafus Byram's Europe Plans

Developments in Czechoslovakia during the past week may force a change in plans of John Byram, Paramount play editor, for his trip abroad later this month. Byram had planned visiting London, Paris and Prague.

If the Commie coup makes the Prague trip impossible, Byram plans to visit one of the other continental capitals. He leaves New York March 16. His wife, Marian, Broadway legit p. a., who accompanied him on the European trip last year, will not be able to go this time.

Ed Gross' 'Stubborn Wood' To Follow 'Mrs. Mike' Film

Hollywood, March 2.

Ed Gross has bought "The Stubborn Wood" for an indie production to follow "Mrs. Mike." Deal set by Laura Wilck is for $50,000, 10% of the profits and a 10-week's writing job for author Emily Harvin. Likelihood that Broadway production will precede picture. Gertrude Lawrence, who has read the book, is reported interested.

N.Y. to Europe

Mrs. Reginald Connelly
Mrs. Victor E. Egan
Joseph Hummel
Max Milder
Jorge Negrete
James Perkins
Charles Tucker
Lou Wilson
Georgie Wood

L. A. to N. Y.

Lloyd Aherne
Lois Andrews
Joan Chandler
Richard Conte
Jean Dalrymple
Laraine Day
Leo Durocher
Cyril Endfield
Reginald Gardiner
Paul Hollister
B. G. Kranze
May Mann
Albert Margolies
Victor Mature
Col. Tim McCoy
Robert Mochrie
Louis A. Novins
Harriet Parsons
Claude Rains
Ron Randell
Robert Reud
Charles Schlaifer
Robert Siodmak
Spyros Skouras
Morton A. Spring
Terry Turner
Al Zimbalist

N.Y. to L.A.

Madeleine Carroll
Alex Cohen
Edmund L. Dorfman
Russell Holman
Paul Lazarus, Jr.
Sid Mesibov
Gregor Rabinovitch
Paul Raibourn
Stanley Shuford
Dorothy Stickney
Sir Philip Warter
Ben Washer
Robert Young

Europe to N. Y.

George Archibald
Robert Benjamin
Compton Bennett
Sidney Field
Emile Lustig

PULL NO PUNCHES ON PIX ABROAD

B'caster-Exhib Huddles on Coast May Blueprint National Theatre Tele

Hollywood, March 2.

Coast may set the national pattern for theatre television. This is indicated in disclosures here that the Theatre Owners of America will use current Coast activities in that phase as its national norm, with same to be discussed when the TOA board meets here next Tuesday (9) and Wednesday at the Ambassador hotel. Statements came at the initial meeting of the television committee of the Southern California Theatres Assn.'s with ad agency and television reps here last week, presumed to be the only group making such moves in the country so far.

The meeting between the two groups here resulted in an exchange of ideas on the knotty theatre tele problem, and the SCTOA's presentation of its proposed code of practices. No commitments came from either side but the attitude of the telecasters and agencies was generally regarded as friendly and receptive among exhibitor reps J. H. Nicholson, S. Charles Lee and Earl Rice.

Among the theories advanced were that the use of even 15 theatres from among the SCTOA's 500 could double present receiver audiences, and that given chains of theatres could be worked out between telecasters. SCTOA revealed that many exhibs are ager to dip into tele, though cognizant of costs running from $1,500 to over $25,000.

Attendance will now relay the code proposals to higher-ups for further discussion and decisions. In brief it proposes: Programs to be presented intact with commercials

(Continued on page 18)

Par's Theatre TV Tab

Checkup by exhibs of the cost of duplicating large-screen television equipment in the Paramount theatre (N. Y.) indicates that the tab would come to $35,000 for one house. Par, of course, spent considerably more since it's been experimenting for the past 10 years. System employed is a film intermediary one in which the video tube is filmed and the negative immediately developed and projected in one operation.

Scouting by exhibs has also turned up fact that four extra men are required for the operation. It's not necessary, however, that they be highly skilled so the paychecks wouldn't run too high. Duplication could only be done with Par's okay since the company holds the patents covering their equipment.

NEW TACK VIA U.S. GOVT. FILMS

U.S. State Dept. has junked its early postwar film policy of playing down America's abundance in a world in need. Henceforth, pix made and handled by State's International Film Division, Office of Information & Educational Exchange, will portray America with its best foot forward. The change in stance, in effect, is an answer to frequent criticisms that U.S. films generally (and especially major company theatricals) stir up envy and hatred by showing an overflowing board to lands pressed by famine.

"We've adopted this new policy, and we're going to stick to it, letting the chips fall where they may," Hamilton MacFadden, associate chief of the film division, told VARIETY. "The Department now believes that films depicting America as a land of plenty are more truthful and wiser in the long-range.

"In effect, what we are now doing is showing people overseas that our way of life has its rewards in a plenitude of goods," MacFadden said. "We're drawing no invidious comparisons with other ways of life. The audiences can draw their own conclusions if they wish." MacFadden conceded that during the war and for some time thereafter, pix made by the State Dept. tabooed the filming of the rosier aspects of American life. That attitude, under present worldwide conditions,

(Continued on page 18)

UA Stalls Own British Production But OKs 6 Pickford-Cowan Pix For Eng.

Detailed discussion of the advisability of producing films in England took up the major portion of the United Artists board meeting in New York yesterday (Tuesday) and Monday. Directors had a variety of proposals before them for engaging in British filmmaking.

Final decision on whether the company will go ahead with any of the plans must await further information and will hinge in large measure on the success of current negotiations in London on ending the 75% tax. One of the principal objectives of the production plans under discussion would be to get income out of Britain despite the tax.

While postponing decision on its own British production plans, the UA board okayed a deal for production of six pictures there by Lester Cowan and Mary Pickford, with each one to have an all-American cast. First will probably star the Marx Bros., although a lensing date hasn't been set.

Board at the same time okayed production of four other films. Topping the list is James Nasser's "An Innocent Affair," starring Fred MacMurray. UA is to receive a 25% interest in the film in return for $150,000 investment. Lloyd Bacon will direct. Also on the okayed list is "Con-

(Continued on page 15)

Ansell's Own Blackout

St. Louis, March 2.

Louis K. Ansell, owner of nine St. Louis theatres and a Hollywood producer on the side, can't show his own film in his own film houses. His new picture, "Women in the Night," will be shown in a St. Louis first run house because of a prior commitment made by Film Classics, his releasing outlet.

The Ansell theatres are all second run houses.

New British Blow May Give K.O. To Yank Prod. In U.K.

Confusion among the majors over the prospects of Yank production in England became apparent this week when varying interpretations were made of the latest ruling by the British treasury. The ukase, regarded by most companies as the final and crippling blow to U. S. filmmaking on the island, was interpreted by these companies as a determination that all revenues from pix made in England must be returned to the homeland and subjected to the stringent regulations covering British monies. United Artists, on the other hand, felt that a scheme could still be worked which would enable it to produce on a sizable scale in Britain without returning all coin to that country. (See UA's British production story herewith).

Ruling is equally applicable to most majors think. That's a drastic switch from previous treasury practice which exempted films made with dollars from the bring-home-the-take provision. As a result of this new ruling, Hal Wallis, Paramount's indie producer, called off planned production in Britain this spring of "House of Mist." Wallis, who's been enthusiastic on the

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$386 Million Tax Total Spots '47 As Top B.O. Year

Washington, March 2.

Final Federal tax figures covering business done in 1947 disclose that it was the alltime smash boxoffice year, even though it did slough off at the end.

The Federal general admissions tax for the 12 months was $386,789,735, of which about 80 to 85% is estimated to come from picture theatres. Remainder is made up of everything from legit and opera to the bite on dancehall and swimming pool tickets, and includes paid admissions to all sports.

Same terrific picture shows up in niteries, even though they were falling off badly in the latter part of 1947. The 20% bite on tabs brought Uncle Sam $56,364,588. This means that the public poured more than $280,000,000 into nightclubs last year.

The figures on January collections, which reflect the December box-

(Continued on page 20)

Transatlantic's 2d Pic (Bergman) in England

Alfred Hitchcock and Sidney Bernstein, partners in the Transatlantic Productions unit, head for England at the end of this month to start preparations for filming "Under Capricorn" there. Ingrid Bergman, who will star in the film, will go over in May. It is expected to start shooting about June 1.

With windup of "Rope," unit's initial entry, Hitchcock is currently working on the Coast on the script of "I Confess," which will follow "Capricorn" on the production slate. It will be made in Hollywood next Winter. "Rope" and "Capricorn" will be released via Warner Bros., with no distribution plans set beyond that.

"Confess" is being made from an adaptation, originally titled "Redemption," by Louis Verneuil, from a 1902 play, "Our Two Consciences," written by Paul Anthelme. It has a Canadian background and there may be some location shooting in that country.

"Rope," James Stewart starrer in Technicolor, is to be released next October. Al Margolies, Transatlantic pub-ad chief, returned to New York from the Coast last week to start work on the campaign.

WB Greets Warter

Sir Philip A. Warter, chairman of Associated British Pictures, Warner Bros. affiliate in Britain, formally met WB's homeoffice staff at special luncheon yesterday (Tuesday) at the Waldorf-Astoria, N. Y. Max Milder, Warner International prez, handled the introductions.

Warter and Lady Warter entrain for the Coast Friday (5) to meet Harry M. and Jack L. Warner. Meanwhile, Milder is slated to leave Friday (5) for London.

MPAA Asks Govt. Aid In Balking Mex. Tariff Vs. American Pictures

Washington, March 2.

Motion Picture Assn. of America has formally requested the Government to oppose a request of Mexico that it be allowed high trade barriers and taxes against U. S. pictures.

Mexico has asked certain revisions in its trade treaty with the U. S., some of which would increase the cost of exporting films and advertising accessories into Mexico. A brief, asking opposition, prepared by MPAA general counsel Sidney Schreiber, was filed with the Committee on Reciprocity Information last Friday (27) by Theodore Smith of the MPAA international department.

Most interesting feature of the brief was an explanation of the fat business Mexican pix are doing in the U. S., without anything to prevent the producers from taking home all their coin.

Fox Movietone's Tie With Television Riles At Least 1 Exhib Group

Early trade indications that independent exhibitors would go along with the sale of Fox Movietonews to television as the lesser of two evils have apparently proved wrong. It now appears that several large indie circuits are so riled at the contract inked by Fox with NBC and Camel cigarets that they're attempting to cancel Movietonews out of their theatres.

First reaction to the Fox-television deal came several weeks ago from Associated Theatre Owners of Indiana. Allied-affiliated group expressed the opinion that selling the reel to tele would lessen its values to theatres. ATOI pointed out, however, that the growth of tele was inevitable and that, if Fox didn't enter the business, the reels would be forthcoming from some outside source. Hence, the interests of indie exhibs might best be protected

(Continued on page 15)

Mayer Will Retire If The Price (500G) Is Right

Arthur Mayer, w.k. Rialto theatre op. took to the hills Monday (1) to duck a deluge of calls from exhibs anxious to buy his lease to the theatre. The dyke was lifted and the flood started by Walter Winchell, who on Sunday (29) advised his readers that the erstwhile merchant of menace was in the market to peddle his lease at a $50,000 figure. The low price quoted set off the chain reaction.

Winchell, however, was off by one cipher. Mayer wants $500,000 or something in that neighborhood anyway for his seven and one-half year lease to the Rialto. He's been shopping around for a considerable stretch, having expressed a willingness to let the house go "for a nice, round figure," but never pushing negotiations with a sense of imminency.

Rialto, several months back, switched from horror thriller-dillers to foreign-lingo pix. On its first try, "Panic" did just about as well as the average take of a menace pic at the theatre. Second entry, "Furia," according to Mayer, is doing considerably better, indicating that the new policy will pay off.

Theatres Eventually Must Test Legally If Cinema Telecasts Tabu

Run-in between NBC and RKO theatres which resulted from RKO's attempt to stage a large-screen television show using an NBC-televised broadcast has film legalites digging into their Blackstones. The tiff, cropping up several weeks back when NBC banned the pickup by the RKO 58th Street theatre, is posing the tough legal question of whether a broadcaster can nix a theatre or bring suit thereafter.

Some exhib attorneys think that NBC had no legal right to prevent the pickup and they're seeking precedent for their curbstone opinions. It's believed the stumper will be tested in the courts by some exhib, sooner or later. Understood, Theatre Owners of America is digging into the question and will report on it at the unit's forthcoming Coast board meet March 9—10.

'Duel' at Regular Scale Now

"Duel in the Sun" opens its initial regular-price date at the Stanley, Philly, today (Wednesday). David O. Selznick pic started in release last April at upped-admission scale and has played all its engagements on that basis so far.

Flock of other normal-price dates is now set, with openings scheduled in Jacksonville, Tampa, Ft. Lauderdale, Wilmington, Pittsburgh and Indianapolis this week and next.

Redtape Stalled Rep's $6,000,000 Issue; Now Viewed as a 'Blessing'

Insiders at Republic are viewing now as a "blessing in disguise" the fact that the company, through a technicality, was unable to float a $6,000,000 stock sale that prexy Herbert J. Yates was promoting last spring. It's thought that had the flotation succeeded, Rep—instead of being in the excellent financial shape it now finds itself—would be in fiscal hot water.

Stock plan was being arranged by Yates in order to tie up name players, directors and producers to further his idea of making Rep a first-line company with a plentiful supply of top-budget pictures. By the time technicalities in the scheme were ironed out to meet requirements imposed by the New York Stock Exchange, the British 75% tax had hit and Hollywood execs — including Yates—had pretty much changed their opinion on heavy coin spending.

Studio execs fear that had the plan not run up against the Exchange regulations, Rep would be saddled now with a backbreaking roster of costly names that might have spelled trouble. As things now stand, company is well ahead of itself on paying off its only loan—a $4,000,000 unsecured credit from the Continental Bank, N. Y., obtained as part of the scheme to up production budgets. Rep paid off $250,000 of the principal during the fiscal year ended last October and has paid another $1,000,000 since then. It is Yates' plan to get it down to $1,500,000 by the end of 1948.

Scheme for the $6,000,000 stock flotation was to sell common and preferred in a package. This was nixed by the N. Y. Exchange, although it was okayed by the Securities Exchange Commission. By the time the sales plan was rearranged to break up the package idea, and all necessary approvals had been obtained, the British debacle occurred, the market had taken a severe decline that made it inadvisable to float an issue and the whole idea was dropped.

BORZAGE'S $271,939 TOO RICH FOR REPUBLIC

Washington, March 2.

Pile of coin which Frank Borzage took from Republic in 1947 is evidence why Rep called off its bankrolling-releasing deal with the producer and went back to cheaper films. Borzage's paychecks from Rep totalled $271,939 making him the top-paid exec in the company for the year.

Herbert J. Yates, Rep's prexy and board chairman, came in second with $175,140. John Carroll, actor, made the third highest—$149,000 for the year.

Some 45 of Rep's employees and officers made over $20,000 from the company during '47. Their aggregate pay was $1,890,051. Compensation to 22 officers and directors totalled $406,873.

Drop Plan for Open Air Track for '49 Oscar Derby

Hollywood, March 2.

Plans to hold next year's Oscar Derby in the Hollywood Bowl were dropped because of construction of the new freeway which will be in full blast in that neighborhood in the spring and summer of 1949.

Meanwhile the studios are aiming their important pictures for fall release, instead of rearranging their schedules for an Awards deadline in June. Academy board is considering 1949 alternatives to the Shrine Auditorium, where the Oscars will be presented this year.

BY ACTUAL VOTE*—

"THE FUNNIEST PIC

SITTING

*TABULATED AUDIENCE POLL AT

"There May Have Been Funnier Pictures Than SITTING PRETTY, But If So, This Reviewer Did Not See Them!" —*Boxoffice*

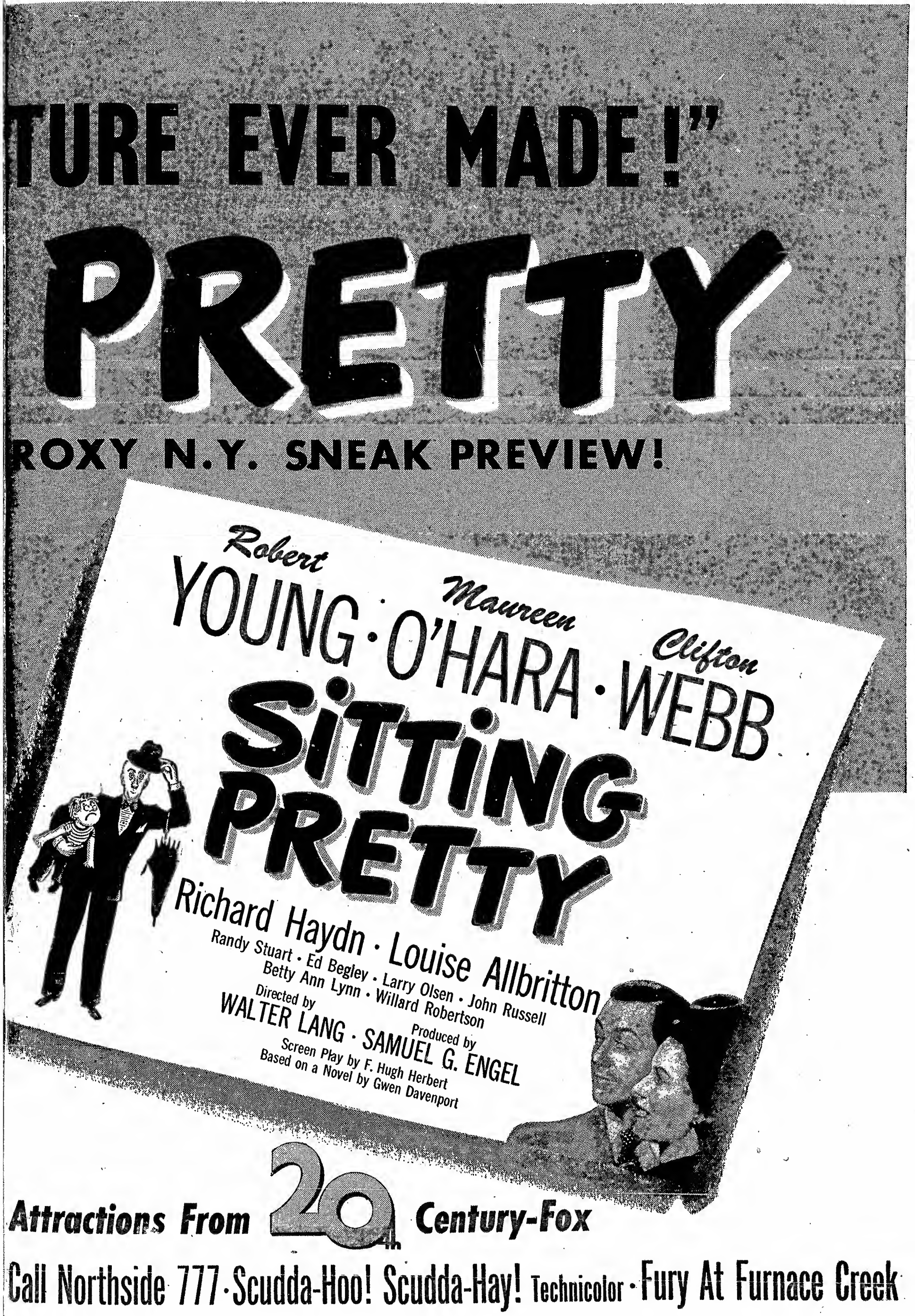
"The Best Mirth-Maker To Come From Hollywood In A Long, Long Time!" —*Variety*

"Loaded With Laughs! Of, By and For Audiences Everywhere!" —*Motion Picture Daily*

"Will Have Them Coming For Laughs In Droves! Will Make Audiences Raise The Roof!" —*Film Daily*

Every Exhibitor Is Sitting Pretty With These Great

Gentleman's Agreement · Captain From Castile Technicolor · You Were Meant For Me


TURE EVER MADE!"
PRETTY
ROXY N.Y. SNEAK PREVIEW!
Robert YOUNG · Maureen O'HARA · Clifton WEBB
SITTING PRETTY
Richard Haydn · Louise Allbritton
Randy Stuart · Ed Begley · Larry Olsen · John Russell
Betty Ann Lynn · Willard Robertson
Directed by WALTER LANG · Produced by SAMUEL G. ENGEL
Screen Play by F. Hugh Herbert
Based on a Novel by Gwen Davenport
Attractions From 20th Century-Fox
Call Northside 777 · Scudda-Hoo! Scudda-Hay! Technicolor · Fury At Furnace Creek

Miniature Reviews

"The Miracle of the Bells" (RKO). Simple, moving story of faith. Certain of potent audience response. Strong b.o.

"Scudda - Hoo! Scudda-Hay!" (Color). (20th). Modern farming story excellent for general b.o.

"The Return of the Whistler" (Col). Fairish whodunit for supporting situations.

"The Hawk of Powder River" (EL). Poor western in the Eddie Dean series.

"Oklahoma Badlands" (Rep). Allan "Rocky" Lane in fast-paced western thriller; fine support on twinners.

"Blanche Fury" (Color) (British) (GFD). Stewart Granger in moody meller; likely only for prestige market in U.S.

Miracle of the Bells

Hollywood, Feb. 28.

RKO release of Jesse L. Lasky-Walter MacEwen production. Stars Fred MacMurray, Valli, Frank Sinatra; features Lee J. Cobb, Veronika Pataky, Philip Ahn, Harold Vermilyea. Directed by Irving Pichel. Screenplay, Ben Hecht, Quentin Reynolds; from novel by Russell Janney; camera, Robert DeGrasse; score, Leigh Harline; song (English lyrics), Jules Styne and Sammy Cahn; special bell effects, Liberty Carillons, Inc.; editor, Elmo Williams. Tradeshown Feb. 26, '48. Running time, 118 MINS.

Bill Dunnigan....Fred MacMurray
Olga Treskovna....Valli
Father Paul....Frank Sinatra
Marcus Harris....Lee J. Cobb
Anna Klovna....Veronika Pataky
Ming Gow....Philip Ahn
Nick Orloff....Harold Vermilyea
Father Spinsky....Charles Meredith
Doctor....Frank Wilcox

"The Miracle of the Bells" comes to the screen as a tremendously moving drama. Told with compelling simplicity and great heart, it will rate audience acclaim that counts for heavy grosses. As a goodwill messenger for Hollywood, film also is potent.

In telling the story of faith as narrated in Russell Janney's novel of the same title, Jesse L. Lasky and Walter MacEwen have strung their production on a chord of simplicity that registers with the widest appeal. The characters, locale and theme ring true.

Valli, introduced to American audiences in a previous Hollywood production ("Paradine Case"), justifies any acclaim with her performance in "Miracle." It's a portrayal of great sympathy, understanding and boff talent. Her marquee value should soar after this. She is not alone, though, with outstanding work. Her co-stars, Fred MacMurray and Frank Sinatra, top previous performances, and the featured and supporting players come through with characterizations that make the story live.

"Miracle" is not without its human chuckles, and never bears down with a dramatic weight that would make for heaviness or tediousness. Responsible for this smooth flow of interest is the direction of Irving Pichel, which makes the almost two-hour running time seem comparatively short.

Screenplay by Ben Hecht and Quentin Reynolds is always engrossing in development, takes hold early and never lets up in the realistic unfoldment. Script isn't patterned too closely in detail to the novel, but brings out the original's theme with all the scope possible in screen treatment.

Story is told partly in flashback as a hotshot press agent brings the body of an actress back to the small Pennsy mining town, in which she was born, for burial. The character of the girl, what she found in life and what she wanted to give to her people, is brought out as Fred MacMurray, the flack, recounts her story to the priest of a small, poor church. MacMurray's scheming to make her funeral a memorable event and, incidentally to use that fanfare to induce her producer to release her first and only picture, has a vivid reaction throughout the nation. Story subject seems morbid, but so tastfully is it handled, it never repels and the miracle of the bells gets a strong grip on the imagination.

Miss Valli's performance conveys the impression of the poor Polish girl, ambitious for good, with a feeling that socks home. Her reading of Joan of Arc in the motion picture sequences is high artistry. MacMurray shades the p.a. character with just the right touch to win interest. Sinatra, the poor priest, is outstanding. It's a human, thoughtful portrayal. He also sings English lyrics to a Polish folksong, "Ever Homeward," for standout vocal moment.

Lee J. Cobb is a solid ambassador for Hollywood in his performance as the producer. It's a character that's more true to life than the popular fiction drafting of film makers as money-grubbers with no instinct for good or beauty. Veronika Pataky, a temperamental actress, clicks in a single scene. Philip Ahn lends dignity to an aged Chinese, and Harold Vermilyea graphically gets over the smallness that afflicts too many persons in this world.

Leigh Harline's musical score, directed by Constantin Bakaleinikoff, is an ace job. Special bell effects and other background tones figure importantly. Robert DeGrasse did the top quality lensing and other credits are equally outstanding in measuring this one for attention. *Brog.*

Gary Cooper as Orville In WB Wrights' Biog

Hollywood, March 2.

Gary Cooper will play Orville Wright in Warner film on lives of the airplane inventors, Wilbur and Orville Wright. Henry Blanke will produce.

It will be second film of Cooper's new Warner pact. First, going soon, will be "Fountainhead."

Scudda-Hoo! Scudda-Hay!
(COLOR)

Hollywood, Feb. 28.

20th-Fox release of Walter Morosco production. Stars June Haver; features Lon McCallister, Walter Brennan, Anne Revere, Natalie Wood, Robert Karnes, Henry Hull, Tom Tully. Direction and screenplay, F. Hugh Herbert. From novel by George Agnew Chamberlain; camera (Technicolor), Ernest Palmer; music, Cyril Mockridge; editor, Harmon Jones. Tradeshown Feb. 27, '48. Running time, 95 MINS.

Rad McGill....June Haver
Snug Dominy....Lon McCallister
Tony Maule....Walter Brennan
Judith Dominy....Anne Revere
Bean McGill....Natalie Wood
Stretch Dominy....Robert Karnes
Milt Dominy....Henry Hull
Roarer McGill....Tom Tully
Ches....Lee MacGregor
Mrs. McGill....Geraldine Wall
Sheriff Bursom....Ken Christy
Judge Stillwell....Tom Moore
Jim....Matt McHugh
Barber....Charles Wagenheim
Dugan....Herbert Heywood
Ted....Edward Gargan
Elmer....Guy Beach
Malone....G. Pat Collins
Jeff....Charles Woolf
Stable Hand....Eugene Jackson
Girl Friend....Marilyn Monroe

An eulogy to a mule doesn't sound like a good, commercial film idea, but "Scudda-Hoo! Scudda-Hay!" easily proves it is. Taken from the novel of the same title, which enjoyed a wide reading audience, plot has been adapted to celluloid in manner that carries appeal for most any theatregoer. Added value of Technicolor, a sound story of farm life, and general production showmanship augur well for boxoffice returns in most situations.

While theme of giving the mule his proper place in fame as a smart draft animal is thoroughly explored, elements of story that will hit a wider appeal have not been overlooked. Combination of the two has been developed with punch in F. Hugh Herbert's script and, as director, he overlooks no bets in pointing the ingredients for audience interest. A firstrate credit on both counts.

The mule, with no pride of ancestry and no hope for posterity, is shown for just what he is—a hybrid developed from mating of a horse to a jack—a proud animal, able to hold his own with the thoroughbreds for savvy, work ability, or contrariness. Film examples are a pair of striking animals, a large mule and a jenny.

Lon McCallister gives a sound portrayal as the young farm lad who acquires ownership of the mules on the time-payment plan and his adventures as he works and fights to retain them against odds posed by nature and man are engrossing. Left with a cruel stepmother and stepbrother when his father returns to the sea, McCallister hires himself out to a blustering farmer neighbor. Hard work to meet his weekly payments on the team, his romance with the farmer's daughter, his friendship with an old muleskinner and other ingredients are told with interesting simplicity in the Herbert script.

June Haver, as romance opposite McCallister, justifies her starring role in one scene when she tells off her father for his plot to take away the boy's team. Otherwise, her role is more or less standard. Walter Brennan is skillful as the old muleskinner. Anne Revere and Robert Karnes are excellent as the menacing step-parents. Tom Tully gives a top account of himself as the loudmouthed farmer and little Natalie Wood clicks as Miss Haver's kid sister. Henry Hull is seen briefly and effectively as McCallister's father. Geraldine Wall and others in the cast point up their playing well.

Walter Morosco garbed the production with topnotch outdoor values and gave the George Agnew Chamberlain novel intelligent screen interpretation. Ernest Palmer's color lensing milks every value from the outdoor and night scenery and other credits measure up in craftsmanship. *Brog.*

Return of the Whistler

Columbia release of Rudolph C. Flothow production. Features Michael Duane, Lenore Aubert, Richard Lane. Directed by D. Ross Lederman. Original story, Cornell Woolrich, suggested by CBS program, "The Whistler"; screenplay, Edward Bock, Maurice Tombragel; camera, Philip Tannura; editor, Dwight Caldwell; music, Mischa Bakaleinikoff. At New Yorker theatre, N. Y., Feb. 25, '48. Running time, 63 MINS.

Ted Nichols....Michael Duane
Alice Barclay....Lenore Aubert
Gaylord Travers....Richard Lane
John....James Cardwell
Mrs. Barclay....Ann Shoemaker
Mrs. Hulskamp....Sarah Padden
... Grantland....Wilton Graff
Jeff Anderson....Olin Howlin
Sam....Eddy Waller
Arnold....Trevor Bardette
Sybil....Ann Doran
Hart....Robert Emmett Keane
Captain Griggs....Edgar Dearing

"The Return of the Whistler" misses because of obvious padding of an insufficient amount of story material. With some judicious editing, the film could have been a superior suspense thriller. However, there's an okay substitution of the chase and fisticuffs to provide the picture with the normal quota of excitement. Fair dualer.

There are times during the picture when the taut story lines of the Cornell Woolrich original are discernible. However, an undue amount of slow dialog and unnecessary flashbacks obscure the virtues of the original idea of presenting a crime with few clues to work on.

The story concerns the sudden disappearance of Michael Duane's would-be bride with Duane unable to provide any of her background that would lead to her return. From a few effects left behind, he's able to trace her whereabouts and finally affect a reunion after the customary chase and fisticuffs.

Central character of the CBS radio program, "The Whistler," has little if anything to do with the proceedings. Occasionally, the Whistler flashes across the screen with some dire forebodings that neither contribute nor detract from the general procedure.

The lead roles by Duane and Lenore Aubert, latter as the missing bride, are completely essayed, with staunch support by Richard Lane as the private eye who walks into the case. James Cardwell provides the major portion of the villainy.

Director D. Ross Lederman manages to infuse some excitement after the story padding is out of the way. Lensing by Philip Tannura is okay. *Jose.*

The Hawk of Powder River
(SONGS)

Eagle Lion release of Jerry Thomas production. Stars Eddie Dean; features Jennifer Holt, Roscoe Ates, June Carlson. Directed by Ray Taylor. Original screenplay, George Smith; camera, Ernie Miller; songs, Dean, Hal Blair, Pete Gates; editor, Joe Gluck. Previewed N. Y., Feb. 26, '48. Running time, 54 MINS.

Eddie....Eddie Dean
Soapy....Roscoe Ates
Vivian....Jennifer Holt
Carole....June Carlson
Cochrane....Eddie Parker
Mitchell....Terry Frost
Cooper....Lane Bradford
Heavy....Carl Mathews
Heavy....Ted French
Bill....Steve Clark
Stage Driver....Tex Palmer

Film vaults evidently contributed in no small way to the footage of "The Hawk of Powder River." Number of scenes which had been used in previously released Eddie Dean oatuners are spliced into the plot of this entry. Picture is bound to produce a "haven't I seen this before" reaction among the action fans. B.o. prospects mild.

While the story formula remains basically similar to other films in this series, there's a slight switch in that Jennifer Holt is the leader of the outlaws. Her underlings kill her uncle who was on the verge of exposing her. She also plots to rub out her cousin, June Carlson, but the scheme is nipped by Eddie Dean. Usual chase sequences, fisticuffs and shooting sprinkle the reels.

Quartet of songs is sandwiched in at strategic points. Tunes all had been spotted in other Dean pix. Acting is so-so with Dean contribbing his standard characterization of a U.S. Marshal on a secret mission. Miss Holt is a credible heavy while Miss Carlson shows the need of further experience. Roscoe Ates, as customary, supplies the comic relief. Others are adequate.

Ray Taylor's direction is fair. Producer Jerry Thomas drew the budgetary pursestrings a bit too tightly on "Hawk." Ernie Miller's camerawork is average. Joe Gluck rates a nod for editing the library clips in so adroitly.

Oklahoma Badlands

Republic release of Gordon Kay production. Stars Allan "Rocky" Lane. Directed by Yakima Canutt. Original screenplay, Bob Williams; camera, John MacBurnie; editor, Arthur Roberts. Tradeshown N. Y., Feb. 27, '48. Running time, 59 MINS.

Allan "Rocky" Lane..Allan "Rocky" Lane
Nugget Clark....Eddy Waller
Leslie Rawlins....Mildred Coles
Sanders....Roy Barcroft
Oliver Budge....Gene Stutenroth
Jonathan Walpole....Earle Hodgins
Sharkey....Dale Van Sickel
Ken Rawlins....Jay Kirby
Agatha Scragg....Claire Whitney
Sheriff....Terry Frost
Postmaster....Hank Patterson
Passenger....House Peters, Jr.
Stagecoach Driver....Jack Kirk

Allan "Rocky" Lane and his big stallion, "Black Jack," go far in helping put over this western thriller. Aside from this, Yakima Canutt, vet of many oat operas and former champ rodeo performer, has directed with a know-how that undoubtedly stems from long contact with this type of screen fare. Hence, it's a pat entry for spots where they go for these cactus mellers or to back up a No. 1 feature of many twin combos.

Film deviates from familiar wide-open spaces plot in that the cowboy hero fakes being the newly arrived ranchowner, a comely femme. This ranchowner enables him to outwit the usual western outlaws and the familiar two-faced leaders, this time the latter being a western newspaper publisher. Besides painting him as thoroughly unscrupulous, yarn is inclined to poke fun at an out-of-work legit actor.

There's the usual note due on the ranch, the careening stagecoach, stickups, gunplay and rough-and-tumble fights. Last one is staged on the top of a racing stagecoach for a maximum of thrills.

Besides the fine job turned in by Lane and his hoss, Mildred Coles adds the necessary femme touch as the newly-arrived ranchowner. Eddy Waller adds some comedy touches as the hired hand at the ranch, Gene Stutenroth heads the support. Besides Canutt's fast direction, John McBurnie does nicely with his camera. *Wear.*

Blanche Fury
(BRITISH-MADE)
(Color)

London, Feb. 19.

General Film Distributors release of A. Havelock-Allan (Rank-Cineguild) production. Stars Valerie Hobson, Stewart Granger. Directed by Marc Allegret. Screenplay by Audrey Lindop, Cecil McGivern from novel by Joseph Shearing. Editor, Jack Harris; music, Clifton Parker; camera, Guy Green, Geoffrey Unsworth. At Odeon. Running time, 95 MINS.

Philip Thorn....Stewart Granger
Blanche Fury....Valerie Hobson
Simon Fury....Walter Fitzgerald
Laurence Fury....Michael Gough
Major Fraser....Maurice Denham
Louisa....Sybilla Binder
Colonel Jenkins....Edward Lexy
Lavinia Fury....Suzanne Gibbs
Wetherby....Allan Jeayes
Calamy....Ernest Jay
Lord Rudford....Arthur Wontner
Mrs. Winterbourne....Amy Veness
Aimes....George Woodbridge
Jordan....Brian Herbert
Prosecuting Counsel....Cecil Ramage
Molly....Cherry London
Banks....Townsend Whitling
Mrs. Hawkes....Margaret Withers

This $1,500,000 Technicolor entry in the current Joseph Shearing cycle ("Moss Rose," "Mark of Cain," "So Evil My Love") is like all Shearing murder stories in that it's based on fact. This film is on the famous Rush murder in the 19th century, which caused a stir throughout England. It is a morose, moody tale of sex and unabashed villainy. Picture has been well produced although cool calculation is visible in every move of the picture. Pic should do well here, but may only find a prestige market in U. S.

French director Marc Allegret makes his English debut and his technique is evident throughout. He has used color to great advantage, while his settings and outdoor scenes have immense beauty. This should help put it over although principal b.o. pull will be Stewart Granger.

The suddenness with which the climax is reached, the amazing and not wholly explicable change in a loving woman and the seeming insanity in the man she loves are never satisfactorily explained.

Not one of the principals is sympathetic, which is hardly an asset. But that is the nature of the tale, and Blanche, played by Valerie Hobson (Mrs. Havelock-Allan), certainly dominates the picture. She has beauty that lends itself enchantingly to color. If she cannot register the depth such a woman should have had it perhaps is because it is asking too much of one person.

Stewart Granger, as Philip, is a curious mixture of degenerate nobility with melodramatic stableboy. His best moments are those of passion, but the camera and the script are occasionally less kind to him than it has been to his co-star. The lesser characters are played with skill. Camera work is good. Both contributed more than the usual share to a distinctive picture. *Cane.*

Crime and Punishment
(SWEDISH-MADE)
(In Swedish; English Titles)

Film Rights International release of Terrafilm production. Stars Hampe Faustman. Directed by Faustman. Screenplay, Bertil Malmberg, Sven Stolpe; based on Dostoevsky novel; camera, Goran Strindberg. At Stanley, N. Y., Feb. 28, '48. Running time, 100 MINS.

Raskolnikov....Hampe Faustman
Sonia....Gunn Wallgren
Samlotov....Sigurd Wallen
Dunia....Elsie Albiin
Lusjin....George Funkquist
Modern....Tekla Sjoblom
Rasumikin....Toivo Pawlo
Aliona....Elsa Widborg
Marmeladov....Hugo Bjorne
Katarina....Lisskulla Jobs
Natascha....Harriet Philipson

This Swedish version of "Crime and Punishment" is the latest and least successful cinematic try at the popular Dostoevsky novel. This one lacks the intensity of the French pic starring the late Harry Baur, and falls far short of the technical slickness of the American version with Peter Lorre. Full of irrelevant details and loaded with gab, the pic travels at a snail's pace with little to relieve the tedium. This entry will make only a slight dent in the sure-seater market.

Chief defect lies in the scripters' presumption to improve the novel by adding some original story details. As a result, the film frequently topples into a hokey mood completely at odds with the overall serious intent of the production. On credit side, film manages to generate that "old Russia" look through authentic settings and backgrounds, appropriate costuming and some darkly shadowed lensing.

Well-known yarn of a conscience-stricken murderer who's finally driven to confessing his crime is enacted by a group of thespers who make near-misses in their parts. As Raskolnikov, the pauperized intellectual with a Napoleonic complex, Hampe Faustman glowers strongly through his role but lacks the fine shadings necessary to project acute psychological suffering. As the detective who plays a cat-and-mouse game with his victim, Sigurd Wallen also misses the depth of irony needed as counterpart to the criminal's fake bravado.

The women come through a bit more effectively. Gunn Wallgren, as the religious streetwalker, registers with an honest and simple performance. Playing Raskolnikov's sister and mother, Elsie Albin and Harriet Philipson also deliver solid portrayals. Rest of the cast give good support. *Herm.*

Love Life of Adolph Hitler
(DOCUMENTARY)

American Film Producers production. Narrators, George Bryan and Philip Stahl; editor, Jean Oser; music, Edward Craig. Previewed N. Y., Feb. 25, '48. Running time, 61 MINS.

Adolph Hitler....Himself
Eva Braun....Herself
Hermann Goering....Himself
Paul Joseph Goebbels....Himself
Julius Streicher....Himself
Heinrich Himmler....Himself
Benito Mussolini....Himself

And a supporting cast of other famous and infamous personages.

With the backing of the Navy Club of the U. S., an indie production outfit known as American Film Producers has compiled a chronological pictorial account of Hitler's rise and eventual slide to oblivion. Negotiations for theatrical distribution of the 61-minute film are in progress. Exhibitors will find the picture packed with exploitational qualities.

For the most part, "Love Life of Adolph Hitler" does not rank as a good documentary of the past war. Title chosen is cheap and lurid. No doubt it will stimulate interest of grind house patrons, but the better situations will shy away. Market for this one will be garnered by heavy bally plus the further attention of those who are morbidly curious as to how Eva Braun looked in a bathing suit.

Film's title is a misnomer inasmuch as the pic stresses Hitler's desire for power as his dominating trait rather than overly developing the top Nazi's occasional fondness for women. Most of the footage appears to be old newsreel vault stuff. However, the producers claim much of the film's running time represents clips seized from the Germans, especially the frequent sequences where Hitler's paramour, Eva Braun, is seen frolicking at Berchtesgaden.

Entire print is accompanied by narration of George Bryan and Philip Stahl. Summed up, their comments point out a moral by retracing the diabolical development of the Hitler military machine via the celluloid medium. Naturally, with the Navy Club sponsoring the picture, the moral is the "Navy is our first line of defense" and as such we must build it up to the extent where a similar threat to world peace cannot be made.

Editing and narration are fairly well handled, while the musical score is adequate. *Gilb.*

Lost Happiness
(ITALIAN-MADE)

I.C.I. release and production. Stars Leonardo Cortese, Dina Sassoli. Directed by F. M. Ratti. At Cinema Verdi, N. Y., Feb. 27, '48. Running time, 75 MINS.

Giorgio Viglieri....Leonardo Cortese
Anna....Dina Sassoli
Franco....Manuel Roero
Sabastriaro....Giuseppe Porelli
Nicola....Araldo Tieri
Maria....Adriana de Roberto

(In Italian; English Titles)

"Lost Happiness" is a minor offering with an appeal strictly limited to Italian-speaking audiences. Stilted and old-fashioned, pic dates way back to the ten-twent'-thirt' type of melodrama. Some newsreel shots of the recent war are interlaced into the story, but that's its only sign of modern vintage. Otherwise, pic is marked by uneven direction, corny yarn and florid thesping. Background music is damaged by a noisy soundtrack.

Plot concerns a fatal love triangle involving a famous violinist, his wife and accompanist. Latter is a heel who takes advantage of the wife's one moment of weakness to blackmail her into continuing the affair. Pushing his pique to rather extreme limits, he frames the husband to a 10-year jail sentence by planting fake evidence of his own murder. Choppy film suddenly ends as the culprit gets caught and killed by the violinist.

Dina Sassoli, as the wife, is a striking looker who also does as well as can be expected under the burden of her role. Leonardo Cortese, as the violinist, shows some thesping promise, but Manuel Roero, as the accompanist, shows nothing but ham. *Herm.*

U.S. PRODS. SWING TO CANADA

Directors Ready Sweeping Demands; Guild To Ask For Closed Shop

Hollywood, March 2.

Based on committee proposals, Screen Directors Guild is getting ready to present a set of sweeping demands to the producers when contract negotiations open for a new basic agreement replacing the 1939 pact which expires March 15. Demands, which will first be placed before the SDG membership for approval, include a closed shop and new minimums for freelance directors based on negative costs and the right to strike.

New freelance minimums would start at $2,500 for two-and-a-half weeks' work on films having a negative cost up to $50,000. A gradually expanding scale reaches $10,000 for 10 weeks' work on pix between $175,000-$200,000. An alternate proposal would give freelances a minimum salary of 5% of estimated production cost according to the present bookkeeping system. This would protect directors on high budget productions.

Scales for contract directors call for salary of $750 weekly for 52 weeks with no layoff period, and $800 weekly with a 12-week layoff period. Guild wants to eliminate layoffs entirely but if it cannot be negotiated, SDG will seek to set up standards calling for at least one week's notice and limitation of layoff to six consecutive weeks with permission to do outside work during that period.

On loanouts, directors will seek to share 50-50 with studio on the amount over the regular contract salary with provision that the contracted studio be entitled to deduct the difference up to six weeks salary of directors unassigned previous to the loanout.

A clause covering the right of contract termination will also be asked. It would provide that a director who's been unassigned to a picture within 26 weeks will have the privilege of ending his pact on written notice. Suspensions would be limited on any single period of the contract, in no case to exceed six consecutive weeks.

SDG board will recommend a basic clause eliminating the prohibition of the right to strike following a poll showing that a majority of members favor the step.

Directors would also be given right to control cutting up to and including the first preview, or in cases where there is no such preview, up to the time the film is shown to a studio exec who has the final decision on cutting. Advertising credits are also covered in the proposals.

Producers Should Pay More Attention to Exhib Story Ideas—Heineman

William J. Heineman, Eagle Lion's distribution veepee, is plugging for greater attention to exhibitor ideas on story content and production elements which would boost boxoffice revenues. From now on in, Heineman says, EL will give important consideration to exhib braintrusting on production matters. That decision was reached in huddles with Arthur Krim, EL prexy, and Bryan Foy, production veepee.

"We feel that exhibitors know better than anyone else the elements which will draw patrons, and that they also know, far in advance of any polls or questionnaires, which stars are on the rise and which are beginning to lose their drawing power. This knowledge is exactly what we want to have, to guide us in determining which stars to sign and which types of pictures to make," the sales biggie declared.

Many companies, Heineman said, have a sharp distinction between production and sales. "We don't believe this is healthy—or smart," he explained. "We feel that no company can achieve its full potential unless both departments function together." Heineman stressed the use of exhibitor knowledge in declaring that EL's present goal was a minimum of 12,000 domestic bookings on all company releases.

MPF Meet Set Back

E. V. Richards, Paramount circuit partner and head of the Motion Picture Foundation, announced yesterday (Tues.) that a three-day meeting of the trustees, originally set for March 16-18, has been moved back until sometime in April.

Postponement of the trustee conclave, it was said, was due to the fact that the Theatre Owners of America had scheduled a meeting on the Coast for March 9-10. Date of this gathering was to close to the trustee huddles hence the moveback to April. Switch also will give the MPF committee more time to prepare the agenda.

Czech Coup Won't Hurt U.S. Films Much, Says Maas

Optimism that no serious consequences would result to U. S. films as result of the Communist coup in Czechoslovakia last week was expressed Monday (1) in New York by Irving Maas, v.p. and general manager of the Motion Picture Export Assn. Distribution of major company product to Czecho is handled for the industry by the MPEA.

Maas pointed out that there have long been Communists active in the Czech film monopoly, which controls all houses and distribution. He said that it was with them that the MPEA made its original deal in 1946. Lubomir Linhart, head of the state monopoly, who came to the U. S. to ink the pact, is reputedly a Commie.

MPEA topper also explained that his organization regularly does business with other Soviet orbit countries, such as Poland, Rumania and Bulgaria, which have Communists at the top, as Czechoslovakia now has. Maas added, however, that the developments "won't do us any good; this kind of thing never does."

MPEA and Czech officials were at a standstill on negotiations for a new pact when the Commies took over the government last week. The old contract ran out last November. It called for delivery of 80 pictures. About 12 or 13 of this group are yet to be played off, according to the MPEA. Because of the popularity of U. S. pix, making for long first-runs, the playoff is very slow.

Czechoslovak business is particularly valuable to the American companies, since they get full remittance of the coin they earn. Most other Soviet orbit countries permit only print costs or a little more. MPEA does not distribute in the country, but merely delivers its product to the monopoly. Theatre gets 65c. out of each boxoffice dollar, with 65% of the remaining coin going to the MPEA and 35% to the monopoly. However, a number of charges are taken out before the final 65-35 divvy is made, with the result Maas estimates MPEA actually gets about 9c. out of each b.o. dollar.

Clothier-Author Loses 'Miracle' Suit Vs. 20th

Boston, March 2.

Twentieth Century-Fox won its civil suit here brought by Ralph J. Burns, Hub clothier, charging copyright infringement in connection with "Miracle on 34th St." Burns claimed that a substantial amount of material for the boffo film was taken from his novel, "An Angel on Horseback," and sued for damages and an accounting of the film's profits.

Judge Charles E. Wyanski decided for the film company, ruling there was no evidence that 20th had access to or had ever heard of Burns' book.

SEE $17,000,000 IN FILMING SOON

Toronto, March 2.

According to deals negotiated by the Canadian government with the U. S. film industry, feature films will start rolling at once in Canada in "a big way," according to Hon. C. D. Howe, Minister of Reconstruction. Production expenditure in this country may equal the $17,000,000 that U. S. films reportedly take out of Canada every year. In keeping with the current hush-hush policy regarding deals with Hollywood toppers, Howe gave no details.

"It is our hope that the American film industry will contribute to the solution of our exchange problem, not by contraction of business here but by the development of production in Canada," he said. "An important by-product will be the publicity and resulting tourist business stimulated by a development of this nature."

Howe says the most obvious way to correct the drain on Canadian dollars, as far as theatre attendance in this country is concerned, would be to impose a quota on American films. However, he is being governed by results when this policy was tried elsewhere and believes these have been far from satisfactory. His idea

(Continued on page 18)

Plug Canadian Goods As Offset to U.S. Pic Coin

With the Canadian government mulling measures to restrict the flow of film coin from the Dominion to the U. S. the Motion Picture Assn. of America, along with the majors, are currently engaged in a campaign to build up Canadian goodwill and thereby blunt the threatened fiscal axe. Understood campaign is being handled by Francis Harmon, MPAA veepee, who's asked the majors fullscale cooperation in promoting both Canadian goods and the country, itself, as a resort paradise.

Majors, on their part, have agreed to promoting the Dominion's rep both by turning out shorts depicting various phases of Canada and by inserting clips of Canadian events in Yank newsreels. Paramount, for instance, is making a two-reel pic of Canada and the other majors are to do similar spadework.

MPAA is also pushing production in Canada as a partial answer to the uneven flow of film coin. It wants

(Continued on page 20)

H'wood Economy Axe Halves Contract Thespers; 398 Layoffs At 10 Studios

Hollywood, March 2.

Wave of economy during the last 12 months has washed more than half the contract players off 10 major studio payrolls. Casualties amounted to 398, leaving 336 thesp contractees on the rosters.

In a few cases the players were washed from one studio to another. John Payne moved from 20th-Fox to Universal, Ann Miller from Columbia to Metro, Arlene Dahl shifted from Warners to Metro, and Vera Ellen from Goldwyn to Metro, but the vast majority, victims of the economies that followed the British tax bite, are working now and then as freelances.

Metro led all the film lots in the retrenchment campaign by lopping 124 off the payroll. Lagging in place position was 20th-Fox, with 92, followed by Paramount with 60. Trailing were RKO, 29; Columbia, 26; Universal, 19; Republic, 19; Warners, 13; Eagle Lion, 12, and Samuel Goldwyn, with four. Among the names dropped were:

Metro—Butch Jenkins, Richard Hart, Dorothy Hart, Cameron Mitchell, Phyllis Thaxter, Marilyn Maxwell, Gloria De Haven, Pat Marshall, Selena Royle, John Carroll, Lucille Ball, Lila Leeds, the Wilde Twins, Hume Cronyn, Marsha Hunt, Ruth Hussey, James Craig and Bill Lundigan.

20th-Fox—Perry Como, Carmen Miranda, Vivian Blaine, George Montgomery, Lon McCallister, Peggy Ann Garner, Dick Haymes, David Street, Richard Crane, Lynn Bari, Allyn Joslyn and William Eythe.

Paramount—Diana Lynn, Stanley Clements, Corinne Calvet, Sonny Tufts, Robert Preston, Virginia Field, Eddie Bracken, Johnny Coy, James Brown and Virginia Welles.

Warners—Jim Davis, Arlene Dahl, Robert Alda, John Dahl, Joan Lorring, Martha Vickers.

RKO—Tom Conway, Robert Sterling, Richard Benedict, George Cooper, Suzi Crandall, Gail Davis, Jeff Donnell, Marilyn Mercer, Richard Powers, Jim Nolan and Jason Robards.

Universal-International — Rod Cameron, Ella Raines, Maria Montez, Peggy Ryan, Andy Devine, Robert Paige and Turhan Bey.

Columbia — Ann Miller, Ellen Drew, Ludwig Donath, Nancy Saunders and Virginia Hunter.

Republic—Dale Evans, Don Barry, Peggy Stewart, Jane Frazee, Connie Moore, Gabby Hayes, Linda Stirling, William Marshall, Catherine McLeod, Tom London, Sterling Holloway, Ruth Brennan and Sunset Carson.

Eagle Lion—Terry Austin, Keefe Brasselle and Chili Williams.

Goldwyn—Virginia Mayo, Steve Cochran, Vic Cutler and Vera-Ellen.

Regardless of the washout, Metro still has the largest number of players under contract, a total of 80. Other studios and their contractees are Warners, 49; Paramount, 41; RKO, 40, 20th-Fox, 39; Columbia, 27; Universal-International, 16; Republic, 14, and Eagle Lion and Goldwyn, five each.

Lazarus' 'Miracle' Hop

Paul Lazarus, Jr., United Artists pub-ad chief, planes to the Coast today (Wednesday) for discussions with Benedict Bogeaus and Carl Leserman on the advertising for their film, "A Miracle Can Happen." Lazarus expects to be gone from 10 days to two weeks.

"Miracle" recently went into release and has been doing only so-so business. It's assumed that huddles by the producers with Lazarus are on a search for a new advertising approach.

D. of J.'s Hands-Off Theatre Buys Until Supreme Ct. Ruling

While the New York office of the Dept. of Justice has already been directed to probe the purchase of the Rivoli theatre, Broadway showcase, by Louis B. Mayer, Metro's production head, there's little likelihood of immediate intervention by the Government, it's been learned. That's because the D. of J. has fixed an unofficial hands-off policy on localized complaints until the U. S. Supreme Court renders a decision on anti-trust cross-appeals.

Only instance when the Government would step in, it's said, would be where the general countrywide situation is affected to the detriment of the decree's workings. In the case of the move by Joseph M. Schenck, 20th-Fox exec, to buy the Golden State circuit, D. of J. did interfere because it felt the entire Coast area theatre situation would change complexion if the deal went through. Schenck, it's understood, has agreed to take no further steps towards acquiring the chain until a court ruling comes down.

D. of J. has received a fair number of complaints from exhibs throughout the country who've griped over alleged failures by the majors to live up to the decree. All of these complaints are being kept on ice pending the court's final say.

Briefs From the Lots

Hollywood, March 2.

Warners bought "The Octopus and Miss Smith," authored by **Jerry Gruskin**, and assigned **Harry Kurnitz** as producer and scripter... **Phil Brown** drew a key role in the **Tyrone Power** starrer, "For Fear of Little Men," at 20th-Fox... **Edward Marshall**, California historian, signed as adviser on "The 49ers," which has been restored to **Michael Curtiz** production program at Warners after a downward revision of the budget... **Lucille Watson** drew character role in "That Wonderful Urge" at 20th-Fox... **Richard Widmark** assigned to gambler part in 20th western, "Yellow Sky."...

Return of "Blood on the Moon" from location makes three pictures currently in work on the RKO lot. Others are "The Boy With Green Hair" and "The Long Denial."... **William Dieterle** will direct "Weep No More," **Joseph Cotten** starrer, at RKO... **Henry O'Neill** drew a dipsomaniac role in "Winner Take Nothing" at Columbia.

Warners bought "The Octopus and Miss Smith" and assigned it to **Harry Kurnitz** as writer and producer... **Jean Renoir** and **Forrest E. Judd** forming an indie unit to make pictures for Allied Artists release ...Cameo Productions acquired screen rights to "The Publican," as first of four indie pictures... **Richard Thorpe** will direct the next "Lassie" picture to be produced by **Robert Sisk** at Metro... **Walter Wanger** purchased "Anne of the Indies," Satevepost yarn authored by **Herbert R. Sass**, his third production for Eagle Lion.

Harry Sherman paid $100,000 for screen rights to **W. C. Tuttle's** Hashknife stories for a series of westerns ... **Chuck Reisner** will direct "Born to Fight," to be produced by **Leonard Picker** at Eagle Lion... Columbia bought "Turn of the Century" for production by **Burt Kelly**... "How to Clean House" new tag on "The Big Cleanup" at RKO... **Hal Wallis** purchased "The Sound of Years," novel by **Merriam Modell**, as starrer for **Barbara Stanwyck**... **Howard de Sylva** signed for "Great Gatsby" at Par.

Fifth of **Pete Smith's** "Pest" series of shorts at Metro is "Pest Control," starring **Dave O'Brien**... **Polan Banks** named his new indie company Banks-National Pictures and moved into Motion Picture Center to produce "Share My Heart" for UA release... "Dig That Gold" new tag on "Almost a Millionaire" at RKO... **Nat Holt** checked off RKO lot to produce independent picture with Canadian background; 20th-Fox release under negotiation... **Tom Drake** will play the **Richard Rodgers** role in "Words and Music" at Metro... **S. Sylvan Simon** completed Metro's "A Southern Yankee" in 28 days, seven days ahead of schedule, fastest time ever made by a **Red Skelton** starrer.

Indiana Allied Plugs Idea of 16m Along With 35m Because of Shorts

Indianapolis, March 2.

Associated Theatre Owners of Indiana, an Allied affiliate, is pushing the idea of exhibs installing 16m projectors in booths along with regular 35m equipment as the best way of combating the threat of narrow-gauge competition. ATOI is also pointing up the fact that a good deal of celluloid material, particularly shorts, are available only in 16m.

Chicago may be the first town to latch onto the idea, ATOI bulletin notes, since Elmer and Harry Balaban, owners of 32 Chi houses, are mulling narrow-gauge shorts programs in some of their nabe theatres during the afternoons. According to the Balabans, there's a richness of short subject product in 16m which would help to supplement the regular 35m briefies.

"BLACK BART"

is the picture for all kinds of theatres and all kinds of audiences!

A WOW

TOP BUSINESS...WORLD PREMIERE...ORPHEUM-ESQUIRE IN SAN FRANCISCO

A WOW

TOP BUSINESS AT THE FOX, DETROIT

A WOW

TOP BUSINESS AT THE RKO PALACE, CHICAGO

A WOW

TOPPED "EGG AND I" AND BROKE ALL HOUSE RECORDS AT THE CAPITOL THEATRE, ASHLAND, KY.

IT'S THAT
WONDERFUL
"COMMON
DENOMINATOR"
PICTURE
YOU NEED
NOW....

UNIVERSAL-INTERNATIONAL presents
YVONNE De CARLO
DAN DURYEA
JEFFREY LYNN
BLACK BART
COLOR BY TECHNICOLOR!
with PERCY KILBRIDE
Screenplay by LUCI WARD, JACK NATTEFORD and WILLIAM BOWERS · Directed by GEORGE SHERMAN
Original Story by Luci Ward and Jack Natteford · Produced by LEONARD GOLDSTEIN
Universal International

L. A. Very Spotty; 'Northside' $76,000, Smash, But 'Black Bart' Light 34G; 'Turtle' A Rabbit at 48G in 2d Wk.

Los Angeles, March 2.

Getting the real boxoffice play this session is "Call Northside," which looks to soar to a sock $76,000 or close in four theatres on first week. Otherwise, new entries shape as very mild.

"Black Bart," in five houses, probably will be only light $34,000 while "Women in Night" and "For You I Die" shapes as very modest $24,000 in five situations.

Among the holdovers, "Voice of Turtle" appears standout with nifty $48,000 on second frame, three locations. "Albuquerque" is dropping to $21,000, still okay, in two Paramount houses. "Night Song" is finishing a thin run with $24,000 in two spots, second week. "High Wall," in three situations, will be light $23,000, and "Outlaw" is down to $16,500 in four smallseaters, both on initial holdover sessions.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"Women in Night" (FC) and "For You I Die" (FC). Modest $2,500. Last week, "Adventures Casanova" (EL) and "Whispering City" (EL), fair $3,300.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Outlaw" (UA) (2d wk). Thin $2,000. Last week, okay $3,700.

Carthay Circle (FWC) (1,518; 60-$1)—"Sign of Ram" (Col) (2d wk). Slow $5,000. Last week, $6,500.

Chinese (Grauman-WC) (2,048; 60-$1)—"Call Northside 777" (20th). Sock $20,000. Last week, "Sign of Ram" (Col), slow $11,200.

Culver (FWC) (1,145; 60-$1)—"Women in Night" (FC) and "You I Die" (FC). Slight $3,000. Last week, "Casanova" (EL) and "Whispering City" (EL), $3,800.

Downtown (WB) (1,800; 60-$1)—"Voice Turtle" (WB) (2d wk). Near $18,000. Last week, good $21,000.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Outlaw" (UA) (2d wk). Good $10,000. Last week, fancy $17,000.

Egyptian (FWC) (1,538; 60-$1)—"High Wall" (M-G) (2d wk). Only $6,000. Last week, fair $11,700.

El Rey (FWC) (861; 60-$1)—"Women in Night" (FC) and "You I Die" (FC). Weak $2,500. Last week, "Casanova" (EL) and "Whispering City" (EL), oke $3,700.

Esquire (Rosener) (685; 85-$1.20)—"Nicholas Nickleby" (U). Good $4,500 or over. Last week, "Beauty and Beast" (Indie) (6th wk), $1,800.

Four Star (UA-WC) (900; $1.20-$1.80)—"Mourning Becomes Electra" (RKO) (10th wk). Down to $3,500. Last week, not up to hopes at $4,200, but still oke.

Guild (FWC) (968; 60-$1)—"Black Bart" (U) and "Jiggs, Maggie in Society" (Mono). Okay $4,500. Last week, "Double Life" (U) and "Fighting Mad" (Mono) (3d wk-6 days), $2,300.

Hawaii (G&S-Blumenfeld) (1,106; 60-$1)—"Outlaw" (UA) (2d wk). Near $2,500. Last week, pleasant $4,500.

Hollywood (WB) (2,756; 60-$1)—"Voice Turtle" (WB) (2d wk). Neat $15,000. Last week, very sturdy $19,800.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Outlaw" (UA) (2d wk). Dull $2,000. Last week, neat $4,300.

Iris (FWC) (828; 60-85)—"Black Bart" (U). Slow $4,000. Last week, "Double Life" (U) (3d wk-6 days), good $3,100.

Laurel (Rosener) (890; 85)—"Panic" (FR) (2d wk). Nice $2,500. Last week, nifty $3,800.

Loew's State (Loew's-WC) (2,404; 60-$1) — "Northside" (20th) and "Let's Live Again" (20th). Solid $30,000. Last week, "Sign Ram" (Col) and "Heading for Heaven" (EL) (8 days), modest $22,500.

Los Angeles (D'town-WC) (2,097; 60-$1)—"High Wall" (M-G) (2d wk). Down to $11,500. Last week, okay $23,400.

Loyola (FWC) (1,248; 60-$1)—"Northside" (20th). Fancy $12,000. Last week, "Sign Ram" (Col) (8 days), $8,100.

Orpheum (D'town-WC) (2,210; 60-$1)—"Women in Night" (FC) and "You I Die" (FC). Thin $13,000. Last week, "Casanova" (EL) and "Whispering City" (EL), light $13,800.

Pantages (Pan) (2,812; 60-$1)—"Night Song" (RKO) and "Woman From Tangier" (Col) (2d wk). Light $12,000. Last week, $16,100.

Paramount (F&M) (3,398; 60-$1)—"Albuquerque" (Par) and "Caged Fury" (Par) (2d wk). Dipping to $13,000. Last week, nifty $25,700.

Paramount Hollywood (F&M) (1,451; 60-$1)—"Albuquerque" (Par) and "Caged Fury" (Par) (2d wk). Okay $8,000. Last week, nice $12,900.

RKO Hillstreet (RKO) (2,890; 60-80)—"Night Song" (RKO) and "Woman from Tangier" (Col) (2d wk). Slow $12,000. Last week, dull $17,100.

Ritz (FWC) (1,370; 60-$1)—"Black Bart" (U). Fair $6,000. Last week, "Double Life" (U) (3d wk-6 days), solid $6,700.

Studio City (FWC) (880; 60-$1)—"Black Bart" (U). Mild $5,000. Last week, "Double Life" (U) (3d wk-6 days), nice $3,300.

United Artists (UA) (2,100; 60-$1)—"Black Bart" (U) and "Jiggs, Maggie in Society" (Mono) Neat $14,500. Last week, "Double Life" (U) and "Fighting Mad" (Mono) (3d wk-6 days), neat $5,700.

Uptown (FWC) (1,719; 60-$1)—"Northside" (20th) and "Let's Live Again" (20th). Solid $14,000. Last week, "Sign Ram" (Col) and "Heading for Heaven" (EL) (8 days), fairish $9,600.

Vogue (FWC) (885; 60-85)—"Women in Night" (FC) and "You I Die" (FC). Dull $3,000. Last week, "Casanova" (EL) and "Whispering City" (EL), slow $4,500.

Wilshire (FWC) (2,296; 60-$1)—"High Wall" (M-G) (2d wk). Scant $5,500. Last week, fair $11,300.

Wiltern (WB) (2,300; 60-$1)—"Voice Turtle" (WB) (2d wk). Sturdy $15,000. Last week, smooth $19,100, although not up to original hopes.

Broadway Grosses

Estimated Total Gross
This Week $723,000
(Based on 23 theatres)
Last Year $662,000
(Based on 18 theatres)

'Bishop's' $15,000 Hot K. C. Entry

Kansas City, March 2.

Biz is holding a healthy pace here with at least three first-rate money grabbers. "Cass Timberlane" continues its socko pace of last week on second frame. Orpheum is in the money after a long lull with "The Bishop's Wife." Tower-Uptown-Fairway have "Call Northside 777" for a pleasant, if not big week. "Walk Alone" shapes as trim at Paramount. Mild drizzle most of week is not hurting biz.

Estimates for This Week

Esquire (Fox Midwest) (800; 45-65)—"Road Big House" (SG) and "Shoot to Kill" (SG). Mild $3,500. Last week, "Black Cat" (Indie) and "Black Friday" (Indie), $4,500.

Midland (Loew's) (3,500; 45-65)—"Cass Timberlane" (M-G) (2d wk). Still sock at $17,000, bettering many first weeks. Likely stays a third week. Last week, great $24,000.

Orpheum (RKO) (1,900; 45-65) — "Bishop's Wife" (RKO) and "Desperate" (RKO). Far above anything here recently. Sock $15,000 and holdover. Last week, "Bambi" (RKO) (reissue) and "Seven Keys Baldpate" (RKO), dandy $11,000.

Paramount (Par) (1,900; 45-65) — "I Walk Alone" (Par). Trim $11,000 or over. Last week, "Golden Earrings" (Par) (2d wk), $8,500.

Roxy (Durwood) (900; 45-65)—"Topper" (Indie) and "Turnabout" (Indie) (reissues). Average $3,500. Last week, "Whispering City (EL) and "The Big Fix" (Indie), same.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65) — "Call Northside" (20th). Moderately good $15,000. Last week, "T-Men" (EL), ditto.

Pitt Perking Up Albeit 'Intrigue' Mild $10,000; Cantor Solid at 18½G

Pittsburgh, March 2.

Cash registers are banging away nicely almost everywhere this week except at the Penn, where "Intrigue" got a battering from the crix and looks mild. "Call Northside 777" is giving off sparks at Harris, "If You Knew Susie" is big at Stanley and moveovers of "Three Daring Daughters" at Ritz and "T-Men" at Warner are in top brackets. Fourth week of "Bishop's Wife" at Fulton will be bigger than third because house was hurt last week when big downtown fire closed regular traffic. Also hurt "Relentless" last week at the Harris.

Estimates for This Week

Fulton (Shea) (1,700; 44-76) Bishop's Wife" (RKO) (4th wk). Still in on sugar train at $9,000 near. Last week, big downtown fire closed traffic for 3 days until walls were torn down, and cut into Fulton business; hence $8,000 was okay.

Harris (Harris) (2,200; 44-76) — "Call Northside" (20th). Got a big

(Continued on page 18)

'Susie'-Gleason $22,000 Smash in Blah Balto

Baltimore, March 2.

Surprise in current slow week here is "If You Knew Susie" coupled to vaude at the combo Hippodrome. It's heading for one of best house figures in many moons. Nice holdovers are "Bishop's Wife" at the Town and "Call Northside 777" at the New, latter in third stanza.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Intrigue" (UA). Fairish $13,000. Last week, "Three Daring Daughters" (M-G), $13,400.

Hippodrome (Rappaport) (2,240; 20-70)—"If You Knew Susie" (RKO) plus vaude headed by Jackie Gleason. Topping town in a big way with wham $22,000 or near. Last week, "Woman from Tangier" (Col) with Sammy Kaye orch, fine $20,300.

Keith's (Schanberger) (2,460; 20-60)—"Tenth Ave. Angel" (M-G). Opens today (Tues.) after week of "Jassy" (U) at very mild $6,000. "Albuquerque" (Par), previous week was nice $10,000.

Mayfair (Hicks) (980; 35-55)—"Frieda" (U). Mild $3,500. Last week, reissue of "Green Hell" (UA), $3,200.

New (Mechanic) (1,800; 20-60)—"Call Northside" (20th) (3d wk). Maintaining fine pace to $9,000 after strong second sesh at $11,000.

Stanley (WB) (3,280; 25-75)—"Intermezzo" (SRO) (reissue). Not faring well at $7,000. Last week, "Girl Tisa" (WB), didn't work out at $7,700.

Town (Rappaport) (1,500; 35-65)—"Bishop's Wife" (RKO) (2d wk). Holding stoutly at $14,000 after socko getaway at $18,300.

'Northside' Beats St. Loo Wind, 24G

St. Louis, March 2.

"Call Northside" coupled with "Campus Honeymoon," only new screen fare this week, is far out in front in currently. Crix lauded the Jimmy Stewart opus. All-day rain Friday followed by near-tornado Saturday slowed turnstile activity. "Cass Timberlane" is still a lusty draw on second round.

Estimates for This Week.

Ambassador (F&M) (3,000; 50-75)—"Voice of Turtle" (WB) and "When a Girl's Beautiful" (Col). (2d wk.). Nice $16,000 after great $19,500 opener.

Art (S'Renco) (115; 85) — "Happy Breed" (U) (3d wk.). Okay $700 following neat $800 second stanza.

Fox (F&M) (5,000; 50-75)—"Call Northside" (20th) and "Campus Honeymoon" (Rep.) Stout $24,000. Last week, "Thunder in Valley" (20th) and "Black Gold" (20th), $18,500.

Loew's (Loew). (3,172; 50-75)—"Cass Timberlane" (M-G) (2d wk). Great $20,000 after swell $26,000 for initial session.

Missouri (F&M) (3,500; 50-75)—"T-Men" (EL) and "Black Gold" (Mono) (m.o.). Nice $11,000. Last week, "Meant For Me" (20th) and "Woman's Vengeance" (U) (m.o.), $10,000.

Orpheum (Loew) (2,000; 50-75)—"Foreign Correspondent" (Indie) and "Trade Winds" (Indie) reissues), ok $7,500. Last week, "House Across Bay" (Indie) and "Stand-In" (Indie) (reissues) $8,000.

St. Louis (F&M) (4,000; 50-75)—"Alberquerque" (Par) and "Caged Fury" (Par) (2d wk.). Fine $7,000 after $9,000 for first week.

Shubert (Indie) (1,500; 40-60)—"Walter Mitty" (RKO) and "Hagen Girl" (WB) (2d run). Trim $6,000. Last week, "The Spoilers" (FC) and "Diamond Jim Brady" (FC) (reissues), $5,000.

Brownout Hurts Frisco; Stewart Strong $29,000

San Francisco, March 2.

Power-saving brownout placed in force this week is being blamed for business slump, with Market Street visibility and boxoffice both dull. Presence of many holdovers also is contributing to the downbeat. Only two important newcomers are "Call Northside" at Fox and "Smugglers" at Esquire. Latter is unusually big while the Jimmy Stewart starrer also is strong. Otherwise, city's mostly in holdover.

Estimates for This Week

Golden Gate (RKO) (2,844; 65-$1)—"Knew Susie" (RKO) plus vaude headed by Louis Jordan orch (2d wk). Down to $20,000 but still good. Last week, tremendous $40,000, hypoed by opening day Eddie Cantor personal.

Fox (FWC) (4,651; 60-95)—"Call Northside" (20th). Strong $29,000 or over. Last week, "Voice of Turtle" (WB), $28,000.

Warfield (FWC) (2,656; 60-85)—"Voice of Turtle" (WB) (m.o.). Trim $16,500. Last week, "If Winter Comes" (M-G), fair $14,500.

Paramount (Par) (2,646; 60-85)—"Albuquerque" (Par) (2d wk).

(Continued on page 18)

Hub Hobbled by H.O.'s But 'Northside' Standout $31,000, 'Daughters' 32G, 2d

Key City Grosses

Estimated Total Gross
This Week $2,930,000
(Based on 22 cities, 221 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,178,000
(Based on 23 cities, 202 theatres)

Boston, March 2.

"Call Northside 777" is getting the lion's share of biz this week. Other spots are not so good with product blamed as much as anything. "Three Daring Daughters" looks okay on holdover at State, and Orpheum. "Green for Danger" with stageshow is only okay at Boston. Foreign houses are holding up. "Bishop's Wife" in tenth week at Astor still is big.

Estimates for This Week

Astor (1,300; 40-80) — "Bishop's Wife" (RKO) (10th wk.). Had a great holiday weekend but current week is dropping back to $14,000 after huge $17,000 in ninth frame.

Boston (RKO) (3,200; 50-$1.10)—"Green for Danger" (EL) plus Russ Morgan orch, Luba Malina, Lew Parker, others, on stage. Okay $25,000. Last week, "I Love Trouble" (Col) plus Mills Bros., Gil Maison, Yvette, others, on stage, big $33,000.

Exeter (1,300; 55-75)—"Upturned Glass" (U) and "Aircraft Missing" (Indie) (reissue) (3d wk). Class nabe house plenty sound at $4,000 after $5,800 for last stanza.

Fenway (M-P) (1,373; 40-80)—"Saigon" (Par) and "Let's Live Again" (Indie). Opens today. Last week "The Flame" (Rep) and "Tender Years" (20th) yanked after five days at dull $4,000.

Kenmore (Indie) (900; 40-80)—"Panic" (FR) (3d wk). Alternates with Disney roundup on Sundays as result of Hub censorship, but getting big play at $3,900 after nice $4,500 last.

Memorial (RKO) (3,000; 40-80)—"Ideal Husband" (20th) and "Woman's Vengeance" (U). Begins tomorrow (Wed.). Last week, "Night Song" (RKO) and "Fighting Mad" (Mono). Held additional day to get back on usual opening days, but thin $20,000 for eight days.

Metropolitan (M-P) (4,367; 40-80)—"Call Northside" (20th) and "Mr. Reckless" (20th). Only bill doing real biz; solid $31,000. Last week, "Saigon" (Par) and "Let's Live Again" (Indie), $28,000.

Orpheum (Loew) (3,000; 40-80)—"3 Daring Daughters" (M-G) and "Wreck Hesperus" (Col) (2d wk). Okay $22,000 after nice $27,000 last.

Paramount (M-P) (1,700; 40-80)—"Saigon" (Par) and "Let's Live Again" (Indie). Opens today. Last week) "Flame" (Rep) and "Tender Years" (20th) yanked after five days at $12,000.

State (Loew) (3,600; 40-80) — "3 Daring Daughters" (M-G) and "Wreck Hesperus" (Col). (2d wk). Neat $10,000 after $14,000 in first.

Translux (900; 30-74)—"Betrayal" (Mono) and "Happened 5th Avenue" (Mono). (reissues). Standard $5,000. Last week, "American Empire" (UA) and "Bucksin Frontier" (UA) (reissues), $4,600.

'Agreement' Tops Philly, Huge 42G

Philadelphia, March 2.

"Gentleman's Agreement" is racking up a smash gross in its opening session here at the Fox, being the only really bright spot in an otherwise dull setup here. However, "Double Life" is doing okay at the Boyd. "My Girl Tisa" looks mediocre at the big Mastbaum. Otherwise the town is mainly holdover and largely fair to mild.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Black Narcissus" (U) (2d wk). Pale $9,500. Last week, big $15,500.

Arcadia (S&S) (700; 50-94)—"Sierra Madre" (WB) (2d run) (2d wk). Okay $5,500 after neat $7,000 opener.

Boyd (WB) (2,350; 50-94)—"Double Life" (U). Good $24,000. Last week, "Night Song" (RKO) (2d wk), down to $12,500.

Earle (WB) (2,760; 50-94)—"High Wall" (M-G) (3d wk). Oke $14,000 or near after $17,500 for second.

Erlanger (Goldman) (1,800; 50-94)—"Cass Timberlane" (M-G) (5th wk). Neat $15,000 after fine $18,000 in fourth.

Fox (20th) (2,250; 50-94)—"Gentleman's Agreement" (20th). Colossal $42,000. Last week, "Ideal Husband" (20th), thin $16,000.

Goldman (Goldman) (1,300; 50-94)—"If Winter Comes" (M-G) (3d wk). Fairish $14,000 after $19,000 last week.

Karlton (Goldman) (1,000; 50-94)—"Bishop's Wife" (RKO) (3d wk). Nice $16,000 after $19,500 last stanza.

Keith's (Goldman) (1,350; 50-94)—"Meant for Me" (20th) (2d run). Okay $8,000. Last week, "Road to Rio" (Par) (2d run), $7,500.

Mastbaum (WB) (4,360; 50-94)—"Girl Tisa" (WB). Very thin $19,000. Last week, "Voice of Turtle" (WB) (2d wk), modest $17,000.

Pix (Cummins) (500; 50-94)—"Outlaw" (UA) (5th wk). Good $8,500. Last week, $9,000.

Stanley (WB) (2,950; 50-94)—"Miracle Can Happen" (UA) (2d wk). Mediocre $16,000 after good $22,000 opener, below hopes.

Stanton (WB) (1,475; 50-94)—"Out of Blue" (EL). Moderate $9,000. Last week, "Whispering City" (EL) and "Love From Stranger" (EL), $9,500.

'Northside' Lands Call In Cincy, Fat $15,000; 'Daughters' Daring 13G

Cincinnati, March 2.

Three sprightly new bills, with "Call Northside" shading "You Were Meant For Me" and "Three Daring Daughters" for top rating, are holding this week's overall total to fair to middling level. "Gentleman's Agreement" continues strong in its third week. Favorable weather warmed weekend biz.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Call Northside" (20th). Perky $15,000. Last week, "Fabulous Texan" (Rep) plus Yvonne DeCarlo, Alan Carney, Joe Howard, others, on stage, solid $26,000 at 60-95 scale.

Capitol (RKO) (2,000; 50-75)—"Three Daring Daughters" (M-G). Surprisingly good $13,000. Holds. Last week, "Tenth Avenue Angel" (M-G), mild $6,500.

Grand (RKO) (1,400; 50-75) — "Gentleman's Agreement" (20th) (m.o.) (2d wk). Holding to sturdy $8,000 after sock $13,000 last week.

Keith's (City Inv.) (1,542; 50-75)—"Secret Beyond Door" (U). Mild $5,500. Same last week for "Girl Tisa" (WB).

Lyric (RKO) (1,400; 50-75)—"Black Cat" (Indie) and "Black Friday" (Indie) (reissues). Okay $6,000. Last week, "Voice of Turtle" (WB) split with "Bambi" (RKO), four days each on moveovers, pleasing $6,500.

Palace (RKO) (2,600; 50-75) — "Meant For Me" (20th). Merry $14,000. Last week, "Night Song" (RKO), all right $12,000.

Shubert (RKO) (2,100; 50-75)—"Night Song" (RKO) (m.o.). Slow $4,000. Last week, "If You Knew Susie" (RKO) (m.o.), fairish $5,000.

'Turtle' Hep Here, Port., 16½G; 'Northside' Big 11G

Portland, Ore., March 2.

Good pictures are bringing in the coin at downtown houses. "Voice of Turtle" at the Orpheum and Oriental, and "Northside 777" at Paramount are great guns. "Sleep, My Love" at Broadway also is strong. "Senator Was Indiscreet" at Guild is ace holdover.

Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"Sleep, My Love" (UA) and "The Pretender" (Rep). Strong $10,500. Last week, "Senator Indiscreet" (U) and "Hat Box Mystery" (Indie), sock $13,000.

Mayfair (Parker) (1,500; 50-85)—"Girl Tisa" (WB) and "San Antonio" (WB) (reissue). So-so $3,800. Last week, "The Fugitive" (RKO) and "Blondie In Dough" (Col), okay $4,700.

Music Box (H-E) (1,000; 50-85)—"Meant For Me" (20th) and "Lost Moment" (U) (6 days) (3d wk) (m.o.). Okay $1,850. Last week, good $2,600.

Oriental (H-E) (2,000; 50-85)—"Voice of Turtle" (WB) and "Whispering City" (EL), day-date with Orpheum. Big $6,000. Last week, "Relentless" (Col) and "Mary Lou" (Col) (6 days), fine $3,900.

Orpheum (H-E) (1,750; 50-85)—"Voice of Turtle" (WB) and "Whispering City" (EL), also Oriental. Big $10,500. Last week, "Corsican Brothers" (EL) and "South of Pago Pago" (EL) (reissues), mild $6,800

Paramount (H-E) (3,400; 50-85)—"Northside 777" (20th). Sock $11,000. Last week, "Relentless" (Col) and "Mary Lou" (Col), fine $7,200.

Playhouse (H-E) (1,200; 50-85)—"Relentless" (Col) and "Mary Lou" (Col) (m.o.). Okay $1,800. Last week, "Tycoon" (RKO) and "Linda Be Good" (EL) (m.o.), good $2,400.

United Artists (Parker) (895; 50-85)—"High Wall" (M-G). So-so $6,500, Last week, "If Winter Comes" (M-G) (m.o.), okay $5,600.

Guild (Parker) (427; 50-85)—"Senator Indiscreet" (U) and "Hat Box Mystery" (Indie) (m.o.). Fine $2,500. Last week, subsequent-run.

Chi Climbs; 'McCoy'-Cole Trio $75,000, Sock; 'Meant Me' Fine 21G, 'Bart' 17G

Chicago, March 2.

Cellar-ward slide of grosses here was halted this week by the arrival of several strong new films. Biggest thing in town is the staggering $75,000 being registered by "Killer McCoy" plus Yvonne DeCarlo and the King Cole Trio heading stageshow at the Oriental. "You Were Meant for Me" seems headed for a fine $21,000 at United Artists. Rain, snow and sleet last (Mon.) night is cutting into nearly all theatre takes.

In contrast, "Black Bart" looks light at Palace with $17,000. "Arnelo Affair," with Phil Regan and the Hoosier Hot Shots, shapes as lean $33,000 at the State-Lake.

Holdovers are generally stronger than most of the new films. "Call Northside" should hit an excellent $40,000 in the second frame at the Chicago. "Voice of Turtle" looks okay $17,000 in second week at Roosevelt. "Bishop's Wife" gives no signs of leaving the Woods, with strong $16,000 for eighth week. "Gentleman's Agreement," hypoed by Brotherhood Week publicity, shot to $12,000 at the Apollo. "Desire Me" looks neat $12,000 in second week at the Monroe.

Estimates for This Week

Apollo (B&K) (1,400; $1.28) — "Gentleman's Agreement" (20th) (16th wk). Trim $12,000. Last week, $10,000.

Chicago (B&K) (3,900; 98)—"Call Northside" (20th) (2d wk). Big $40,000. Last week, $50,000.

Grand (RKO) (1,500; 98)—"House Across Bay" (UA) (reissue) split with "Stand-In" (WB) (reissue). Inferior $9,000. Last week, "Know Where I'm Going" (U), good $13,000.

Monroe (Indie) (1,000; 98)— "Desire Me" (M-G) (2d wk). Neat $12,000. Last week, strong $18,000.

Oriental (Essaness) (3,400; 98) — "Killer McCoy" (M-G) with Yvonne DeCarlo and King Cole Trio topping stagebill. Best gross in three months. Giant $75,000. Last week, "Sleep, My Love" (UA) (3d wk) with Pied Pipers on stage, nice $39,000.

Palace (RKO) (2,500; 98)—"Black Bart" (U). Weak $17,000. Last week, "If You Knew Susie" (RKO) (2d wk), oke $13,500.

Roosevelt (B&K) (1,500; 98)— "Voice of Turtle" (WB) (2d wk). Excellent $17,000. Last week, $25,000.

State-Lake (B&K) (2,700; 98) — "Arnelo Affair" (M-G) with Phil Regan and Hoosier Hot Shots on stage. Lean $33,000. Last week, "To Ends of Earth" (Col) with Marion Hutton and Dean Murphy (2d wk), nice $32,000.

United Artists (B&K) (1,700; 98)— "Meant For Me" (20th). Pert $21,000. Last week, "Green Was my Valley" (20th (reissue), $9,000.

Woods (Essaness) (1,073; 98) — "Bishop's Wife" (RKO) (8th wk). Holding strong at $16,000. Last week, $18,000.

World (Indie) (587; 77)—"Shoe-Shine" (Indie) (4th wk). Grand $5,500. Last week, $6,200.

SEATTLE STILL SAGS BUT 'TURTLE' $13,000

Seattle, March 2.

Boxoffice pace continues to lag here this week. Standout is "Voice of Turtle" at the Orpheum. "Black Bart" looks disappointing at the Paramount. "Northside" is holding up well in second stanza at the Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 45-80)—"T-Men" (EL) and "Pacific Adventure" (Col) (m.o.). Fair $3,500. Last week, "Tycoon" (RKO) and "Tracy Meets Gruesome" (RKO) (2d wk), $4,000.

Fifth Avenue (H-E) (2,349; 45-80) —"Call Northside" (20th) (2d wk). Okay $6,500 in 6 days after nice $11,800 opener.

Liberty (J & VH) (1,650; 45-80)— "To Ends of Earth" (Col) and "Blondie's Anni" (Col) (3d wk). Trim $6,500 after swell $9,900 second week.

Music Box (H-E) (800; 45-80)— "Secret Beyond Door" (U) and "Killer at Large" (EL). Mild $3,500. Last week, "Sierra Madre" (WB) (4th wk), $3,800.

Music Hall (H-E) (2,200; 45-80)— "Timberlane" (M-G) (5th wk). Stout $6,000 or near after last week's grand $7,800.

Orpheum (H-E) (2,600; 45-80)— "Voice of Turtle" (WB) and "Always Together" (WB). Big $13,000. Last week, "T-Men" (EL) and "Pacific Adventure" (Col), nice $10,300.

Palomar (Sterling) (1,350; 45-80) —"High Wall" (M-G) and "Blackmail" (Rep). Good $7,000. Last week, "Out of Blue" (EL) and "Trespasser" (Rep), moderate $6,200.

Paramount (H-E) (3,039; 45-80)— "Black Bart" (U) and "Upturned Glass" (U). Mild $7,500. Last week, "Zorro" (20th) and "Drums Along Mohawk" (20th) (reissues), $7,300.

Roosevelt (Sterling) (800; 45-80)— "Out of Blue" (EL) and "Trespasser" (Rep) (m.o.). Good $3,500. Last week, "Shoe-Shine" (Indie), $2,600.

Estimates Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Agreement' 25G Sets Cleve. Pace

Cleveland, March 2.

Highest marks this stanza go to "Gentleman's Agreement" at Hipp and "Northside 777" at Palace. Each looks in for a big session. "Bishop's Wife" at Allen also is torrid but State's "High Wall" is sluggish.

Estimates for This Week

Allen (RKO) (3,000; 55-70) — "Bishop's Wife" (RKO). Sizzling $19,500. Last week, "Bambi" (RKO) (reissue), sock $18,000.

Hipp (Warners) (3,700; 55-70) — "Gentleman's Agreement" (20th). Big $25,000, and h.o. Last week, "Voice of Turtle" (WB) (2d wk), smart $15,500.

Lake (Warner) (800; 55-70) — "Voice of Turtle" (WB) (m.o.). Third downtown chapter extra good, $3,500 or near. Last week, "Treasure Sierra Madre" (WB) (m.o.) (4th wk), same.

Lower Mall (Community) (570; 90c-$1.50)—"Henry V" (UA). Solid $5,500, following great $7,000 last week, on this return date.

Ohio (Loew's) (1,200; 55-70) — "Stand-In" (UA) and "Hands Across Bay" (UA) (reissues). Average $6,500. Last week, "Son of Frankenstein" (U) and "Bride of Frankenstein" (U) (reissues), exciting $10,500.

Palace (3,300; 55-70) — "Northside 777" (20th). Fancy $20,000 or close. Last week, "Night Song" (RKO), $18,000.

State (Loew's) (3,450; 55-70)— "High Wall" (M-G). Sluggish $15,000. Last week, "Three Daring Daughters" (M-G), stout $22,500.

Stillman (Loew's) (2,700; 55-70) — "Three Daring Daughters" (M-G) (m.o.). Swingy $9,000. Last week, "I Walk Alone" (Par) (m.o.), $10,000.

Worst Blizzard of Year Sloughs Mpls.; 'Kenyon' $10,500, 'Meant Me' 13G

Minneapolis, March 2.

Worst weather of an extremely bad winter again slugged big 3 over the weekend when it really hurt. A near blizzard, the season's heaviest snowfall, icy pavements and subzero temperatures did the job at the box office. Such pictures as "You Were Meant For Me," "Daisy Kenyon" and "Relentless" all were hurt. Predominating the holdovers is "Bishop's Wife."

Estimates for This Week.

Aster (Par) (900; 30-44) "Road Big House" (SG) and "Blonde Savage" (EL). Mild $1,800 in 5 days. Last week, "Kilroy Was Here" (Mono) and "Green Cockatoo" (Indie) (reissue) split with "Rose Santa Rosa" (Col) and "Chinese Ring" (Mono), fair $2,300 in 8 days.

Century (Par) (1,600; 50-70) "Voice of Turtle" (WB) (m.o.). Looks mild $5,000. Last week, "Captain Castile" (20th) (3d wk), fair $5,500.

Gopher (Par) (1,000; 44) "Kansan" (Indie) and "Sundown" (Indie), (reissues). Mild $3,000. Last week, Hal Roach Comedy Carnival (UA), $3,200.

Lyric (Par) (1,000; 50-70) "T-Men" (EL) (m.o.) Fast $5,000. Last week, "Albuquerque" (Par) (2d wk) sock $5,500.

Radio City (Par) (4,400; 50-70), "Meant For Me" (20th). Well-liked picture trying hard to overcome weather but looks only fair $13,000. Last week, "Voice of Turtle" (WB), disappointing $14,000.

RKO-Orpheum (RKO) 2,800; 50-70). "Relentless" (Col). Helped by crix but only mild $10,000. Last week, "Night Song" (RKO), oke $10,000.

RKO-Pan (RKO) (1,600; 50-70), "Bishop's Wife" (RKO) (2d wk). Solid $12,000 after big $14,000 first week.

State (Par) (2,300; 50-70). "Daisy Kenyon" (20th). Modest $10,500, or near. Last week, "T-Men" (EL), same.

Uptown (Par) (1,000; 50-55), "Sleep, My Love" (UA). First nabe showing. Moderate $4,000. Last week, "Killer McCoy" (M-G), good $5,000.

World (Mann) (350; 50-85), "Night Song" (RKO) (m.o.). Fair $2,000. Last week, "Man About Town" (RKO), $1,800.

'Body' Okay at $10,000, Omaha; 'Northside' 9½G

Omaha, March 2.

"Body and Soul" looks to turn up the best gross this week although "Northside 777" shapes about same. Sudden snow and cold over the weekend checked the upbeat at the boxoffice.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65) —"Body and Soul" (UA) and "Smart Politics" (Mono). Oke $10,000. Last week, "T-Men" (EL) and "Linda Be Good" (EL), $10,000.

Paramount (Tristates) (2,800; 16-65)—"Call Northside" (20th). Lusty $9,500 or better. Last week, "Captain Castile" (20th), smash $13,000.

Brandeis (RKO) (1,500; 16-65)— "To Ends of Earth" (Col) and "Always Together" (WB). Okay $6,500 or over. Last week, "Knew Susie" (RKO) and "Tracy Meets Gruesome" (RKO), good $7,000.

Omaha (Tristates) (2,100; 16-65)— "Captain Castile" (20th) (m.o.) and "Trail of Mounties" (Indie). Fancy $9,000. Last week, "Sleep, My Love" (UA) (m.o.) and "Vance's Secret Mission" (EL), good $7,000.

State (Goldberg) (865; 16-65)— "Great Waltz" (M-G) (reissue) and "Three on a Ticket" (EL). Nice $5,500. Last week, "The Gangster" (Mono) and "Merton of Movies" (M-G) (2d wk), hot $5,000.

'Turtle' Fast 21G, Det.; Stewart 31G

Detroit, March 2.

Most biz is on the rise here this week in the face of several days of bad weather and continued stiff opposition of Sonja Henie's ice show. Of the three new films, "Call Northside 777" at the Fox will get the most coin. It's big. "T-Men" at Palms and "Voice of Turtle" at United Artists also are great.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)— "Cass Timberlane" (M-G) (2d wk). Good $12,000 after smash $22,000 opener.

Art Cinema (Marten) (250; 60-90) —"Revenge" (Indie) and "Midnight In Paris" (Indie). Capacity $2,000. Last week, "King's Jester" (Indie) (2d wk), oke $1,000.

Broadway-Capitol (United-Detroit) (3,309; 70-95)—"Sundown" (Indie) and "Foreign Correspondent" (Indie) (reissues). Easy $9,000. Last week, "Fugitive—Chain Gang (WB) and "Case Of Murder" (WB) (reissues), same.

Downtown (Balaban) (2,683; 70-95) —"Gone With Wind" (M-G) (reissue) (3d wk). Improved $7,000 after fair $6,000 last week.

Fox (Fox-Michigan) (5,100; 70-95) —"Call Northside" (20th) and "Let's Live Again" (Col). Big $31,000. Last week, "Black Bart" (U) and "Lone Wolf London" (Col), disappointing $20,000.

Michigan (U-D) (4,039; 70-95)— "Miracle Can Happen" (UA) (2d wk). Barely passable $16,000 after nice $27,000 last week.

Palms (U-D) (2,976; 70-95)—"T-Men" (EL) and "Linda Be Good" (EL). Great $24,000. Last week, "Relentless" (Col) and "The Knockout" (Mono), $16,000.

United Artists (U-D) (2,976; 70-95) —"Voice of Turtle" (WB) and "The Flame" (Rep). Rousing $21,000. Last week, "Bambi" (RKO) (reissue) and "Slippy McGee" (Rep), $14,000.

'SWORDSMAN' $16,000, NOT KEEN IN WEAK D.C.

Washington, March 2.

General tenor of biz is in lower registers currently except for "Bishop's Wife," which is doing a second sock stanza at RKO Keith's. "Tender Years," at Loew's, which was expected to be pulled into big time by Tex Benecke's band on stage, is disappointing.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80) — "Tender Years" (20th) plus Tex Beneke orch on stage. Very mild $20,000 with slim small help. Last week, "High Wall" (M-G) plus vaude, fine $26,000, with holiday weekend helping.

Columbia (Loew's (1,263; 44-70)— "Meant for Me" (20th). Dull $5,000. Last week, "Cass Timberlane" (M-G) (2d run), brisk $9,000 for third midtown week.

Keith's (RKO) (1,838; 44-80) — "Bishop's Wife" (RKO) (2d wk). Ringing the bell at $20,000 after terrific $26,000 for opening week.

Metropolitan (WB) (1,163; 44-70)— "Intermezzo" (SRO) (reissue). Fine $8,000. Last week, "Smugglers" (EL), good $9,000.

Palace (Loew's) (2,370; 44-70) — "Call Northside" (20th) (2d wk). Skidded to $12,000 or near after stout $23,000 last week.

Warner (WB) (2,154; 44-74) — "Swordsman" (Col). So-so $16,000. Last week, "Girl Tisa" (WB), very thin $11,000.

Colman's $125,000, 'Road'-Prima 105G Top B.O. Pied Pipers on Broadway, Despite Bad Weather, H.O. Plethora

Rain and snow, plus another cold snap, are giving Broadway firstruns a very spotty appearance this week. The fact that the Street is nearly 100% holdover and the natural reaction from the Washington birthday upswing of the previous week also are making for sharply reduced grosses in many theatres.

There were only three first-run openings during the past week, with "Albuquerque" at the Victoria standout. This western opus is striking a very big $26,000 in its first week ending next Friday (5). Also big is "Farrebique," which is giving the small Art theatre $8,800 in the initial session ended last Sunday (29) night. "Passionnelle," another foreign-make, is a disappointment at $4,500 or near in its first frame at the Little Carnegie. Crix panned it, and film stays only one week.

Best of the holdovers is "Road to Rio," with stageshow headed by Louis Prima band, at the Paramount. This combo continues in rousing fashion, with $105,000 likely in second session. Also doing well is the Music Hall with "Double Life" and stageshow. It likely will hit nice $125,000 on initial holdover stanza.

Although still in the chips, "Call Northside," with stagebill topped by Hazel Scott, Raye & Naldi and Gil Lamb at the Roxy, is off sharply from first week. It looks to hit great $90,000 in second round, after first at $129,000. "The Pearl" also continues big with $11,000 initial holdover frame at the Sutton.

Final six-and-half days in third week of "Three Daring Daughters," with Horace Heidt heading stageshow, is giving the Capitol a sturdy $68,000, best third session at house in weeks. This combo had a highly profitable engagement, with the film getting a terrific boost from Heidt's band and revue on stage.

Cap opens "Naked City" with Tex Beneke's band, Jerry Lewis and Dean Martin topping stageshow tomorrow (Thurs.). Picture gets a special preem tonight (Wed.) for benefit of N. Y. Heart Assn. "Sign of Ram" opens today (Wed.) at the State after three big weeks with "Killer McCoy." "McCoy" slipped sharply in final session to merely passable $17,000. "Black Bart" also tees off today at the Winter Garden. "Relentless" is slated to open next Saturday (6) at the Criterion after two weeks plus three days of "Sleep, My Love," with a disappointing total.

Estimates for This Week

Ambassador (Siritzky) (1,200; 70-$1.50)—"Volpone" (Indie) (10th wk). For stanza ending Thursday (4) looks very good $10,000 or under; ninth week was big $12,000 including holiday.

Art (Rugoff-Becker) (570; 95-$1.10) —"Farrebique" (Indie) (2d wk). French-made clicking in fine style, with strong $8,800 on first week ending last Sunday (29). Previously, house was second-run.

Astor (City Inv.) (1,300; 80-$1.80) —"Bishop's Wife" (RKO) (13th wk). Twelfth frame ended last (Tues.) night to hit fine $28,000 or better which is natural slip-off from stout $35,000 of 11th week. Continues.

Bijou (City Inv.) (650; 85-$1.50)— "Beauty and Beast" (Indie) (11th wk). Still holding on even keel at $7,000 in 10th week ended Monday (1) night, after strong $8,000 in ninth round. Stays on.

Capitol (Loew's) (4,820; 70-$1.50) —"Three Daring Daughters" (M-G) and Horace Heidt orch and revue on stage (3d-final wk). Final session of six-and-a-half days looks sturdy $68,000, best third round here in weeks, after fancy $77,000 for second week. "Naked City" (U) with Tex Beneke's orch, Jerry Lewis, Dean Martin opens tomorrow (Thurs.) after special preem showing of "City" for benefit of N. Y. Heart Assn., with N. Y. and Hollywood celebs attending tonight (Wed.).

Criterion (Loew's) (1,700; 60-$1.25) "Sleep, My Love" (UA) (3d wk-3 days). Second session concluded last (Tues.) night slipped down badly to thin $13,000 or less after good $24,000 opener. Stays only three days more, with "Relentless" (Col) set to open Saturday (6).

Elysee (Siritzky) (750; 85-$1.50)— "Fanny" (Siritzky) (3d wk). Third week ending today (Wed.) looks stout $8,000 after strong $10,000 in second. Continues.

Globe (Brandt) (1,500; 70-$1.20)— "Body and Soul" (UA) (17th wk). Back to recent pace with this round at $16,000 after big $22,000 for 16th week.

Little Carnegie (Indie) (460; 95-$1.20)—"Passionnelle" (Indie). First week looks to hit only $4,500, thin, and stays just one week. "Jenny Lamour" (Vog) opens Saturday (6). Last week, sixth for "Ninotchka" (M-G) (reissue), okay $4,500, making it a very profitable run for an oldie.

Mayfair (Brandt) (1,736; 70-$1.50) —"Gentleman's Agreement" (UA) (17th wk). Sixteenth week ended Monday (1) night was fine $25,000 after great $40,400 for 15th frame. Stays on.

Palace (RKO) (1,700; 60-$1.20)— "Knew Susie" (RKO) (2d wk). Initial holdover stanza winding up next Friday (5) is dropping to $20,000 after excellent $33,000 opener, albeit a bit below expectancy. Stays a third, with "Berlin Express" (RKO) set to come in next.

Paramount (Par) (3,664; 55-$1.50) —"Road to Rio" (Par) plus Louis Prima orch heading stagebill (3d wk). Second stanza ended last (Tues.) night is holding well at big $105,000 or near, after terrific $120,000 initial week, best here this year. Doing six shows daily on Saturday and Sunday. May hold through Easter at current pace.

Park Avenue (U) (583; $1.20-$1.50) —"Holiday Camp" (U) (6th-final wk). Down to $4,500 in 6 days of final, after fancy $7,000 for fifth. "Song of Heart" (Mono) comes in tomorrow (Thurs.).

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Double Life" (U) with stageshow (2d wk). Initial holdover session looks to stay up nicely at about $125,000 after great $144,500 opener, a bit over hopes. Holds a third round, and possibly a fourth. "Remember Mama" (RKO) comes in next.

Rialto (Mayer) (594; 35-$1.20)— "Furia" (FC) (7th wk). Still fine profit at $9,000 in sixth week ended yesterday (Tues.); fifth was big $13,000. Stays.

Rivoli (UAT-Par) (2,092; 60-$1.25) —"To Ends of Earth" (Col) (3d wk). Third round ending today (Wed.) looks fine $29,000 or near albeit off from strong $39,000 of second frame. Stays a fourth with "Miracle of Bells" (RKO) slated to open March 11.

Roxy (20th) (5,886; 80-$1.50)— "Call Northside" (20th) with stage show topped by Hazel Scott, Raye & Naldi, Gil Lamb (3d wk). Off sharply from opening round but still great at $90,000 after smash $129,000 initial week. Due to stay only third week, with "Sitting Pretty" (20th) opening March 10.

State (Loew's) (3,450; 43-$1.10)— "Sign of Ram" (Col). Opens today (Wed.). Third week of "Killer McCoy" (M-G) (1st run), hit skids to get only $17,000 after sock $35,000 for second.

Strand (WB) (2,756; 75-$1.50)— "Girl Tisa" (WB) with Vaughn Monroe orch topping stagebill (2d wk). Second week ending tomorrow (Thurs.) is sagging to $50,000 or less after disappointing $60,000 for first.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"The Pearl" (RKO) (3d wk). Third week started yesterday (Tues.) after bi $11,000 for second frame; first was smash $13,800. Looks in for a long run.

Victoria (City Inv.) (720; 70-$1.50) —"Albuquerque" (Par). For first week ending next Friday (5) looks to hit very big $26,000. Holds. "The Search" (M-G) follows but date not set. In ahead, nine days of "Burning Cross" (SG) was good $17,000.

Warner (WB) (1,499; 90-$1.50)— "Miracle Can Happen" (UA) (5th wk). Fourth stanza ended last Monday (1) night was sad $7,000 while third was comparatively good at $14,000.

Winter Garden (UA) (1,312; 60-$1.20)—"Black Bart" (U). Opens today (Wed.). Final 6 days of second week for "Jassy" (U) slid to $14,000 or under, while first was disappointing at $21,000.

Indpls. Fans Know All About 'Susie,' OK $13,000

Indianapolis, March 2.

Biz is spotty at firstruns here this stanza. "If You Knew Susie" is tops at Circle, followed by "Cass Timberlane" in strong second week at Loew's. "I Walk Alone" is fair at Indiana. Weather still mild.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65) — "Knew Susie" (RKO) and "Caged Fury" (Par). Dandy $13,000. Last week, "Voice of Turtle" (WB) and "Perilous Waters" (Mono), solid $15,000.

Indiana (Gamble-Dolle) (3,300; 44-65)—"I Walk Alone" (Par) and "Jiggs, Maggie in Society" (Mono). Fair $11,000. Last week, "Sierra Madre" (WB), average $12,000.

Keith's (G-D) (1,300; 44-65)—"Invisible Man" (U) and "Invisible Man Returns" (U) (reissues). Fancy $6,000. Last week, "Lady from Cheyenne" (Indie) and "Lady in Jam" (Indie) (reissues), $4,000.

Loew's (2,450; 44-65)—"Cass Timberlane" (M-G) (2d wk). Nice $11,500 on top of big $20,500 in first stanza.

Lyric (G-D) (3,300; 44-65)—"Voice of Turtle" (WB) and "Perilous Waters" (Mono) (m.o.). Mild $5,500. Last week, "Tender Years" (20th) and "Main Street Kid" (Rep), slow $5,000.

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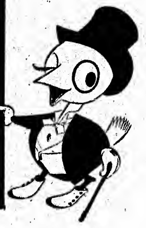

Inside Stuff—Pictures

Johnny Hyde (William Morris agency) and attorney Martin Gang, on behalf of Gladys Glad Hellinger, are still disposing of certain Mark Hellinger properties, since it's the widow's intent to get out of the picture business. Now that Humphrey Bogart and A. Morgan Marie have gotten Robert Lord away from Metro, and will release their former Hellinger Productions commitments through Columbia, there still remains one important group of talent. Hyde and Universal will probably make a package deal for Burt Lancaster, Howard Duff (the "Sam Spade" of radio), director Jules Dassin and Don Taylor, another player. It will probably entail rewriting Lancaster's deal. He was willing to continue for Hellinger, personally, at $65,000 a picture for three commitments, in appreciation for "The Killers," via which Hellinger first projected Lancaster to prominence, but wants a better deal if shifted to a corporation.

Mrs. Hellinger, meantime, plans selling their Hollywood estate which, for example, required a monthly payroll of $1,200 for help alone. This has been cut in half. And while her share of the profits from "The Naked City," Hellinger's fourth and final film for U, will exceed $500,000, the idea is to liquidate everything. Meantime Gang is working out a cost-of-living allowance from the estate since, it appears, Hellinger so tied it up (in order to protect his wife and their two adopted children, Gladys, Jr. and Mark, Jr.) that her liquid position isn't what it should be, in view of the continuing overhead.

First production by the new partnership may be "Tokyo Joe," purchased last week from Henry Kesler and Steve Fisher for $80,000. Bogart will star; it it a tale of GIs in postwar Japan.

If Hollywood has a slight case of jitters, then British filmites have a bad case of the dumps, according to a late roundup of the British industry published in the London Daily Express. Instead of the "shining prospect" of 100 films projected for 1948, only 40 to 45 are actually expected to materialize. Three factors listed as responsible for making the champagne go flat are as follows: (1) lack of money, (2) waste of time, and (3) misunderstanding of the American market.

Under the first heading, it's pointed out that bankers' coin has gone into virtual hiding since J. Arthur Rank announced an $8,000,000 loss last year. Apparently, the moneybags have soured on "prestige" and prefer straight profits. Secondly, British pix are suffering from an old disease of too much shooting time. An average film in Britain takes four months to complete as against two months in Hollywood. Third reason is an overestimation of the American market's potential. No one knows how many dollars British pictures earn in the U.S. since Rank keeps his figures a secret. But, according to an American film exec, the most a British film can earn is about $400,000 in the U.S. The rest is absorbed by advertising, exploitation and distribution costs. "It all makes sad reading," says the article in conclusion.

Practical method in slicing production costs of westerns was shown the trade press last week in New York at a screening of an Eddie Dean oater, "The Hawk of Powder River." At least three scenes, it was agreed by the reviewers, were lifted out of earlier Dean films and inserted in "The Hawk." Same picture also uses four musical numbers, all of which were warbled by Dean in previous pix.

Dean westerns were made by Jerry Thomas for PRC release, but distribution was taken over several months ago by Eagle Lion. Late last year is was reported that one of the final Dean pix made for PRC was turned out in one shooting day with the footage padded out from other stock already on hand.

These efforts to hold down the budget on westerns were deplored last week by William J. Jones, preview and booking director of the Veterans Administration, which buys dozens of the oaters for its hospital patients. He felt that "Dean has a good voice" but suffers from a producer who is inclined to be too "economy-minded" via liberal repeats of chase sequences. Feeling in some quarters is "let's have more and better chases" but why can't we see 'em gallop on a different road?

A pure hunch by David E. (Skip) Weshner may well be the difference between red and black ink in the final tally on "Copacabana." Weshner, sales rep for Sam Coslow, the picture's producer, entirely on an idea last July that something was in the wind in England, insisted on prints of "Copa" being air expressed to London. Five weeks later the British 75% tax struck, with the w.k. unfortunate results. "Copa" already has earned $120,000 in remittances from England to help defray the $1,300,000 production budget. It's expected to take the combined U. S. and foreign income to get the film off the hook.

Payoff on Tyrone Power's goodwill flight around Africa and through Europe is more than 300 bookings for his old pictures in Africa alone. Seven of his films are currently running in Capetown, S. Africa, and one theatre in Addis Ababa, Ethiopia, will be screening only Power pictures for the next two months.

Usually a Hollywood studio buys film rights to a novel, but the procedure is reversed in the case of Metro's "Homecoming," based on an original screenplay by Sidney Kingsley. Now two publishing houses are trying to buy novel rights to the film.

U-Rank Confabs

Continued from page 3

yearly. It has not fulfilled this pact since joining with other companies in the decision made after the 75% tax was imposed not to ship films to England.

With the shortage of product now getting acute here, it is understood that Rank is making demands—and possibly threatening legal action—to enforce delivery. It was for this reason that U prexy Nate Blumberg, board chairman J. Cheever Cowdin and other top brass of the company came to England last month for huddles with the British film tycoon.

Should the current negotiations by Johnston not save U from being placed in the position of turning its back on other American companies, Blumberg is said to have promised delivery of 30 films to Rank. One problem which stands in the way and which it is thought the British Treasury would gladly work out to smash the embargo is the necessity of depositing in advance the estimated amount of the 75% tax. That would be a backbreaking sum for U.

U Toppers Extend London Stay Because of Johnston

Nate Blumberg, Universal's prexy, and Joe Seidelman, veepee heading the foreign dept., have sidetracked a projected Universal conference in Paris to be on hand at confabs between Eric Johnston, prexy of the Motion Picture Assn. of America, and British officials. U's toppers see considerable hope of a settlement of the 75% ad valorem tax and want to stick around for that eventuality.

Originally, Blumberg and Seidelman expected to meet with U's continental managers in Paris to review the European situation. Their shelving of those huddles is considered of some significance. Duo will return to the U. S. the third week in March. Their wives meantime have gone to Paris; Robert Benjamin, head of Rank's U. S. org, returns tomorrow (Thurs.) by plane.

No Heineman Successor

British films will be completely absorbed by Universal's regular sales forces and henceforth sold as part of U's ordinary product for the season. As such, there'll be no appointment of a successor to William J. Heineman, who left the spot of U. S. sales supervisor of J. Arthur Rank pix handled by the company.

Liaison between the Rank office and U will be under the supervision of William J. Scully, U's veepee in charge of distribution. Edward T. Gomersall will handle some of this work but only incidentally to his regular chores as assistant to Scully. He's not stepping out of the latter job.

M-G's 'Union'

Continued from page 3

in May, some three weeks before the Republicans tee off their Presidential nominating confabs. GOP committee members are expected to be in the city by then and it's Metro's idea to get the film rolling in time for the mass influx of delegates about June 15. Idea was to follow the Philly preem with some 600-day-and-date bookings throughout the country but whether M-G sales veepee William F. Rodgers will attempt to line up so many dates remains questionable.

Greatest number of simultaneous dates ever gathered by Metro for one film was the 250-odd compiled for "Hucksters" last summer. Rodgers had hoped to line up about 300 bookings for "Hucksters" but was stymied partly by a sales drive being staged by a rival company at the same time and also by the fact that many first run houses were holding over other M-G films. It was decided that it would be unwise to give up revenue from a holdover merely for the benefit of a publicity campaign so Metro didn't attempt to push "Hucksters" into those houses. With several of Metro's top films for 1948 scheduled for release in May and June, Metro may run up against the same situation with "Union."

Tax Compromise

Continued from page 3

asmuch as it is known that Cripps will consider no solution that does not entail retaining in this country the 75% of American take called for by the ad valorem duty imposed last Aug. 7.

Must Duck This Issue

Another compromise factor which the Motion Picture Ass'n of America prexy is insisting on in his talks here—and which it is understood British treasury officials will grant —is a change in last summer's law which requires that a sum equal to the estimated tax on a picture be deposited with the treasury when the film is imported. That would tie up millions of dollars of American funds, imposing an unbearable burden.

Johnston, who arrived with his party on Saturday (28), continued his whirlwind negotiations today. Johnston, Mulvey, Joyce O'Hara, the MPAA chief's assistant, and Allen Dulles, counsel to the MPAA on international matters, met with Harold Wilson, president of the Board of Trade. This followed a luncheon session yesterday of Johnston and Dulles with Ernest Bevin, British foreign minister; Cripps, Wilson, Sir John Henry Wood, Foreign Office expert, and Lewis Douglas, American ambassador.

Prior to his meeting with Wilson today, Johnston lunched with J. Arthur Rank. Following the Board of Trade confab, he was slated to huddle with London chiefs of the American majors. Conferences with Wilson are scheduled to continue Thursday (4) and there's some optimism here that a settlement may be ready for announcement by that time.

Better Entente

Ambassador Douglas apparently had the way well-paved for Johnston to hop right into the negotiations. Rather than the cold reception which had been promised American film execs, Johnston found top British officials ready to meet with him and get right down to cases.

Reception to the MPAA chief, as a matter of fact, caused some surprise here and it is assumed that Douglas had done considerable straight-talking during the week prior to Johnston's arrival. Johnston had had a number of sessions with the Ambassador in the U. S. a few weeks ago. Douglas returns to Washington Saturday (6).

Particularly heartening to those looking for a quick solution to the tax stymie was Foreign Minister Bevin's statement at the luncheon yesterday. He declared: "This must be settled."

It is uncertain how long Johnston and his party will be here. He said on his arrival that it could be "a week, 10 days or a month." He may visit France and Italy following the present discussions, he said.

Mulvey's presence came as something of a surprise. Apparently he left with Johnston on last-minute instructions from the Society of Independent Motion Picture Producers, which he represents. Whether he is actually authorized to accept a settlement in SIMPP's behalf isn't clear.

Nat'l Allied's Exit from MPF Doesn't Enjoin Local Groups from Joining

The powder taken by National Allied on the Motion Picture Foundation's formation and campaign to raise $10,000,000 for philanthropical uses isn't expected to hit the new industry project particularly hard. While none too happy over Allied's decision which resulted in the resignation of Abram F. Myers, Allied's board chairman, as MPF trustee, officials of the project note that local theatre groups are still free to join up.

National's rejection, it's understood, is not mandatory on its member orgs which have sufficient autonomy to make their own decision. As a matter of fact, it's said, several of the groups have already affiliated themselves with the Foundation and haven't signalled a change of heart since the parent outfit's ruling.

As far as National Allied is concerned, it's the old business of that org meticulously avoiding any tieup with the majors, indirect though it may be. Group's always been jealous of its reputation for independence and in the past has refused to join in such all-industry projects as distribution of Government films and trailers, united front on taxes, or the battle over ASCAP. Understood that this desire to stand alone fostered the nix.

Added to this is Allied's suspicion that the Foundation is being formed to shoulder the financial burdens of caring for old-time employees of the majors who've recently been pink-slipped in the economy wave. Allied argues that exhibs who fail in the film biz drift to other occupations and that the Foundation, therefore, won't be of any use to them.

20th's 50c Divvy

Twentieth-Fox board Monday (1) voted a quarterly cash divvy of 50c per share on the company's common stock and 37½c per share on convertible preferred stock. Both are payable March 31 to stockholder's of record March 10.

Board also declared $1.12½ divvy on prior preferred stock, to be payed March 15 to stockholders of record March 10.

Farnol Details New Technique of Bally Via Personalized Letters

Lynn Farnol, Goldwyn pub-ad chief, is doing away on future pictures with the bulky book of mimeographed handout stories which have been provided newspaper film page editors on big pix in the past. He's substituting personalized letters to editors with background info that they can tailor to fit their own Hollywood columns or other needs.

Farnol's been making a test of the idea on "Bishop's Wife," with practically unfailing results. Each letter is at least partially individually dictated and all are hand-typed. Tour of a large number of cities, from which Farnol recently returned, proved, he maintains, that with the shortage of space available for film news, the mimeod handout stuff is just waste. Goldwyn pub topper noted, incidentally, that book sections were now getting more space than pictures in many sheets.

Farnol's initial note in the personalized campaign was an explanation of why Goldwyn is prefacing the words "Cary and..." to the title of "The Bishop's Wife." He declared in one letter that the label "gave young people—the teen agers who are half of any motion picture audience—the sense that 'The Bishop's Wife' was a picture with a message—that it was a 'good for you' picture. Bobbysoxers came out of the theatre expressing surprise that they had so much fun...This created a problem. How could the picture be labeled as a comedy? With an enormous investment in a national advertising campaign, with all the great national magazines having already reviewed the picture enthusiastically under the title, 'The Bishop's Wife,' certainly the picture couldn't be retitled in any formal or arbitrary way. Up from nowhere came the suggestion: 'Why not call it 'Dudley and the Bishop's Wife'? It would lighten the feeling of the title and suggest comedy. From that developed 'Cary and the Bishop's Wife.'"

POE AND LESSER'S TOURS

Seymour Poe, of Producers Representatives, Inc., returned to New York over the weekend, following several weeks of confabs with indie producers on the Coast.

Irving Lesser, prez of PRI, who also participated in the huddles, is making a tour of western exchange cities and returns to New York next weekend.

Movietone-Tele

Continued from page 5

by the major newsreel companies allying themselves with the telecasters.

In its latest bulletin to members, however, ATOI declared this was apparently a "minority viewpoint." Noting exhibs' antipathy to the deal, the bulletin said this might be due to the fact that tele is not yet competition to theatres in Indiana. But, the bulletin continued, "in areas where video programs are regularly received, exhibitors have already experienced a serious loss of business—particularly on certain nights."

Theatre executives in these areas, according to ATOI, "felt that Fox speeded up and broadened that competition and did a definite disservice to exhibitors. Under the smart, they stated that Fox should make a choice and either serve the theatres or the bars and taprooms. Inasmuch as they had chosen the bars, exhibitors should cancel out Fox news contracts. Several large theatre groups have already announced their intention to cancel."

Bulletin did not identify the circuits wishing to do the cancelling.

UA Board

Continued from page 5

fessions of a Communist," to be produced by A. Edward Sutherland on material furnished by Gen. William J. ("Wild Bill") Donovan from heretofore secret files in the Office of Strategic Services.

Elie Rothschild, of the banking family, will finance a film to be produced in Canada by Leopold Schlossberg. Adapted from the novel, "A Man Scans His Past," the film will be turned out in both English and French versions. Last film okayed is a remake of "Little Shepherd of Kingdom Come." It'll be produced by Dink Templeton and lensed in Technicolor.

Crux of the British issue — and what has caused virtually all other American companies to temporarily duck British production—is whether or not U. S. income from the pix could be retained in this country. While other companies are of the opinion that it could not, UA exec v.p. Arthur W. Kelly, who recently returned from lengthy sessions on the matter in London, told the directors he believes a satisfactory scheme could be worked out.

Kelly's idea, on the basis of his British talks, is that an agreement could be reached whereby dollars could be retained in the U. S. in proportion to the amount of dollar capital invested in the production in England. While the new quota law is not entirely clear on this point, some UA advisers feel that a 100% U. S. corporation making a 100% British picture in England and investing dollars could retain a proportion of earnings.

General interpretation of the new quota act is that any dollar earnings of a British-made pic in the U. S. will be confiscated by the British government, with the producer being given equivalent pound credits in London. Not only have U. S. companies no desire to pile up such frozen funds, but they also have a fear that the pound may be devalued. Reports reaching them are that it will drop from its present $4.02 to around $2.10.

UA board also went into a variety of other matters in its two-day session, including election of a new director. He is Harold Weill, of the law firm of Leon, Weill & Mahoney. This is the same outfit of which another UA director, Vitalis L. Chalif, is a member. Chalif is indirectly related to UA owner Mary Pickford and he and Weill represent her on the board, along with Sam Dembow, Jr., and Peter Cusack. Weill's election represents a complete change of directors for Miss Pickford in the past year.

Weill-Chalif firm handles much of Miss Pickford's personal legal work, sharing it with Prinzmetal & Grant.

Peron Promises Spur Argentine Film Production; Studios Outline Plans

Buenos Aires, Feb. 21.

Argentina's picture studios are working full tilt and production has been considerably stepped up since the Producers Assn. received assurances from President Peron of full government support for the industry. These assurances were followed by announcement that Argentina would buy pix only from countries which take hers in exchange.

Although Emelco's prexy, Kurt Leow, is an Austrian refugee, he's one of the more nationalistically inclined local producers who are most often appealing for intensification of protectionist measures. Since Emelco went into the production of long-reel pix, nothing of special interest has been turned out by the studio and it's pinning its hopes on "The Drums of Tacuari," now in production with Carlos Borcosque directing. This is a historical story starring 17-year-old Juan Carlos Barbieri.

Emelco has already inaugurated one of the new modern sets at Martinez, outside Buenos Aires, and work is going ahead on "Sweetheart of the Navy," with Benito Perojo directing. Many scenes for this production were shot in Mar del Plata on the Atlantic coast, where there is a big Argentine naval station. Emelco also has a crew on location in far southern Tierra del Fuego, shooting scenes for the picture, "Tierra del Fuego." Italian star Amadeo Nazzari has been signed for three pix to be made by Emelco after May. This follows on Guaranteed's signing of Aldo Fabrizzi.

Cinematografica Inter-Americana has inked a contract with comedian Luis Sandrini, which gives the studio his exclusive services through 1950. His first picture will be a film version of "Juan Globo," legiter, which broke all boxoffice records in 1945.

French Distribution Set

Inter-Americana has lined up distribution in France, through Delver Films of Paris, for two of its 1947 productions: "In Cold Blood" ("A Sangre Fria") and "Angel Without Pants" ("Un Angel sin Pantalones").

AAA (Artistas Argentinos Asociados) is putting finishing touches to "All . . . for Them" ("Por Ellos . . . Todo"), with vet actor Enrique Muino starred. Antonio de Raco, young Argentine pianist now touring the U. S., has a part in the film. Studio is now casting for "The Street Cries Out" ("La Calle Grita"), which Lucas Demare is to direct, and based on a screen story by Carlos Alberto Orlando.

Lumiton Studios has skedded production of "Death Walks Under the Rain" ("La Muerte Camina en la Lluvia"), with Hugo Christensen directing and Olga Zubarry teamed with vet actor Guillermo Bataglia. Christensen is currently cutting "Los Pulpos," in which Olga Zubarry is starred with Roberto Escalada. "A Daring Adventure" ("Una Atrevida Aventurita"), also from the same studio, is due for release early this year.

Filipino Film on Moros Done in Color for 100G

Manila, Feb. 24.

First serious attempt of the Filipino film industry to utilize color has been made in LVN's recently completed "Waling-Waling" which contains a number of tint sequences. Reportedly produced on a $100,000 budget, film was shot on location in Mindanao, a southern Philippine island. Picture was a year in the making.

Made with the cooperation of Moro officials of Lanao province, "Waling-Waling" stars Jaime de la Rosa and Rebecca Gonzales. Story outlines the fight of a Moro princess for a heritage. More than 500 Moro extras were used in film.

Europe's Censors Sharpen Shears

Paris, Feb. 24.

French censors here are getting increasingly watchful. They are more likely to pick on foreign pictures since it does not mean antagonizing local friends. Latest film to draw their fire is the Mexican-made "Nana." After a first screening, this will have to be shown before the full assembly of censors. The best it can expect, after considerable scissoring, is to be given a rating "for adults only."

Tougher attitude of censors here is typical of what is taking place all over Europe today. Sweden's censor board nixed 13 films and Finland censors banned 15 in 1947. These censorial experts blue-penciled nearly all horror pix such as the Frankenstein epics. "Near Murderer," J. Arthur Rank release, also was knifed.

British Pix Extras Riled Over Work, Pay Cuts And 'Packed' Union Roster

London, Feb. 25.

Revolt among Britain's film extras is growing. It was announced that 800 crowd artists are to be removed from the central register of the extras union, while on the other hand the Film Artists Assn. has been split by claims that hundreds of "undesirables" have been allowed to take out union cards.

Over 3,000 are on the books of the Film Casting Assn., the central body associated with the Rank Organization from which all members of the Film Producers Assn. and all producers who hire space in Rank studios, draw the players for their crowd scenes. The men say if they get one day's work in three weeks they are lucky, and allege that 400 women on the list have not had a day's work since last fall.

Since October, extras have been paid $10 a day, but many of the additional payments, which were made for "wet" scenes, wearing heavy makeup or beards, have now been discontinued and the extras say they are worse off than when they were getting $6.50 a day. They claim that since October Sir Alexander Korda has dropped his rates for crowd work from $15.75 to the standard $10. The "rebels" in the Film Artists Assn. are now asking the association to repudiate the agreement provisionally accepted between the two associations last October, and are now formulating their counter proposals.

They approve the idea of a central casting organization but say it should be independent, and that work should be given to those who have been making their living in the studios for years.

OPEN WAY FOR U.S. PIX PROD. IN MEX. CITY

Mexico City, Feb. 24.

Use by Hollywood producers of the two latest pic studios here, the Churubusco and the Tepeyac, promises to be easier since Alfonso Fernandez Bustamante, secretary general of the Picture Production Workers Union, promises full facilities to all U. S. companies.

American producers were barred from using these studios by the union's insistence that they make a film in Spanish for each one in English produced at these plants.

'Burlesque' Opens Well In London, But No Smash

London, March 2.

"Burlesque," which opened Feb. 25 at the Princes, was cordially received but not rated solid enough for a lengthy run. Theme is rated as hackneyed here. Play did a profitable Christmas season in Manchester prior to coming in here.

Marjorie Reynolds and Bonar Colleano are starred in the current edition.

Bergher's Carioca Spot

Michael Bergher, formerly Universal's Far Eastern supervisor, has been named by U as its managing director for Brazil. Bergher replaces Al Szekler, who held that spot for U since 1932. Szekler will return to the New York homeoffice.

Bergher has been with U since 1945 as topper in the Orient.

'Curie' Diplomatic Coup

Sofia, March 2.

It took a diplomatic coup for the Motion Picture Export Assn. to get Metro's "Madame Curie" into Sofia's top cinema showcase, Republika, recently. Efforts of MPEA's local rep, Jean Birkhahn, failed to budge local authorities who are becoming increasingly hostile to U. S. films.

Then MPEA persuaded the Polish Embassy in Bulgaria to sponsor the film which is based on the life of Poland's most noted woman scientist. As a result, the film preemed at the largest house and was attended by several government bigwigs.

Blue Material, Thriller Overdose, Cited in Probe Of Australian Radio

Sydney, Feb. 24.

According to evidence gathered by the Parliamentary Standing Committee from all over Australia, listeners feel that the Aussie either is cluttered up with too much vulgarity and too many thriller serials. South Australian Advisory Committee named "The Cashmere Bouquet Show," radio players Ada and Elsie, and "Me" (Roy Rene), as putting over borderline blue gags. Committee also frowned on such horror-type shows as "The Shadow." Players named emphatically deny use of blue gags. New South Wales Advisory Committee also condemned the overplay of serials.

Allegation that blue material was heard over the national (non-commercial) stations after the Federation of Commercial Stations and condemned it on their own stations was also made. Spokesman for the FCS stated emphatically that there was a strict code of ethics adopted by all commercial stations to maintain a clean ether throughout the Antipodes. Every script used on FCS was given the once-over by a special censorship committee. Nothing of a dirty nature, gag, song or otherwise, was permitted an airing by the 100 commercial stations in Aussie, spokesman added.

Australian Broadcasting Commission, non-commercial operators, claimed it always nixed any dirt in shows before hitting the ether. Spokesman said that all scripts are closely watched for any over-blue stuff and immediately censored.

Whether or not the government will order an air cleanup is a moot point.

MONO SETS 16M PIX FOR 2 MORE MARKETS

William Satori, Monogram's European rep, is slated to leave his London headquarters on April 7 aboard the Queen Elizabeth for a combined U. S. vacation and homeoffice huddles. Now in Paris, he's negotiating a new pact with the company's French distributor, Interfrance Films.

Monogram 16m product is now being released in Belgium and Luxembourg as a result of a recent deal handled by Satori with Belgian distrib, L. Martens. He also arranged for distribution of Mono's 35m product in Denmark through John Olsen of Teatrenes Films, Copenhagen.

Current London Shows

London, March 2.

(Figure shows weeks of run)

"All This Ended," St. Jas. (4).
"Anna Lucasta," Majesty's (18).
"Annie Get Gun," Col's'm (39).
"Bless the Bride," Adelphi (45).
"Blind Goddess," Apollo (13).
"Burlesque," Princes (1).
"Chiltern Hundreds," Vaude (27).
"Cockpit," Playhouse (3).
"Diamond Lil," Wales (6).
"Edward My Son," Lyric (40).
"Family Portrait," Strand (3).
"Gather. Storm" St. Mart (3).
"Gorbals Story," Garrick (3).
"Hidden Years," Fortune (6).
"Indiff. Shepherd," Crit. (4).
"Life With Father," Savoy (39).
"Linden Tree," Duchess (29).
"Mountain Air," Comedy (5).
"Never Can Tell," Wyn. (22).
"Off Record," Piccadilly (40).
"Oklahoma!" Drury Lane (44).
"Outrageous," W. Garden (44).
"Present Laughter," H'ymkt (46).
"Relapse," Phoenix (5).
"Starlight Roof," Hipp. (16).
"Sweetest Lowest," Ambass. (96).
"Together Again," Vic Pal. (46).
"Tuppence," Globe (21).
"Worm's View," Whitehall (44).

Deny Clasa Films' Govt. Supervision Spells Mex Pix Biz Nationalization

Mexico City, March 2.

Supervision of Clasa Films Mundiales, biggie pic producer, by the National Properties Ministry in no way signifies the start of nationalization of the Mexican film industry, the Ministry has explained. Announcement of the supervision prompted reports in some circles here that the Mexican government was going into the pic business, just as it did the oil industry back in 1938 when the leftist Cardenas administration expropriated Anglo-American oil firms.

Ministry explains that the supervision is merely in the nature of auditing Clasa Films Mundiales because the government has an interest in that firm, and that the auditing is like that the Ministry does of the Bank of Mexico, Petroleos Mexicanos, the official oil company, and Azucar, S. A., the sugar control agency, in all of which the government has large interest, and several smaller outfits, in which, like Clasa Films Mundiales, the government has a minority interest.

Government held a small interest in both Clasa and Films Mundiales when they were organized as separate companies some years ago, and that interest continued when the firms merged. This interest in the film company is through the Banco Nacional Cinematografico, the film trade's own bank, which was recently raised to national status.

Ministry was created by President Miguel Aleman in January, 1947, a month after he started his six-year term, for the purpose of keeping close check on the use of government funds. When Clasa Films Mundiales' supervision was announced, Antonio Caso, secretary of National Properties, asserted that the action was neither sensational nor suspicious.

British Name Grierson To Top Govt. Film Post

London, Feb. 24.

John Grierson, formerly director of Public Information for UNESCO, has been named to the Central Office of Information, as controller of its film activities. He will coordinate work of the Films Division and the Crown Film Unit, and supervise the production and distribution of government films.

At one time he was director of the Empire Marketing Board Film Unit, which he founded, and was appointed to the B.P.O. Film Unit in 1935.

Brit. Trade Unit Vs. Nationalizing

London, Feb. 24.

British National Chamber of Trade, which includes 700 affiliated chambers and represents some 250,000 shopkeepers and businessmen, has decided to join the fight against the Government proposal enabling local authorities to go into show business. The Chamber has asked all members to communicate with members of Parliament protesting against the grossly unfair clause in the local Government bill now being debated by Parliament.

This enables local authorities to provide entertainment of any nature; facilities for dancing; provision for a theatre, concert hall or dance hall; and to maintain a band or orchestra.

Frank Gratwick, general secretary of the Chamber, stated it should be borne in mind that taxpayers will have to pay for losses incurred through such entertainment ventures. Any fines imposed because of breaches of licensing laws will also have to be paid by the ratepayers.

Mex. Govt. Okays Grant Of $20,000 for Legit House Co-op Operation

Mexico City, Feb. 24.

President Miguel Aleman has okayed the theatrical federation's proposition of a $20,000 federal government subsidy to enable the legit-revue theatre to survive here. This will go to help eight stage theatres here to organize as a co-op and start again on that basis on March 27. This is a life-saver for 1,119 people who depend on the legit theatre for a livelihood.

In pleading its case, the federation told President Aleman that only 234 persons now are working in the eight local houses—the Ideal, Arbeu, Fabregas, Lirico, Follies, Iris, Tivoli and Rio theatres. It was cited that only four of these currently are in operation, and they now are in the red about $36,000.

Plan calls for these local houses sharing their profits and losses equally. Co-op concerns all with the theatre excepting the players who will form their own companies and play for 40% of the gross, this to be distributed pro rata among members of each company.

It's planned to use U. S. and other foreign players in the theatres, especially for vaude-revue houses.

Joffe Gets Lederman's 20th Philippine's Spot

Six changes in 20th-Fox International field personnel were made by prexy Murray Silverstone this week. Gustave Joffe, former Venezuela manager, becomes Philippines manager, with Albert Leonard, member of homeoffice staff, going to Venezuela post.

Carlos Herrera, manager of Ecuador, becomes sales manager for Mexico under Allen Noye, with John Finder, former Dominican Republic chief, going to Ecuador. Orlando Calvo moves up from booker in Panama to Dominican Republic manager. Dan Lederman, old Philippines manager, has been called to N. Y. for new assignment.

DIVVY ON FOREIGN COIN SNARLS DANISH SPLIT

Dissension by Columbia Pictures at a meeting of film company foreign managers in New York last week resulted in failure to come to an agreement on divvy of coin allocated by Denmark to the U. S. industry. Agreement was reached, however, on split of the take from Chile and Colombia.

Dollars allocated for films by the latter two countries will be divided on the basis of the "Australian formula." That means that in each country they will be in direct proportion to a company's billings less its operating expenses. Plan was first applied in Australia.

Col objected in the case of Denmark because it said it had to know in advance approximately what it would be getting. This is necessary, it explained, in making deals with the indie producers who release through the company. Col stated it had not had sufficient experience in Denmark to judge the income, as it could in Colombia and Chile, in addition to which the situation is different, since coin which cannot be remitted is only frozen in Colombia and Chile, while it is confiscated in Denmark.

Foreign managers also nixed a proposal presented by Cuban realty operators for a common film exchange building in Havana. It was said that the companies might be interested in such a project, but rentals proposed were beyond reason.

Central Censor Board For India in Making

Washington, March 2.

Deputation of Indian film industry called on Deputy Prime Minister Sardar Vallabhai Patel early this year to recommend creation of a central censorship board to approve pictures for all of India. At present there are three separate boards—at Bombay, Calcutta and Madras, reports U. S. Dept. of Commerce. The film industry people also asked Patel to provide government assistance in creating technical institutes in pictures and in lowering taxes on the industry.

Censorship situation shows that during last November and December, the Bombay censors examined 14 U. S. features, making deletions in seven of them. All but two of the cuts provided for the removal of drinking scenes. In November, the Calcutta board viewed two U. S. pix. No changes were made.

CAN YOU THINK OF ANYTHING BETTER RIGHT NOW THAN A POWERFUL WOMAN'S PICTURE?

COLUMBIA PICTURES
presents
SUSAN PETERS
in

The Sign Of The Ram

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RON RANDELL · DAME MAY WHITTY · ALLENE ROBERTS

Screenplay by Charles Bennett
Based upon the novel by Margaret Ferguson
Directed by JOHN STURGES • Produced by IRVING CUMMINGS, JR. • AN IRVING CUMMINGS PRODUCTION

Elmwood Park, Ill., To Get Theatre It Doesn't Want; Other Building

Chicago, March 2.

Whether or not the village of Elmwood Park, Ill., objects to having another pic house is immaterial—it's going to have another. Cook county circuit court last week issued a writ permitting the building of an 1,800-seater by Beach theatres.

Town had objected to house on grounds that it would be a nuisance and that concentration of cars would act against safety of children.

Light One in Granite City, Ill.

St. Louis, March 2.

The City, a new 700-seater at Granite City, Ill., has been lighted by Fanchon & Marco, on the site of the old Rialto, which was razed.

The Goldman & Tobin Circuit has lighted its new Lincoln, a 300-seater at Kinloch, Mo.

I. D. Hawley has opened the Odin, a 300-seater at Odin, Ill.

Exhibit-Mayor Gets Another

Albany, March 2.

A 500-seat theatre under construction by Fred Stark in Calicoon, N.Y., is scheduled to premiere about July 1 under the management of Harvey English, exhibitor-mayor of Hancock, N.Y., who operates 12 film houses in upstate New York and Pennsylvania.

Stark ran theatre some years ago at Liberty, N.Y.

Strand, Cape Vincent, Burns

Albany, March 2.

Cape Vincent, in the Thousand Islands region, is off the film map, due to a fire which destroyed the Strand theatre there last week. Mrs. Barbara Handley had been managing the 300-seater on lease from Mrs. Frances Grappottee.

Other buildings owned by the latter were also burned.

To Build Theatre in Bryan, Texas

Bryan, Texas, March 2.

The Bryan Amus. Co. has purchased for $52,000 the site for a new 1,600 seat theatre to cost about $250,000 to build. The company already operates three other houses here and plans have already been made to build still another near the one for which the site has been purchased.

The 450-seat Leo has been opened at Texarkana, Texas, by Bounds & Houck Theatres, a partnership composed of L. O. Powers, C. C. and Leo Bounds, Frank G. Mullin and J. N. Houck, of New Orleans. The group also owns and operates three other Texarkana houses, the Ritz, Joy and Palace. The new house, built at a cost of $125,000, replaces one destroyed by fire about a year ago.

New Theatre-Building for Cleve

Cleveland, March 2.

Construction of a new $325,000 theatre and shopping-center building is being started by Frank Porozynski and A. H. Balcerski, owners of several local nabe stands.

Seating capacity will be 1,800 and opening date is set for November.

Canada Swing

Continued from page 9

is that Canada can handle the dollar exchange problem in the film industry in a more constructive way, expanded production by U. S. companies here now being tabbed as a possible solution.

Rogell's 'Shadow of Time' 1st Yank Pic for Canada

Hollywood, March 2.

First of a series of American pix to be produced in Canada has been announced by C. D. Howe, Dominion Minister of Reconstructions. It'll be "Shadow Of Time," which Albert S. Rogell starts lensing in Jasper Park area in the next four weeks.

Howe said arrangements have been made for pix totalling $17,000,000. Rogell, planning teeoff will bring ski stars from Switzerland for thrill stuff although interiors are slated for Hollywood. Possibility, however, is the entire pic will be done in Canada. Rogell also planning two other pix there this year. At least half of "Mrs. Mike," which Edward Gross will produce in association with Sam Bischoff, will be done there, and 20th-Fox plans a mounty pic filmed in Canada.

Nat Holt is mulling a pic on the Canadian Pacific Railway.

Brewer Testifies

Continued from page 3

labor strife. In October, 1944, he charged the Reds with starting a jurisdictional strike over the issue of set decorators that served as a "trial balloon" for further contests. Brewer characterized the '45 strike as a "great victory for violence," pointing out that the strike was on the verge of collapsing when the CSU forced producers to a settlement via mass picketing.

Brewer asserted that the Commies were responsible for the failure of an inter-union arbitration system initiated by the Screen Actors Guild. Even Sorrell said so, Brewer said. H. L. Lindelof, Painters union prez, also admitted that the Commies were in complete control of his union, according to Brewer. Lindelof said he only wanted to get enough information to "throw Sorrell out," Brewer asserted.

During his two-days of testimony, Brewer branded the following unions as being "Communist-dominated:"

IATSE costumers, Local 705, his own union, which he said adhered to the party line due to the influence of its business manager, Ted Ellsworth.

Cartoonists Guild, headed by Maurice Howard, who was alleged to be an "important party line strategist" by Brewer.

Screen Publicists Guild, headed by Milton Gottlieb.

Screen Office Employees Guild.

Screen Writers Guild.

Screen Story Analysts.

Painter union Local 644.

In conclusion, Brewer said the situation is now fairly well under control. But, he said, "the smear tactics and the character assassination employed by the Communists was a wonder to behold. We actually saw in Hollywood a revolution in miniature. I wish anyone who has to make a decision on this could have lived through it."

Brewer's Rap

Coping with the IA charges of Communism for top honors was a red-hot exchange of words between Irving McCann, the house committee attorney, and counsel for the producers and IA. It was an extension of the running battle which has been going on since the hearings started.

Earlier in the day, tempers had boiled over as house committee counsel Irving McCann on one side, and IA lawyer Matthew Levy and MPAA counsel Burton Zorn on the other, engaged in a bout of name-calling.

As Levy finished his testimony on the Communist activities of principals in the studio strikes, McCann petitioned the chair to "ask witnesses to refrain from side speeches that are not relevant to the issue." The remark brought scrappy Matthew Levy to his feet in protest.

"Mr. McCann," he shouted, "has indicated from the beginning he was the protagonist of one side. Anyone who states that what I have said has nothing to do with the subject, just doesn't understand the Hollywood labor situation."

McCann, in retaliation, began to say something about "these attorneys," (Levy, Benjamin and Zorn"), when Zorn leaped up and objected to "all of Mr. McCann's remarks about me throughout these hearings," adding that "Mr. McCann's conduct ought to be fully exposed." McCann's answer to this was a wrathful indictment of the entire trend the hearings have taken since the beginning of the Communist angle was injected.

"Every effort has been made to needle me and the chairman," he charged. "We have listened patiently through two days to all the evidence these men say they know, but they haven't proven anything. When the hearings were extended to include the Communist charges, we wanted definite proof, but we've heard nothing but reflections, criticisms and personal abuse. I don't care now and have never cared where the chips may fall and will deviate not one inch from the truth."

Levy refuted the charges of "hearsay evidence" by stating, "if this were a legal trial, I'd present live proof. Legal technical proof is not required by a congressional committee. There has not been any proof given of the charges of collusion."

Mass. Theatre 'Ejection' Bill Fraught With Woes

Boston, March 2.

Bill in Massachusetts legislature currently being eyed by both the film and legit trade as implying plenty of possibilities for additional grief in connection with admitting or ejecting patrons, always a touchy business anyhow.

House Bill 189, filed by State Rep. Gabriel Piemonte, provides a stiff fine and possible imprisonment for any house manager "wrongfully" ejecting or refusing admission to any patron. Bill doesn't define "wrongfully," leaving a house manager holding the bag if the patron can work up a case.

Harry Brandt P.R. Aide To Skouras' Children's Fund

Harry Brandt, prominent N. Y. exhib, was named yesterday (Tues.) as chairman of public relations and special events of the N. Y. committee for the American Overseas Aid of the United Nations Appeal for Children. His appointment was announced by 20th-Fox prexy Spyros Skouras, chairman of the national drive which seeks $60,000,000.

New York City quota for the fund-raising campaign is $6,600,000. As part of the Gotham drive a children's parade is scheduled to be held on April 12 through the heart of the city. In addition a mammoth show is slated for Madison Sq. Garden May 15 to boost the appeal.

Gov't Pix

Continued from page 5

would be a mistake, officials felt, and so the change in strategy has been put through.

Film division of the OIE wrapped up 32 subjects during 1947 for overseas and domestic distribution, MacFadden said. Included were a half-dozen feature-length documentaries, 12 one-reel news magazines made by Pathe newsreel, and some 14 one and two-reel pix.

If the $28,000,000 overall budget for films and radio, proposed in the House, is passed by Congress, OIE will probably turn out another 26 subjects during the present year, according to MacFadden. While the number represents a drop from last year's total, footage will roughly be the same. That's because the division is working on more feature-length subjects.

The public has now demonstrated its readiness for straight documentaries and theatricals treated with documentary technique, MacFadden said, and the majors are well aware of the trend. Because of this, major company interest has been considerable in the films being produced by the OIE and several are considering the distribution of the news magazine issues as a commercial possibility.

Parks' Pact

Continued from page 3

the rest of his contract life, which, under the original agreement, still had two and a half years to run. He finally gave in and signed the new pact, but only after he had been threatened with an assignment to a bit role as a taxi driver in a "Boston Blackie" picture.

After he completed the "Jolson" film, Parks declared, Cohn offered him a bonus of $25,000 on condition that he add another year to his contract.

"Then I blew up," he said. "I said it was outrageous and could make me a slave to the man for the rest of my life."

After an adjournment over the weekend, the hearing was resumed today (2).

Theatre Tele

Continued from page 5

included; admissions not to be raised; no solo presentation of video but use of it only as a standard pic program augmenter; that theatres using video shall announce: "Televisions presentations are offered as an added service to our patrons. Television is a free public service and is presented here as such; all newspaper ads referring to video shows will include station call letters and sponsors' names, and theatres promise to show video to the best advantage, insuring presentations against mishap to avoid reflection on the medium.

Picture Grosses

SAN FRANCISCO

(Continued from page 12)

Down to $12,000, big drop from last week's big $26,500, hypoed by opening day appearances of stars from film.

St. Francis (Par) (1,400; 60-85)—"T-Men" (EL) (4th wk). Okay $9,000. Last week, good $10,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Black Bart" (U) (2d wk). Off to $10,000 after first week's okay $16,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Double Life" (U) (2d wk). Fancy $12,000 or close after hefty $19,500 opener.

Stagedoor (Ackerman) (350; 60-85)—"Hungry Hill" (U) (2d wk). Nice $3,000. Last week, $3,200.

Clay (Roesner) (400; 65-85)—"Beauty and Beast" (Indie). Sock $4,000. Last week, "Barber of Seville" (Indie) (4th wk), mild $2,100.

United Nations (FWC) (1,149; 60-85) — "Gentleman's Agreement" (20th) (6th wk). Fair $5,500. Last week, steady $9,500.

Esquire (Blumenfeld) (952; 55-85)—"Smugglers" (EL). Big $10,000. Last week, "Black Bart" (U), $10,500.

State (Par) (2,133; 60-85)—"Betrayed" (Mono) (reissue). Fast $8,000. Last week, "Sierra Madre" (WB) (m.o.), nice $8,500.

Geary (1,550; 90-$1.80)—"Mourning Becomes Electra" (RKO) (2d wk). Slid off a bit to $6,500. Last week, oke $8,500.

'Bishop's' Great $21,000 In Prov.; 'Northside' 19G

Providence, March 2.

There is no appreciable drop in biz hereabouts with most stands still reporting high grosses. Hitting the high spots this week are "Bishop's Wife" at RKO Albee, and "Call Northside" at Majestic. Loew's State still is nifty in second week with "Cass Timberlane."

Estimates for This Week.

Albee (RKO) (2,200; 44-65) "Bishop's Wife" (RKO) and "Philo Vance's Gamble" (RKO). Great $21,000. Last week, "Senator Indiscreet" (U) and "Upturned Glass" (U), good $15,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Voice of Turtle" (WB) and "Trail of Mounties" (WB) (2d run). Good $4,500. Last week, "T-Men" (EL) and "Heading for Heaven" (EL) (2d run), $5,500.

Fay's (Fay) (1,400; 44-65) "Buckskin Frontier" (WB) and vaude on stage. Nice $7,000. Last week, "Harvey Girls" (M-G) (reissue) and vaude on stage, good $6,000.

Majestic (Fay) (2,200; 44-65) — "Call Northside" (20th) and "Dangerous Years" (20th). Solid $19,000. Last week, "Voice of Turtle" (WB) and "Trail of Mounties" (WB), oke $17,000.

Metropolitan (Snider) (3,100; 44-65)—"So Well Remembered" (RKO) and "Western Heritage" (RKO). So-so $8,500. Last week, "Wreck of Hesperus" (Col.) and "Fighting Mad" (Mono), weak $6,500.

State (Loew) (3,200; 44-65) — "Cass Timberlane" (M-G) (2d wk). Very nice $17,000. First session was wow $30,000.

Strand (Silverman) (2,200; 44-65)—"Albuquerque" (Par.) and "Big Town Dark" (Par). So-so $8,500 for 9 days. Last week, "I Walk Alone" (Par) (3d wk.), big $8,000.

PITTSBURGH

(Continued from page 12)

send-off from the press. Looks solid $16,000 and holds. Last week, "Relentless" (Col), hit by same downtown fire and took a $2,000 licking to wind up at $9,500.

Penn (Loew's-UA) (3,300; 44-76) "Intrigue" (UA). Lambasting from crix is hurting. Will be lucky to get $10,000, mild. Last week, "Three Daring Daughters" (M-G), best here in some time at $20,000, strong.

Ritz (Loew's) (800; 44-76)—"Three Daring Daughters" (M-G) (m.o.) Sizzling $5,500. Last week, second here and 4th downtown of "Cass Timberlane" (M-G), sturdy $3,500.

Senator (Harris) (1,750; 44-76) — "Flame New Orleans" (U) and "Broadway" (U) (reissues.) Oldies getting nice play at $3,000 or better. Last week, "Case of Murder" (WB) and "Fugitive Chain Gang" (WB) (reissues), ditto.

Stanley (WB) (3,800; 44-76) — "Knew Susie" (RKO). Eddie Cantor apparently still has lots of that old b.o. magic, and this one will hit big $18,500. Last week, "T-Men" (EL), $21,000 in 9 days.

Warner (WB) (2,000; 44-76)—"T-Men" (EL) (m.o.) Thriller has caught on and shapes to land $9,000 or close. Last week, "Voice of Turtle" (WB) (m.o.) great $8,500 in 9 days.

L'ville's Weather Break No Help; 'Walk' Alone Big 14G, 'Turtle' 7G, 2d

Louisville, March 2.

Break in cold weather is helping downtown theatres, but business is not too strong this week. Only the Rialto and Strand have new fare. "I Walk Alone" at the Rialto looks to cop the best coin. "Black Narcissus" and "Something in Wind" look slow at National.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65)—"Pittsburgh" (FC) and "Green Hill" (FC) (reissues). Slow $3,500. Last week, "Out of Past" (RKO) and "Tracy Meets Gruesome" (RKO) (m.o.), about same.

Kentucky (Switow) (1,200; 30-40) —"Road to Rio" (Par) and "Her Husband's Affairs" (Col). Perky $3,000. Last week, "Good News" (M-G) and "Blondie's Anniversary" (Col), fairish $2,900.

Mary Anderson (People's) (1,100; 45-65)—"Voice of Turtle" (WB) (2d wk). Getting weather breaks which first week didn't have, good $7,000, not far from first week's figure with oke $8,000.

National (Standard) (2,400; 45-65) "Black Narcissus" (U) and "Something in Wind" (U). Straight film fare after two weeks of ice show on stage. Slow $5,000. Last week, "Gas House Kids Hollywood" (EL) and "Hollywood on Ice" on stage (2d wk), fine $16,000.

Rialto (FA) (3,400; 45-65) — "I Walk Alone" (Par). Shaping for sturdy $14,000. Last week "Magic Town" (RKO), mild $10,000.

State (Loew's) (3,300; 45-65) — "Cass Timberlane" (M-G) (2d wk). Likely nice $11,000 after initial week's solid $17,000.

Strand (FA) (1,000; 45-65) — "Tender Years" (20th) and "Dangerous Years" (20th). Comfortable $5,000. Last week, "So Well Remembered" (RKO), $4,000.

Denver Bliz Bops Biz But 'Northside' Big 24G

Denver, March 2.

Snow Sunday night and all day Monday (1) is denting film grosses here this session. "Call Northside," which is unusually big at the Denver, is topper with solid total for three spots. "Albuquerque" is good enough to stay a second week at the Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Voice of Turtle" (WB) and "Perilous Waters" (Mono), after week at Denver, Esquire. Good $5,500. Last week, "Pagliacci" (Indie), $5,000.

Denham (Cockrill) (1,750; 35-70) —"Albuquerque" (Par). Fine $15,500. Last week, "I Walk Alone" (Par) (3d wk) and "Big Town Dark" (Par), out after 5 days at thin $6,000.

Denver (Fox) (2,525; 35-74)—"Call Northside" (20th) and "Heading for Heaven" (EL), day-date with Esquire, Webber. Sock $18,000. Last week, "Voice of Turtle" (WB) and "Perilous Waters" (Mono), $16,000.

Esquire (Fox) (742; 35-74)—"Call Northside" (20th) and "Heading for Heaven" (EL), also Denver and Webber. Okay $3,000. Last week, "Voice of Turtle" (WB) and "Perilous Waters" (Mono), big $6,000.

Orpheum (RKO) (2,600; 35-74)—"Night Song" (RKO) and "Bush Pilot" (SG). Good $14,000. Last week, "Cass Timberlane" (M-G) and "Dragnet" (SG) (2d wk), $14,500.

Paramount (Fox) (2,200; 35-74)—"Personal Column" (UA) and "Half Past Midnight" (20th). Modest $11,000. Last week, "Intrigue" (UA) and "Dangerous Years" (20th), good $13,000.

Rialto (Fox) (878; 35-74)—"Diamond Jim" (FC) and "The Spoilers" (FC) (reissues). Good $5,000. Last week, "T-Men" (EL) and "Woman from Tangier" (Col) (m.o.), oke $4,000.

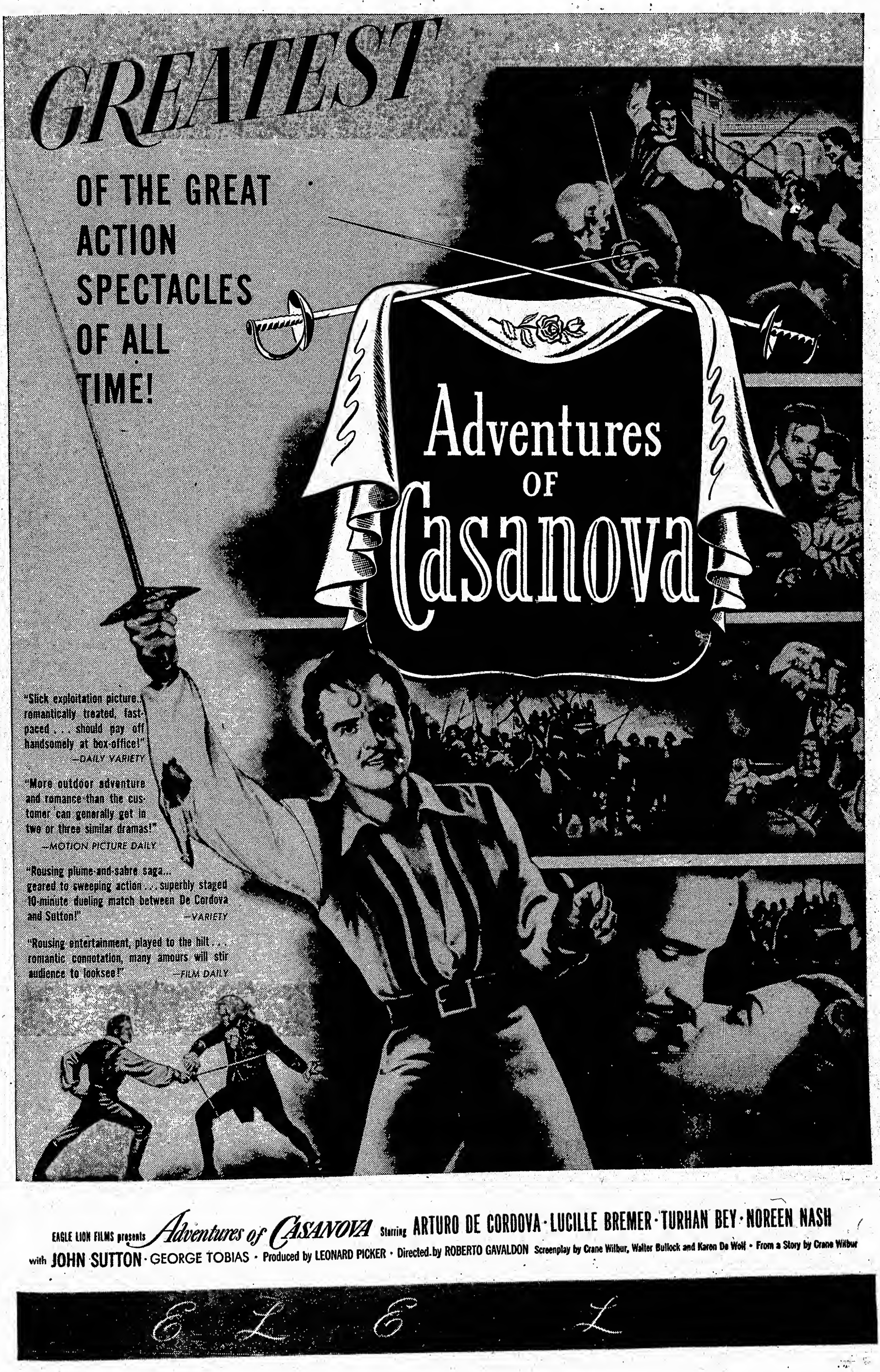
Tabor (Fox) (1,967; 35-74)—"Welcome Stranger" (Par) and "Make Mine Music" (RKO). Not strong at $7,000. Last week, "Black Cat" (U) and "Black Friday" (U), $10,000.

Webber (Fox) (750; 35-74)—"Call Northside" (20th) and "Heading for Heaven" (EL), also Denver and Esquire. Solid $3,000 or better. Last week, "Intrigue" (UA) and "Dangerous Years" (20th), $2,700.

N.Y.U.'s Film Forum

New York University's dept. of motion pictures, headed by Robert Gessner, will hold a film forum at the school, either March 30 or 31. Theme will be plots and characters in motion pictures.

Bosley Crowther, of the N. Y. Times, will represent the critics; Arthur Mayer of the Rialto theatre, will speak from exhibs' viewpoint, and Olin Clark of Metro, will talk as a story editor.


GREATEST
OF THE GREAT ACTION SPECTACLES OF ALL TIME!
Adventures OF Casanova
"Slick exploitation picture, romantically treated, fast-paced . . . should pay off handsomely at box-office!" —DAILY VARIETY
"More outdoor adventure and romance than the customer can generally get in two or three similar dramas!" —MOTION PICTURE DAILY
"Rousing plume-and-sabre saga... geared to sweeping action . . . superbly staged 10-minute dueling match between De Cordova and Sutton!" —VARIETY
"Rousing entertainment, played to the hilt . . . romantic connotation, many amours will stir audience to looksee!" —FILM DAILY
EAGLE LION FILMS presents Adventures of CASANOVA Starring ARTURO DE CORDOVA · LUCILLE BREMER · TURHAN BEY · NOREEN NASH
with JOHN SUTTON · GEORGE TOBIAS · Produced by LEONARD PICKER · Directed by ROBERTO GAVALDON Screenplay by Crane Wilbur, Walter Bullock and Karen De Wolf · From a Story by Crane Wilbur
E L E L

Anybody Wanna Buy a Theatre? Waco, Texas, Has One; Exchange News

Dallas.

The city of Waco is trying to sell a theatre it received from the Army when Blackland Army Air Field was closed. About the only inquiries so far have come from schools and churches interested in obtaining the 640 upholstered seats. Baylor Univ. here has already bought the stage curtains and footlights.

Alfred Sack, of the Sack Amusement Co., has acquired rights in 14 southern states to distribute the Italian film, "To Live in Peace." He has already released two other Italian films in this area.

Arlie Crites, former district manager for Theatre Enterprises at Kansas City, has been transferred to the firm's local office.

Sol Sachs, of the local RKO branch exchange, is at St. Paul's hospital following a heart attack.

Jake Lutzer, manager for Film Classics since its reorganization about a year ago, has been promoted to southern division manager. Ralph Peckham, manager of the Atlanta exchange, has been transferred here to manager the local exchange. Ralph McCoy has been named new Atlanta manager. Lutzer will continue to make his headquarters here. His territory includes Atlanta, Charlotte, Cincinnati, Memphis, New Orleans, Oklahoma City and Dallas.

Sturdivant's Suit

Los Angeles.

B. V. Sturdivant, former director for National Theatres Amus. Co. in Latin America, filed a $500,000 damage suit against that company and Charles P. Skouras, charging breach of agreement. Suit is an aftermath of the sale of the circuit's interests in Mexican theatres last year.

Sturdivant declares he had an agreement with Skouras, NT prexy, to receive any amount over the circuit's actual investment in the Mexican houses. NT's profit on the sale, he asserts, was $360,000.

Schoenstadts Go Allied

Chicago.

H. Schoenstadt & Sons, operators of 17 houses in Chi, have joined up with Allied Theatres of Illinois. Circuit, headed by Arthur Schoenstadt, recently settled an anti-trust action which asked over $1,000,000 from the majors.

Ernie Emerling's Spiel

New Haven.

A different kind of first is in the making with the announcement from Loew-Poli New England headquarters here that Ernest Emerling, Loew's national director of advertising and publicity, will be a principal speaker at the convention of New England Newspaper Advertising Executives Association. Emerling, first theatrical advertising executive ever to address this group, is slated to speak at the Hotel Kimball gathering on March 9 in Springfield, Mass.

Subject of his address will be "Motion Picture Theatre Advertising," in which he will discuss the problems of the picture business, the peculiarities of theatre advertising, adherence to advertising code, the matter of rates and free publicity, how the advertising dollar is spent, the importance of keeping amusement pages clean, and other details.

Emerling, quondam manager of various Loew houses throughout the country, is now rounding out 28 years with the organization, 18 of them in the N. Y. advertising department.

M.P. Associates Adding Femmes

Motion Picture Associates is turning to the distaff side to hoist the org's membership. Change in the constitution to permit women working in the industry to sign up has been recommended by the board and will come up for ratification at the unit's next general meet, April 1.

The outfit is launching a drive for increased membership under the chairmanship of Ray Moon, 20th-Fox sales exec.

Shafton Exits Goldberg

Omaha.

Edward Shafton, for two years general counsel and manager of R. D. Goldberg Enterprises, resigned effective March 6. Ken Seymour, of radio station KOAD, has joined Goldberg on public relations, effective at once. Seymour has been announcer, writer and general news man for KOAD.

More Eagle Lion Changes

Eagle Lion continued reshuffling its domestic and foreign sales forces this week by naming two exchange managers and accepting the resignation of a foreign dept. exec. Latter is Eugen Sharin, who's been with EL's overseas cohorts since last March.

Newly tapped branch managers are Nelson Towler, Atlanta exchange, and Gordon C. Craddock, Indianapolis. Towler stepped up from sales manager of Atlanta. Craddock switched from Universal, where he was a homeoffice sales exec.

Tom Bridge to Par, Memphis

Memphis.

Tom Bridge, former sales manager for Paramount at the district office in Dallas, is new branch manager here.

He succeeds L. W. McClintock, who is taking a six-month leave for his health.

Chi Appeal

Continued from page 4

costs, $300,000. Donohue flies to Dallas today to testify there on the Tri-State anti-trust litigation.

Earlier in the week, Tom McConnell, JP's attorney, had rested his case after introducing 494 contracts of various distribs. Johnstone, in turn, rebutted with the argument that JP's gross had risen from $2,000 weekly average before the decree to a current $4,000.

Major issues boiled down mainly, in the first week of the hearing to practices of clearance and circuit's right to double feature. Testimony brought out that Paramount, 20th-Fox and Loew's have established subsequent-run clearance after Loop showings. McConnell claims that this is the same as "dead" or waiting time, while the defendants insist that clearance, as long as it is not uniform, and established film by film, is permissible.

Plaintiff also contended before Judge Igoe, that B&K and Warners circuit had used product to double feature, depriving JP from pictures. Defendants all agreed that such pix had been offered to JP first, which had refused films, before they double-featured them. Another point of contention is the set release dates that majors have devised for subsequent runs with protective clearance clauses in them ranging up to 21 days. McConnell claims that this is the same as the old Chi system. The defense argues that set release dates were necessary after Loop showings in order to give time for booking, advertising, and bidding.

Salkin's Testimony

Richard Salkin, manager of the JP, took the stand Wed. (25) to tell why he refused to book certain films. He said that certain release dates set by 20th-Fox, Paramount, and in several instances, RKO, violated the JP decree ban on waiting time. Release dates on "Golden Earrings" and "Where There's Life," he said, prevented him from playing films immediately after their Loop runs. "Unconquered" was withdrawn from the Chicago market after advance-price showings at the United Artists, he added. Even though it was advertised as a roadshow, not to be released generally until April 1, he contended that it should have been offered to him.

Testimony took a humorous turn when manager testified that although he hesitated to play "Monsieur Verdoux" because of Hearst and American Legion boycott, scarcity of product finally forced him into booking it. "Verdoux," he said, promptly broke the house record.

William Rodgers, Metro sales chief, and 20th-Fox assistant sales manager William Gehring testified Thursday of the necessity of film clearances. Both declared this a necessity for proper booking and exploitation. Both denied any price fixing with Balaban & Katz and Warners circuits.

Rodgers stated he gave orders that pics be held off Chi market until last month while releasing system was being developed, which retained protective clearances of 7, 14, and 21 days. He revealed that in 1946, Loew's did not comply with the decree until Nov. 19, 1947, because Loew's attorneys hoped defendants would win in the U. S. Supreme Court.

Friday's session brought a surprise move when Ed Johnstone, B&K-Paramount attorney, was called to the stand by McConnell. The JP attorney earlier had asked the court to cite Johnstone for contempt on the grounds that he had advised his clients on evasions of the decree and conspired with other defendants in evasions.

Questioning brought out that Johnstone had not advised the home office of Paramount and since mandate of the decree, Nov. 19, had not conferred with any of the other defendants.

Nelson's Chi Suit on JP

Chicago, March 2.

Latest suit stemming from the Jackson Park theatre case was filed last week in Chi federal district court by Charles and Herman Nelson, former operators of the Lawndale theatre here from Oct. 29, 1939, to May 8, 1947. They ask triple damages amounting to $1,039,000 for asserted monopolistic practices of Balaban & Katz, the Warner Bros. theatres and other major distributors in period Feb. 25, 1943-May 7, 1947.

Majors named are Paramount, WB, Loew's, Universal, 20th, RKO, Columbia, UA, Republic, and Monogram. Lawndale, west end nabe, formerly played in 10th week.

It's Prof. Bergman

Maurice Bergman, Universal's eastern ad-pub chief, will head up a course on motion picture advertising given by the New School for Social Research. Bergman mounts the podium April 28 in the first series of five weekly lectures.

He'll call on a number of filmites as guest lecturers.

Biggest Chain

Continued from page 3

as Paramount's, now the country's greatest, with 338 top houses owned outright and 1,250 more in partnership. National Theatres, which pays Skouras almost $1,000,000 a year in salaries and bonuses as its supervisory head, is now the country's second largest circuit with 534 houses owned in toto and 102 in partnership.

Maneuver recently of George Skouras, Charles' brother, in regaining control of the St. Louis Amusement Co. and the reported Skouras-Schenck-Pauley-Hannegan interest in obtaining the Golden State chain in California, are understood part of the master plan, which has already been put into operation. St. Louis Amusement controls about 30 houses and Golden State 116

Four 20th-Fox Subsids

Also understood to be included in the plans are four major 20th-Fox affiliated circuits. They are Fox-Midwest, comprising 115 theatres headed by Elmer C. Rhoden; Fox-Wisconsin, with 66 houses topped by Harold J. Fitzgerald; Fox Intermountain, 89 theatres, presided over by Frank H. (Rick) Ricketson, Jr., and possibly the giant Fox-West Coast circuit, with its 237 houses in charge of Skouras himself.

Composition of the chain will depend somewhat on the Supreme Court decision. If the decree as it now stands is upheld, the majors can hang on to any theatres of which they own less than 5% or more than 95%. If there's complete divorcement, all the houses, of course, will be cast free. In any case, Skouras' aim will be to line up as many of the National Theatres affiliates as possible and add to them whatever other circuits he can buy up.

Spyros P. Skouras, prez of 20th-Fox, and brother of Charles and George, will remain in that position if the company is forced to unload its theatres, it is understood. George Skouras is prez of Skouras Theatres, N. Y., and v.p. of United Artists Theatres Circuit, of which Schenck is prexy.

Skouras' St. Loo Control

Skouras will take over control of the St. Louis Amusement Co. next June 1, when Harry Arthur's management contract expires, it is understood. Cullen Espy, chief film buyer for F-WC, is reported slated to be named by Skouras to run the chain. Arthur is planning to move to the Coast, where he'll join his brother, Milton, in operation of the circuit they held in and around Los Angeles.

Skouras holds 52% of the St. Louis stock, with Arthur owning 45% (Fanchon & Marco are associated with him in the operation) and the remaining 3% scattered. Clarence Turley, St. Louis banker, is reported to have rounded up the necessary controlling interest for Skouras. It has been stated at various times that the Dept. of Justice might put in an objection to Skouras' regaining control of the company. It's been learned, however, that when Skouras made his first move, Arthur sent one of his attorneys, Russell Hardy, to Washington to check on the legality of the action in hope of staving it off. Dept. of Justice is said to have okayed the buy, since George is not connected with any affiliated circuit.

It is understood that Pauley and Hannegan, working with a well-known indie circuit operator, who is acting as front man, have been negotiating with Mike Naify to get the Golden State chain. If the Supreme Court action is such that Skouras goes ahead with his plan, which is likely, he and Schenck would take the Golden State into the master circuit. Schenck is now involved with the chain to the extent that he has endorsed the $2,200,000 Bank of America note which enabled Naify recently to buy out his partners, Eugene H. Emmick and Robert A. McNeil. At the time of inking the note, the 20th-Fox production exec sent a letter to the Dept. of Justice guaranteeing to the anti-trusters that should there be a default by Naify, thus handing Schenck the chain, it would not be turned over to an affiliated circuit.

'47 Tax Total

Continued from page 5

office, show that nationally the general admissions tax was $28,688,455, or about $3,100,000 below the figure for December, 1946. The slump in nitery business for the month was almost one-fifth. The tax take amounted to $4,385,327, compared with $5,211,068 for the same month a year earlier.

In general admissions, the drop from November to December was particularly sharp. For example, the December tax total was roughly $9,000,000 under the November figure. This means that the business fell $45,000,000 below November.

However, things were better on the Broadway sector of Manhattan. Tax figures for the 3rd Internal Revenue District of New York, all of Manhattan above 23rd street, actually showed a gain over the preceding month, completely reversing the national trend. The general admissions bite for the month was a fine $6,232,294, while nitery biz paid the Revenue Collection a very fancy $728,000 on the month's business.

Plug Can. Goods

Continued from page 9

the majors to groove as much filmmaking as possible to the Dominion. Additionally, MPAA is now plugging for major distribution of features and shorts made in Canada both by indie producers and the government.

Point of the whole operation is to lend the powerful facilities of the majors to a goal of hypoing U. S. appreciation of Canadian goods and resort facilities. By so doing, it's felt that Canada's economic status would be given a considerable boost. That, in turn, would take the pressure off the Canadian government which is pushing it into a corner where it'll have to regulate revenues coming to the majors from distribution of Yank films north of the border.

Export Tags

Continued from page 3

countries (a) show the American way of life in a favorable light; (b) contain nothing disparaging to American foreign policy, and (c) aid the Marshall plan.

Earlier last week the industry won from the Commerce Dept. an exception from the ruling that a license must be obtained for every shipment. Blanket license was granted each company until July 1. Films are the only industry so excepted. Action followed the industry's argument that the amount of footage in a shipment had no bearing on the dollar return to the U. S. According to Golden, aim of the licensing is to check the flow of dollars back to this country.

Sharon Gets Into Tax Act

Sharon, Pa.

City Council here is planning to enact an ordinance levying a $20 annual tax on each juke box, pinball machine, bowling alley and pool table in the city.

New York Theatres

WARNER BROS. Presents
Lilli PALMER • Sam WANAMAKER in "MY GIRL TISA" with
Akim Tamiroff • Alan Hale • Hugo Haas
Gale Robbins • Stella Adler • Benny Baker
Directed by Elliott Nugent
Produced by Milton Sperling
A United States Picture Production
In Person
VAUGHN MONROE and His Orchestra and Revue
Broadway At 47th Street WARNER BROS. STRAND

RADIO CITY MUSIC HALL Rockefeller Center
RONALD COLMAN "A DOUBLE LIFE"
SIGNE HASSO • EDMOND O'BRIEN
A Kanin Production
A Universal-International Release
SPECTACULAR STAGE PRESENTATION

NAKED CITY
In Person TEX BENEKE and his Orchestra
DEAN MARTIN & JERRY LEWIS
CAPITOL

Gentleman's Agreement
20th Century-Fox
BRANDT'S MAYFAIR 7th Ave. & 47th St.

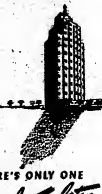
TO THE ENDS OF THE EARTH
starring DICK POWELL • SIGNE HASSO
A COLUMBIA PICTURE
RIVOLI

BING CROSBY BOB HOPE DOROTHY LAMOUR "ROAD to RIO"
with THE ANDREWS SISTERS
In Person LOUIS PRIMA and his Orchestra
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

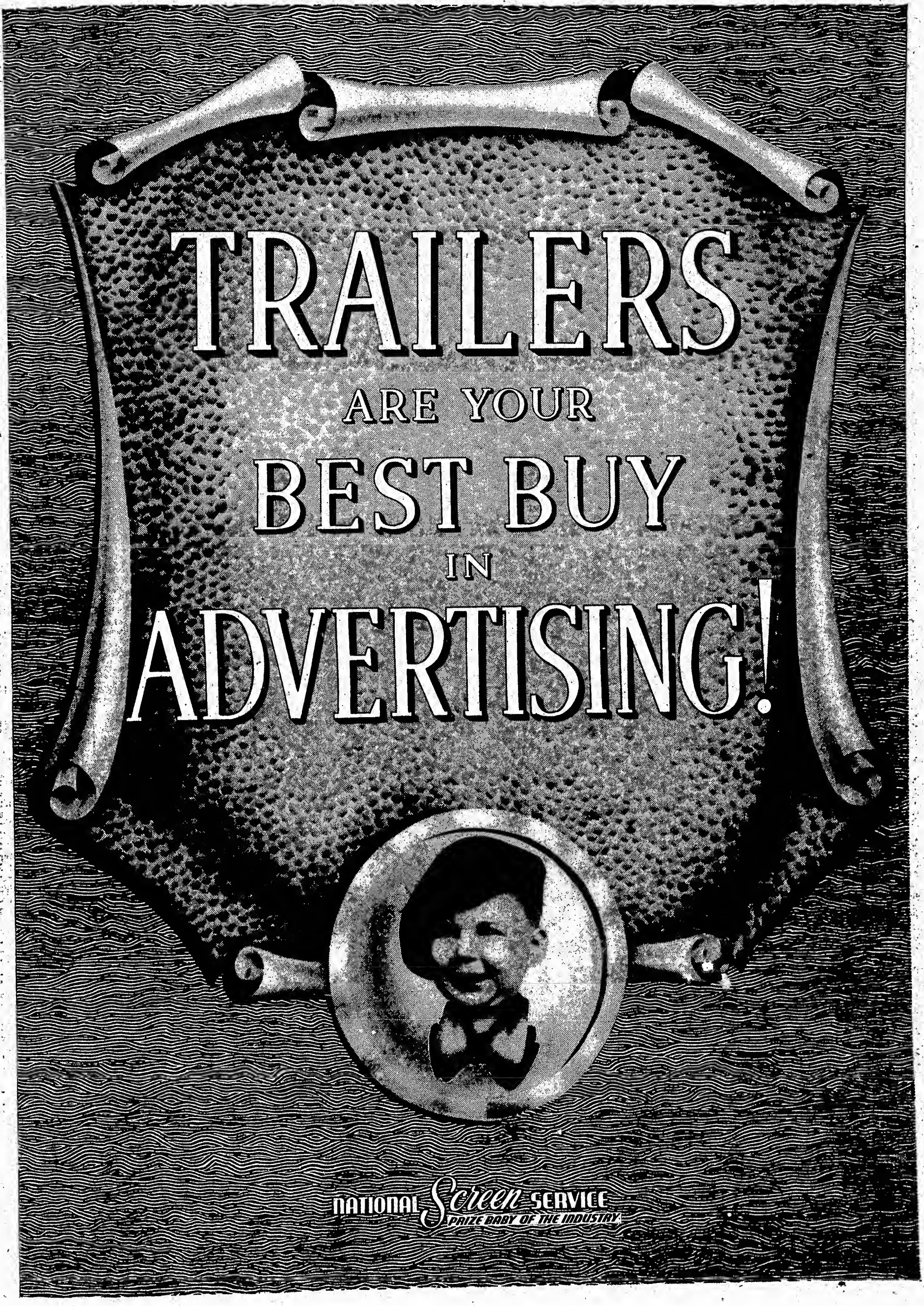
PALACE B WAY AND 47 ST.
EDDIE CANTOR • JOAN DAVIS in "If You Knew Susie"
with ALLYN JOSLYN
CHARLES DINGLE • BOBBY DRISCOLL
RKO RADIO

JAMES STEWART "CALL NORTHSIDE 777"
20th Century-Fox
PLUS ON STAGE HAZEL SCOTT RAYE & NALDI Extra! GIL LAMB
ROXY 7th Ave. & 50th St.

WALT DISNEY'S BAMBI
COLOR BY TECHNICOLOR
10th week BRANDT'S REPUBLIC B'way & 51st St.


THERE'S ONLY ONE Lord Tarleton MIAMI BEACH
OCEAN FRONT • 40th to 41st Sts.
Reservations Invited • Walter Jacobs

OUTDOOR REFRESHMENT CONCESSIONAIRES
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.


TRAILERS
ARE YOUR
BEST BUY
IN
ADVERTISING!
NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

K&E's Farmout of Borden Musical To Hummert Air Features Office Accents Agcys.' Programming Shuff

Tipoff on the whole new trend of advertising agencies de-emphasizing its once-cherished radio production role is seen in the turn of events involving Borden's Wednesday night show on CBS. It also caps a succession of frustrations and disappointments spanning the last few years in Borden's attempt to land a winner in the programming sweepstakes. It was a period which saw Young & Rubicam, after having the account for a decade, lose it to Kenyon & Eckhardt and nearly get it back a few months ago.

On the heels of last week's announcement that Borden's present Mark Warnow show shift from a Coast orgination to New York, "with a complete change of talent," comes word that K & E is now "farming out" production of the show. It's believed to be the first time in recent agency annals that a major agency with its own production setup, while still retaining the billings on an account, has turned over the job to an outside operation.

Incidentally, in the last few weeks the agency has overhauled its radio setup, moving veepee Bill Lewis out of the top radio spot to mastermind the newly-acquired Lincoln-Mercury overall biz. Leonard Erickson has moved in from BBD&O as a radio veepee.

Effective April 7, the Borden show will come out of the Frank L. Hummert-Air Features office. The program's new talent will be recruited from the Hummert "stable" of perennials now showcased on the outfit's other nighttime shows ("American Melody Hour," "American Album," etc.). These include Thomas L. Thomas, Earl Wrightson and Mary Martha Briney, with a mixed chorus conducted by Edward Slatterly.

Warnow drops off the Borden se-

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Sequel to 'Queen's' Pitt Airing: 5,568 Femmes Get Refunds

Pittsburgh, March 2.

More than 5,500 Pittsburgh women, who had their hearts set on being "Queen for a Day," finally settled for a consolation prize after their excursion into the kingdom of network radio giveaway. A spokesman for the sponsors announced here last week that the show's bankrollers and producer had paid back $10,856.30 to 5,568 disgruntled women of the 6,500 who attended the "Queen" show here at the Hunt Armory on Jan. 27.

When the local dames put up a big howl, shouting "gyp" and several other epithets, even going so far as threatening to take the matter to the Better Business Bureau, Alka-Seltzer and Philip Morris cigarets and Roy Morgan, owner of the show, took out big ads in all the local dailies offering to refund the admission fees. So anxious were they to clear the air locally that they said ticket stubs weren't even necessary, and that women could get back the price they paid merely by signing an affidavit that they attended.

Full refunds of $1.95 were given to 4,178 women who presented stubs and to 1,390 affidavit-signers. Some got back the $1 which was charged for standing room.

Kennedy News Bankroll On Tucker Auto Agenda

Tucker Autos, via the Durstine agency, is mulling entry into network sponsorship—the new car outfit's first radio advertising—via a 15-minute weekly news stint by John B. Kennedy on ABC. Deal is expected to be set within a few days. Stanza would give Kennedy two bankrollers, RCA having signed last week to sponsor him in a 6:30 p.m. news strip on a limited hookup, starting in mid-March.

CBS' New Phone Format

After March 5 CBS will have a new telephone number in New York. It's Plaza 5-2000.

Old Wickersham 2 exchange is being replaced by the N. Y. Telephone Co., with a number of big public institutions undergoing the usual nuisance of number-changing.

Dizzy Dean Plans To Join Disk Jockey Ranks

Chicago, March 2.

There's a good chance Dizzy Dean might join the disk jockey ranks. Lanky ex-pitcher is under contract to call baseball for the Falstaff Brewing Corp., St. Louis. Firm pinned its label on the Browns last year, but doesn't plan to renew this season. Cards have been wrapped up by a rival suds maker.

In kicking around ideas to showcase Dean's flair for fractured English, the best one to emerge so far is the deejay spin, with a spot for sports interviews and chatter. Half-hour session might consist of hillbilly waxings, although standard pops are favored as the most likely fare.

Falstaff, while still in the market for good sports buys, has been leaning toward high frequency, low cost disk shows. Firm now bankrolls more than 20 platter stints in South and Midwest markets. Dancer-Fitzgerald-Sample is the agency.

There's Joy in N.O. Again: Hoop's Back

C. E. Hooper has changed his mind about depriving New Orleans of City Hooperatings because of WNOE's persistence in a telephone promotional campaign which, Hooper charges, "artificially inflates the ratings." City Hoopers will continue to be published, but the offending station will be left out in the non-rating cold.

In the space where WNOE's ratings would appear will be a line reading: "WNOE ratings withheld due to presence on WNOE of telephone promotional campaign which artificially inflates the ratings."

A revised interviewing technique has been developed which will eradicate any evidence of this inflation, Hooper said. The resulting abridgment of the New Orleans City Report will serve as a model for future use in other markets where any instances of inflation turn up.

Hooper explained that this "partial modification" of his decision to cut N.O. off the list was decided upon "in the light of both buyers' and sellers' dependence upon New Orleans City Hooperatings for information on that market." The monthly New Orleans Station Listening Indexes for the period Oct.-Feb., previously announced as recalled, are not affected by the new decision, it was announced.

WNOE incurred Hooper's wrath by conducting a promotion in which listeners are asked to respond to their telephones with "WNOE," instead of "Hello." The station denies the campaign influences local ratings.

'FIRST NIGHTER' GIVEN LAST MINUTE RENEWAL

Just as CBS was getting ready to wipe it off the books, Campana last week came through with a 13-week renewal for its Thursday night "First Nighter" show.

In the past, Campana has stuck to a 26-week budget, cued to the product's plugging during the cold weather. However, this year it's decided to go around for another 13. New cycle starts April 8.

M&M Candy Buys Phone Show in Five Markets

M & M Candy, heretofore a spot advertiser, is going in for program sponsorship, having bought indie producer Harry S. Goodman's "Telephone Numbers Game" show for airing on stations in five of the country's major markets.

Show, a prewar item recently revived following lifting of wartime restrictions on phone uses, will tee off next Monday (8) in Philadelphia, and within a month in Chicago, Boston, Detroit and Pittsburgh. Sponsor is expected to add other outlets if the test is satisfactory. Agency is Compton.

ALIAS "SUE CARSON"
PALMO FULLER

Palmo is the "Sue Carson" of KLZ's popular afternoon participating stanza, "Budget Brigade." She mixes recipes and household hints with guests such as Lon McAllister, Donald Duck and Donald Woods. She's also a veteran on KLZ's writing staff.

KLZ, DENVER.

The Deep South Ain't Skeered Of Civil Rights Issue

Was Mutual seeing a spectre that didn't exist when it yanked a dramatic presentation of the President's Committee on Civil Rights Report in favor of a word-for-word reading?

That seemed a distinct possibility this week. For if a spot check made by VARIETY following last Tuesday's (24) premiere of the four-part series is indicative, southern stations aren't as scared of the civil rights political hot potato as Mutual apparently believed.

Of 12 MBS affiliates queried in major cities below the Mason-Dixon line, seven reported that they carried the initial program and will air the next three; one (WNOE, New Orleans) did not carry the initialer because of a gubernatorial primary, but had the next three programs scheduled, and one station (WABB, Mobile) pointed out that it won't be on the air until April.

WATL, Atlanta, called the stanza a "superb public service feature." WHBQ, Memphis, "considered it an outstanding broadcast."

Other stations reporting they were carrying the series were WLOS, Asheville; WGRC, Louisville (on a playback basis at 10 p.m. because of local commitments); WTNB, Birmingham; WLEE, Richmond, and KTHT, Houston.

(No replies were received from WRBC, Jackson, Miss.; WNOK, Columbia, S. C., and KWFC, Hot Springs, Ark.)

While Mutual officially denies that political or southern pressures or fear of southern stations' reaction motivated its last-minute decision to switch formats (claiming instead that it decided the dramatic treatment overplayed certain elements of the report and omitted others), fact remains the web was far from sure the series would get much airing in Dixie. And a flood of protests from the south was far from unanticipated.

Yet it now appears that many

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Labor Costs Absorb 60 Cents Out of $1 For Small Stations: Doherty

New Orleans, March 2.

The toughest problem facing broadcasters next to programming is that of labor relations, according to Richard P. Doherty, NAB director of employee-employer relations. Speaking before the Louisiana State Broadcaster's Assn., Doherty said that labor costs absorb approximately 60c. out of every $1 of total operating expenditure for a typical small station.

Pointing out that steadily rising labor costs have raised the break-even point for practically every station, he said the answer could be found through "greater flexibility of operations" and more efficient utilization of the existing manpower. Inflexibility due to featherbeding, he charged, reduces the average level of individual wages which the station can pay.

In Bilingual Dutch

Detroit, March 2.

Booth Radio Station, Inc., operator of WJLB in Detroit, was in Dutch Monday (1), in perhaps 17 different languages, including the Egyptian.

It all came about in Federal Court Friday (27) because the corporation had announced it would fluff all foreign language programs off the air as of March 1.

Attorney Edward N. Barnard sought and obtained from Federal Judge F. E. Lederle a temporary restraining order stalling the change-over for 10 days.

Foreign groups have sought to obtain support of newspapers in the drive to stay on the air, but the editors have unanimously nixed the idea of mixing in the scrap.

E. H. Clark, Booth veepee, refused to divulge what action was planned at this moment.

Soap Operas Take Beating in St. L. Council Poll; S. F. Rakes Kid Shows

St. Louis, March 2.

Radio soap opera serials are in decided distaste in St. Louis, while public interest programs are in demand, according to a poll conducted by the Radio Council of St. Louis. Disclosing the result of the poll, Robert A. Willier, member of the Council, announced last week that 61 out of 100 natives answering a radio preference questionnaire indicated they wanted fewer soap operas.

However the soap opera result did not coincide with the opinion of Robert A. Hudson, director of education for CBS, who attended the meeting and who declared "the thing that is wrong with radio is the listeners. People say they don't like soap operas, but they listen to them." Hudson also asserted that soap operas are a source of revenue and there is a difference between what people say they want to bear on their radio and what they like to listen to.

Dwight B. Herrick, operations manager of the public affairs dept. for NBC said that listeners' disapproval of "heavy" programs was illustrated when network serials were cancelled to carry UN broadcasts. He said that 12 letters approved these programs and 6,000 complained of the serial cancellations.

49% Want Fewer Whodunits

A breakdown of the poll survey showed that in addition to the disapproval of soap operas, 49% want less mystery stories; 21% want less

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Hooper Rates His Veepees

C. E. Hooper doubled the veepee count in his rating organization last week as a preliminary to activating his expanded operations covering television, FM and U.S. Hooperatings (projectables). H. Douglas Hadden, who has been with the agency since September, was named v.p. and general manager, to bead up administrative functions of the entire setup. Albert M. Wharfield was upped from manager to v.p. over Program Hooperatings.

Fred Kenkel continues as executive veepee and Ward Dorrell as veepee over station relations and City Hooperatings.

Landry Into New CBS Exec Post

Robert J. Landry, for the past five years Director of the CBS Division of Program Writing in New York and supervisor of the network's full hour dramatic series, "Studio One," since its inception 45 weeks ago, has been appointed to a position new to CBS—Secretary of the Program Board. The Board itself is less than two years old and includes board chairman William S. Paley, president Frank Stanton, vice presidents Howard Meighan, Victor Ratner, William Gittinger, Joseph Ream, James M. Seward, Davidson Taylor and Hubbell Robinson and, in addition to Landry, William Finesbriber, Robert Mann, Oscar Katz and Guy della Cioppa.

Landry's new duties will be related to radio, television and off-air CBS expansion plans. It's expected that CBS may produce a series of educational films dealing with modern communications problems and this is scheduled to come under Landry's supervision.

Announcement of the new post and unit was made by prexy Stanton yesterday (Tues.) but it's understood the new activities will be organized to report administratively to Howard Meighan.

Rumors concerning Landry's new connection have been rife for several weeks. The final decision was apparently sewed up following the return last week of Paley from a Florida vacation. Landry will assume his new duties almost immediately but it will take some weeks to assemble space and staff.

Ackerman to Boss "Studio One"

With the switchover of Robert J. Landry to new exec status at CBS, the supervision of the CBS 60-minute "Studio One" show will pass to Harry Ackerman, who joined the network recently as exec producer. Fletcher Markle will continue as director, with Ackerman as his new boss.

Every indication is that "Studio One" will go on indefinitely. Show has a Hooper rating currently of 9.6, tops for the CBS sustainer list.

Postum's Spot Test

Instant Postum (General Foods) is putting on through Foote, Cone & Belding an experiment with minute announcements incorporating sound effects. The four markets picked for the test are Charlotte, Cincinnati, St. Louis and Rochester.

After studying preliminary results of the copy and sound effects, the weakest and strongest markets will have the blurbs switched.

Ed Murrow Slated For DuPont Award; Shirer Gets One World Citation

Rash of gabber awards is in the making. William L. Shirer got the 1948 One World Award last week. Edward R. Murrow, it's been learned, has been tabbed for the commentator citation at the duPont Awards dinner in New York next Monday (8). The Overseas Press Club will hand out its annual awards for foreign reportage on March 15 and it is reported that Murrow will be one of the recipients.

Shirer, who got a Peabody plaque last year at about the time he was being faded off CBS (he's now on Mutual), got the One World nod because, the award committee said, he "fought against the menace of world destruction both through his broadcasts and his book, "Berlin Diary," which helped to waken America to the danger of Nazism. He has, since the end of World War II, worked untiringly on behalf of one world of peace as an author, broadcaster and journalist."

It's the second year in a row that a Mutual gabber has copped the One World honor, last year's recipient being the late F. R. LaGuardia. Initial winner was Norman Corwin. Award will be presented to Shirer

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Saphier Ties Up Rank Stars for Brit. Airing

Hollywood, March 2.

Deal has been closed by James Saphier with the J. Arthur Rank organization whereby the stars and properties of the British producing company would be made available for a radio series. Programs, to be patterned after Lux Radio Theatre, would be recorded in Luxemburg and beamed across the channel into Britain.

After sponsorship has been arranged, Eddie Pola will be dispatched to London to direct the series.

GOLENPAUL SUES MBS FOR 500G

The Bess Is Yet To Come

Washington, March 2.

An all-out battle to stymie efforts of Herman Bess' General Broadcasting Corp. to win FCC approval for purchase of the prize plum, WOV, New York City, without going through the AVCO procedure of accepting competing bids for the station is in prospect here.

Commission has been notified that a competing application for the Manhattan indie will be filed within the next few weeks by a group composed of WOV employees and outside business interests, who argue they can match the Bess bid in all respects.

General Broadcasting Corp. has made a strong pitch to bypass the AVCO procedure on the ground that FCC did just that in okaying the sale of the WKBW, Buffalo, N. Y., to the Churchill Tabernacle of Buffalo. There the commission pointed out that the sale resolved litigation and a long-standing "family squabble" between the Tabernacle, former owner of the station, and the present licensee. General's deal to buy WOV involves $200,000 cash plus relinquishment to Arde Bulova of the 10% block of stock held by Dick O'Dea in Bulova-owned WNEW, New York city.

Sale would also call for dismissal of O'Dea's $500,000 lawsuit against Bulova and give O'Dea a third interest in WOV and a $15,000 annual salary for 20 years. Therefore, General is asking for special treatment like that accorded the Buffalo sale.

New company of WOV execs, however, will point to FCC's refusal to okay a sale in Evansville, Ind. (which involved a stock trade and no cash) without considering competing cash offers.

Observers here point out that if the field is opened competition may be keen for WOV which is reported to have about $100,000 in liquid assets which will accrue to the buyer.

$3,000,000 Westinghouse Spot Biz Plum Reported Free & Peters-Bound

Scramble among a host of station rep organizations and several outsiders for the handling of the Westinghouse stations' $3,000,000 of national spot business was said yesterday (Tues.) to have come to an end with the plum going to Free & Peters. The decision represents the biggest setback suffered by NBC's Spot Sales since its existence. It was understood that the Westinghouse station management had also leaned strongly to the idea of setting up its own offices. F&P has been representing KEX, Portland, of the Westinghouse group.

NBC has had the group's spot business for the past 10 years and Westinghouse's quest for a successor was heightened by a rep "popularity poll" conducted via questionnaires sent 60 time buyers. Efforts to get in touch with J. B. (Steve) Conley general manager of the six Westinghouse outlets, were unavailing yesterday (Tuesday) as he was closeted with his managers in a meeting at Hershey, Pa. In last week's account of the Westinghouse rep search Ed Boroff was mistakenly referred to as "former" ABC v.p. in charge of midwest operations. Boroff is still Chi operational kingpin.

Sure Hallmark

Overheard in an East 52d street (N. Y.) restaurant:

"All of radio is divided in two parts—geniuses and non-geniuses."

"How can you recognize a radio genius?"

"He acts like a genius."

Mutual Salvages 100G of Zenith's $1,250,000 Spread

The Zenith-Mutual Network impasse over sponsorship of the web's "Newsreel" show, which saw $1,250,000 go out the MBS window, resolved itself over the weekend into a way for the net to salvage at least $100,000 of the elusive account.

A total of 122 stations had been lined up for the Zenith sponsorship on the basis of a written contract turned over to the network by the MacFarland, Aveyard agency, which handles the Zenith biz. Subsequently, Zenith served notice that the agency had not been given authorization to commit the client to the show.

Mutual lawyers, who say the network has a clear case in its favor, have figured out the dilemma this way: Web is proceeding with the show's sponsorship (it's been on sustaining for the initial few weeks), with a notice of cancellation going out to the 122 stations. However, since such cancellations require four-weeks' notice, Zenith will be obliged to pick up the $100,000 sponsorship tab for that period of time. Original order was for 13 weeks. Meanwhile, the net will cut costs on the show wherever possible to take it off the hook.

Exact reason for Zenith decision has not been made clear, even to Mutual, except that the client expressed a desire to "wait and see" how the show finally crystallized before investing its coin.

Coke's Downey Heads NBC Way

Looks like Coca-Cola will give the nod (and $700,000 billings) to NBC in its switchover of the Morton Downey show from Mutual.

CBS, which now has the coke company's two half-hour musicals (Percy Faith and Spike Jones), has been in there pitching for the added biz, offering the same 11:15-11:30 p.m. niche as NBC. But Coca-Cola reportedly prefers sending Downey over the NBC network.

Singer is heard three nights weekly. Under his present Mutual deal, he's done about six weeks of programs via transcription, but if he goes NBC it'll be strictly a live show, in keeping with NBC's transcribed taboo.

Coke company plans the switchover for late spring. Tab for the show is picked up by the coke dealers.

Montgomery as Gabber

Chicago, March 2.

John W. Shaw ad agency here is peddling a quarter-hour weekly air show featuring film actor Robert Montgomery in the role of a news commentator.

Understood that the Texas Co. gave the stanza a double-o but nixed it on the basis of an audition hearing.

Oh, Mammy!

Hollywood, March 2.

It's been a long time between fluffs—so maybe it was overdue. Anyway, an NBC control-board operator in Hollywood last Thursday night (26) threw the mike switch on Al Jolson's show just as the star wound up his warmup with: "If you aren't gonna laugh, get the hell outa here."

Webbers vowed nobody was fired or docked over the incident, and privately prayed it'd be quickly forgotten — remembering uncomfortably some reverberations of past fluffs.

CLAIMS 'INFO' KICKED AROUND

Dan Golenpaul, owner of "Information, Please" package, this week slapped a $500,000 suit on Mutual Network. He claims that's the amount of damage sustained by "Info" because of the manner in which the co-op program has been handled by the web.

Golenpaul says he'll carry through with Mutual until present sponsorship contracts expire in June, when he'll "scram, but fast, off the network."

Golenpaul, whose "Info" has been slotted in the 9:30-10 Friday night MBS slot since last September, charges that a substantial number of stations were carrying the show for commercial sponsors for which no accounting was made. He claims sponsors were accepted by Mutual without the producers' approval, as specified in the original terms with Mutual; that a number of stations were carrying the show on a delayed basis without his authorization.

The suit, served on Mutual Monday (1), further alleges the following violations of the original provisions:

That stations didn't carry the program at all and still others only sporadically and at irregular times, making it impossible for listeners to hear "Info" consistently;

That Mutual permitted stations and networks outside its system to carry "Info" both commercial and sustaining without his knowledge and consent;

That the continuity of the program was interrupted and abridged to accommodate spot announcements;

That Mutual permitted FM stations to carry the show in direct violation of the agreement;

That opportunities for sponsorship on full regional networks were lost by Mutual's permission to individual stations of the regional webs to make sales.

Golenpaul says he had taken up the matter with Ed Kobak, web prexy; that the latter had expressed complete surprise and had promised an investigation and institution of corrective measures. Golenpaul says that after an interval of many weeks nothing happened, that the violations still existed, and it left him

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Flivver Dealers' 'RFD' Deal Flivs

Mutual's having a run of sponsor snafus these days. In the wake of the Zenith deal which maybe isn't a deal to bankroll the web's "Newsreel," it's now learned that the Ford Dealers aren't picking up "RFD America" after all. And Ford Motors is paying off the talent costs of the fluff — a $40,000 piece of change — and getting nary a commercial for it.

It's a case of the flivver dealers almost simultaneously given their choice of either Fred Allen or the farm quiz show, plunking their dollars on the NBC comic in such numbers that only a handful was left who were interested in putting coin into "RFD."

When so few dealers got on the line — despite Mutual's advance buildup of the Lou Cowan-packaged stanza, picking off favorable trade notices and far better than average publicity—the web agreed to let the dealers out of the commitment, Ford in return consenting to pay 13 weeks' talent costs (at $3,200 a week) to take Mutual off the nut with Cowan.

Thus, Ford is footing the bill, except for time, until April 1, without getting so much as a plug on the show. Agency involved in the folderoo is J. Walter Thompson, which also has the Fred Allen show for the Ford dealers.

Mutual isn't giving up hope of nailing a sponsor. Stanza, piped out of Chicago with Joe ("Quiz Kids") Kelly quizzing farmer contestants, will continue to ride the web's 9:30 Thursday slot until at least mid-May.

'Client Jockey Time' as Shows Fade; GF, Campbell Drop Brice, 'Corliss'; Toni 'Crime' Bid Cues DeSoto Beef

Option-time at the season's halfway mark has shaken commercial radio out of its six-months' period of lethargy. Result is that established nighttime shows are falling by the wayside, precipitating a free-for-all among sponsors jockeying for better time segments.

Highlighting major programming developments over the past few days:

1. Campbell Soup is dropping the CBS Sunday night at 9 "Corliss Archer" show March 28 after sponsoring the family comedy for over a year. Client is currently sponsoring 10 quarter hours (Club 15, Walter O'Keefe) on CBS and abandonment of "Corliss" is said to be for reasons of budget. Campbell's decision leaves CBS with the full 9 to 10 Sunday night hour open, Texaco having checked out of the 9:30 segment. "We the People," not too enthusiastic over its Tuesday night "Amos 'n' Andy" competition, has put in a bid for the time, but CBS frankly admits it's shooting for bigger things for the Sabbath segments.

2. General Foods is cancelling out the Fannie Brice show, with May 28 set for the windup of the 11-year GF-Baby Snooks tieup. While the client advances as the reason for the action the reallocation of advertising funds, it's believed that the comedienne's health was a factor in the cancellation order. Move came as a stunning blow to CBS, with the Brice show currently grabbing off the top Hooperating in the web's Friday night comedy sweepstakes. GF is retaining the time.

Brice cancellation is construed in some advertising quarters as just the forerunner of a general realign-

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Allen's Spoof Tribute

The late Mark Hellinger made a date some months back with Fred Allen to appear on his NBC show this Sunday night (7) to tie in with his projected visit east in connection with the "Naked City" premiere in N. Y.

That's why Allen is turning over this week's show to a sort of memorial to Hellinger, winding up with a satirization of the "Naked City" pic. Allen's going to spoof it, for he figures that's the way Hellinger would have wanted it.

'Truth' Vs. 'People' Stunt A 'Trespass'; Had NBC on Spot

NBC got out of the middle of a Ralph Edwards vs. Art Linkletter situation last week. The trouble arose when Linkletter announced he was injecting a contest idea into his Friday night show on behalf of the CARE organization. Edwards thought the Linkletter letter-writing-with-a-charitable-payoff idea hewed so close to his own showmanship stunts as to amount to trespassing. After some huddling, NBC reportedly arranged some format reshuffling and everyone appears now to be happy.

Linkletter preems his stunt this Friday (5), when he'll invite letters—with cash contributions, to be converted into CARE food packages—of encouragement for the destitute and hungry in Europe. Writers of the best letters will be invited to participate on the show for the grand payoff contest.

Giveaway will be what amounts to a permanent lease on life—a new home, a garage and automobile, and cash to buy a lot.

NBC has assured Edwards that no other network program will be permitted to use his method of making phone calls around the country. Permission given John Guedel and Art Linkletter for the phone call device on the giant giveaway will be the last. Execs contend that Edwards is entitled to protection on the phone call contest adjunct he popularized.

Nielsen Back in Gotham With WCBS' 40G Buy

A. C. Nielsen has a New York client again. Chicago research outfit, which lost its one and only Gotham station subscriber last October when WOR cancelled, last week pacted WCBS.

It's reportedly about $40,000 a year in Nielsen's pocket. For this heavy outlay the Columbia flagship will get indexes on round-the-clock listening to all N. Y. stations.

Nielsen has made formidable bids to sign other major N. Y. outlets, but the expensive tab has scared them off. Nielsen has also signed up Don Lee and Columbia Pacific Network on the Coast.

700G Tab for N-K News

Nash-Kelvinator deal for a five-minute evening news strip on ABC—which, incidentally, will be the web's first nighttime cross-the-board commercial stanza under single sponsorship—is a $710,000 time billing. Bankroller will pay 20% of the hour rate for an initial hookup of 100 stations. It's believed probable N-K will later expand the deal to cover the full net.

Show, which will be carved out of ABC's 15-minute "Headline Edition" at 7 p.m., tees off April 26. Agency is Geyer, Cornell & Newell.

Time Factor In Cantor-'Follies'

Eddie Cantor's dissatisfaction with his current NBC time slot (Thursdays, 10:30 p.m.) is giving impetus to CBS' plan to wrap up the comedian and his sponsor, Pabst, for its projected 60-minute "Ziegfeld Follies" program.

The comedian has already put himself on record with the network and the Pabst agency, Warwick & Legler, over what he considers a poor time segment, and has threatened to "look elsewhere" for a more favorable period. Factor, too, is Pabst's concern over its inability to reach several markets, because certain NBC stations refuse to carry a beer show.

Pabst, which also owns Hoffman Beverage as a subsid operation, has expressed a desire to expand to a full hour, for a two-way plugging. That would tie in with CBS hopes for a 60-minute "Follies" showcasing of Cantor.

GE'S 500G DIP IN WEATHER SPOTS

General Electric's appliance division has under consideration a campaign involving the broadcasting of weather forecasts daily in every town of over 100,000 population. The outlay for such a spot splurge would run well over $500,000 on a basis of 52 weeks, as recommended by Young & Rubicam, agency on the account. Suggested starting date is April 5.

Latest census shows there are 109 markets with better than 100,000 population. The forecast idea had been tested in a couple spots and the thing turned out so well that the country-wide proposition was drawn up by the agency. If the proposal goes through it will make the largest appropriation dished out to the spot end of the business in some time.

Audience Research Shows It Doesn't Take a Rating To Enjoy a Program

The most popular programs, rating-wise, are not necessarily the ones most enjoyed, judging by a survey of listener preferences being conducted by Audience Research, Inc. The same organization recently announced preliminary results of another survey, one showing the "enthusiasm quotient" of radio personalities, based on number of times heard and desire to hear.

According to Sam Northcross, ARI radio head, the first three polls in the survey of "most enjoyed" programs indicate there are probably numerous "sleepers" on the air which might become top-raters if given choice time and network spotting. He points out that more than two-thirds of the programs mentioned in the polls were not ones ordinarily considered among the top shows.

An average of 190 different programs were mentioned as "most enjoyed" in each survey. The questions used to develop the "most enjoyed" list have so far restricted listeners to a choice of only one program. A fourth study currently under way permits listeners three choices during the preceding week, which will make possible specific "enjoyed" percentages, arrived at by weighting program mentions for first, second and third choices.

In the three polls taken so far (weeks ending Jan. 24, Feb. 7 and Feb. 14), "Lux Radio Theatre," with top position every time, is the only program with a substantially larger vote than the rest. The others are very close and the last 10 are virtually tied in all three measurements.

No Conclusions Yet

The three polls have been nationwide and have involved about 1,000 personal interviews each, in all city sizes and income levels. Northcross believes these "most enjoyed" surveys may help uncover promising talent and indicate the kind of program format and treatment listeners

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Cleveland B'casters Seek Ruling on Right To Air Court Hearings

Cleveland, March 2.

An understanding of radio's rights in courtroom reporting may be reached this week in a meeting of Common Pleas judges and radio news directors headed by Ed Wallace, WTAM, who also is executive secretary of the National Assn. of Radio News Directors.

Stations sought right to place microphones and wire recorders in court for testimony in the Harold Beach murder trial, but Common Pleas Judge Samuel Silbert ruled them out after consulting Attorney Joseph Hostetler, prexy of the Cleveland Bar Assn. Newspapers, however, had full complement of photographers and reporters.

Papers headlined judge's action: "Circus Air Banned by Court."

Radiomen had been attempting to get court policy established on microphones for past several months, but succeeded only in getting a run-around.

How to clear the situation and why the Cleveland Bar Assn. should judge radio's rights will be discussed in this week's meeting.

Writers To Package Their Own Whodunits

Mystery Writers of America has optioned a radio show to be based on whodunit novels by the members, and titled "Mystery Award Theatre." A Hollywood package outfit, C. & F. Productions, is handling it under a five-year agreement.

The series would pay MWA a regular royalty, with a fee to the author whose story is used or the scripters of originals.

'Studio One' to 30-Min. Mar. 9 for Taft Pickup

"Studio One," the 60-minute Tuesday night dramatic show on CBS, is being cut to 30 minutes for the March 9 broadcast to permit the web to pick up Sen. Taft. Fletcher Markel's "Sometime Every Summertime," with Burgess Meredith, will be the presentation.

Following week show reverts back to an hour, with Susan Peters doing "One More Spring."

'Joan's' Cuffo Trailer

When CBS announced it was delving into the Joan of Arc story for its Sunday afternoon "CBS Is There" show, RKO really hopped on it, grabbing off what amounts to a free coast-to-coast trailer for its upcoming Ingrid Bergman "Joan" picture.

Knowing that his ex-CBS colleagues would give it all the high standard quality production trimmings, Paul Hollister, ex-CBS promotion director, and now RKO publicity chief, effected a quick publicity tiein with the airer.

RKO flacked up the CBS show for all it's worth.

Pearson & Allen's 950G WBAL Plan If FCC Gives Nod

Washington, March 2.

Drew Pearson and Robert S. Allen now plan a $950,000 capitalization to carry a 50,000 watt clear channel station in Baltimore, if they can convince the FCC to give them the channel of William Randolph Hearst's WBAL.

They gave testimony regarding the expanded capitalization, up from $500,000, last Friday (27) as they defended their financial qualifications to carry the nut of such a station, against the challenges of Hearst.

Pearson testified that his broadcasting contract with Lee Hats was non-cancellable for three years and that he was also well fixed through his newspaper columning. He said his net radio income was "in excess" of $100,000 annually and that his newspaper take was "in excess" of $75,000.

Pearson and Allen each explained that they were increasing their personal subscriptions of stock in their proposed station to $163,000 each. Allen said they had figures on the cost of suitable studios at only $4,000 a month.

William Dempsey, Hearst attorney, challenged the figures and also the propriety of Pearson and Allen introducing such testimony at this time after that phase of the case was presumably closed. FCC Commissioner Rosel Hyde, sitting on the case, accepted the testimony but there was no final decision on whether it would go into the record of the case.

Mpls.' Negro Disk Jockey

Minneapolis, March 2.

First Negro disk jockey in this section of the country will begin a sponsored show March 8 over WLOL for one hour at 10:30 p.m. Mondays.

He is Vant Washington, former reporter for Twin City Observer. Washington will tie up program with title references, one set of tunes, for instance, referring to weather, others to various subjects.

'Ford Theatre' On NBC 13 More

"Ford Theatre" stays put in its Sunday 5-6 p.m. period, with the client and agency, Kenyon & Eckhardt, rejecting the ABC network's proffer of the Thursday night 8-9 segment. The renewal is for another 13-week matinee whirl.

Actually, Ford, in retaining the same time, still hopes that by the fall NBC will come up with a nighttime period. Network hopes to clear Friday night 8 to 9 in October in its desire to retain the stanza to counter the rival webs' hour-long dramatic shows—CBS' "Lux Radio Theatre" and ABC's "Theatre Guild of the Air."

Renewal will take "Ford Theatre" into June, when it will probably pull out for the summer.

Ford's Crop For the Season

Kenyon & Eckhardt, agency for "Ford Theatre," this week unreeled its list of dramas to round out its

(Continued on page 32)

PETRILLO, WEBS TO RESUME TALKS MAR. 8

The Petrillo-network lull ends next Monday (8). On that day, in James C. Petrillo's N. Y. American Federation of Musicians office, at 2:30, the tug-o'-war to arrive at terms for new web contracts will be resumed. On what tack the talk will take off is anybody's guess at the moment, since there's been no communication between the nets and the union boss since a 60-day truce was called a month ago. But the feeling is around that the preliminary sparring is over and that the boys will make a deal before the March 31 contract extension deadline arrives.

The word sifting through to webbers who've been sitting in on the huddles is that Petrillo is now anxious to get the whole affair settled as soon as possible.

Web reps have slated a meeting for Friday (5) to evolve their strategy for the final round.

Petrillo meantime has finally selected a pressagent, Hal Leyshon & Associates, a N. Y. public relations outfit, to pit against the All Industry Music Committee's recently acquired p.r., Verne Burnett.

It's 'Waltz Me Around Again, Willie' As Durr, Saudek, White Bally Radio

An anticipated three-way verbal wrestling match on what's wrong with radio turned into another waltz last Friday night (27) as reps of the industry, FCC and the public met and embraced each other at a New School for Social Research forum. In the respective corners were Clifford Durr, FCC member; Robert Saudek, ABC vice-prexy and industry champion; and Llewellyn White, assistant director of the Commission on Freedom of the Press.

Defining the great issue of our times as the preservation of democracy, Durr declared that the increasing concentration of control within the broadcast industry represented a danger to freedom. Pointing up the extent of trend, Durr quoted statistics from 1946 broadcast earnings which revealed that one advertiser alone contributed 9% of the revenue while the next two advertisers were responsible for 13%. The concentration of business in the ad agencies is even more extreme, he said.

Durr asserted that this tendency is facilitating the "engineering of consent" for any political or economic philosophy supported by those who currently control the industry. Therefore, he said, there's been a shift of emphasis from the traditional concept of freedom of the speaker to freedom of the listener. As such, function of the FCC is to guarantee "the diversification of opinion in the market place of ideas." Durr declared that government regulation of the broadcast industry had resulted in a better balance of news presentation than exists in the press.

Saudek In Industry Defense

Saudek made a blanket defense of the industry. He mildly derided the longhairs for urging a switch in programming to an exclusively highbrow level. Such a transformation, he predicted, would chase the average listener and make them inaccessible to radio's current positive educational side. Saudek also gently queried Durr's assertion that con-

(Continued on page 34)

Triple-Threat Otto

Cincinnati, March 2.

WCPO's news editor Bob Otto saw a holdup, had the bandit arrested, telephoned police to send a cruiser to the scene, and flashed the story to his station for a bulletin beat Tuesday (24) night, all within several minutes.

Stopping in a downtown drugstore for a package of gum, Otto saw the man ahead of him show the girl cashier a note while using a newspaper to try to conceal an automatic pistol. Otto retreated to the outside and told a traffic officer he remembered seeing there when entering the store of the holdup. With his gun drawn, the cop nabbed the rubber when reaching the sidewalk. Then Otto called police headquarters and WCPO.

Sedgwick Says Can. Radio Must Clip CBC Powers

Toronto, March 2.

The power of the Canadian Broadcasting Corp., this country's nationalized Federal radio setup, must be clipped and a new regulating body be appointed, according to Joseph Sedgwick, legal counsel for the Canadian Assn. of Broadcasters, which embraces Canada's 103 independently-owned stations.

Addressing the Toronto Advertising Club, he recommended that "the extremely wide powers of the CBC" be divorced from regulation of price mentions, advertising content, use of records and transcriptions, news broadcasts, and beer and wine advertising; and urged advertising agency men to lend their efforts to the setting up of some impartial judicial body to enforce such regulations as should be applicable to privately-owned stations.

Sedgwick claimed that the CBC has "power to supervise and control everything that goes out over any Canadian station, publicly-owned or private" and that this right to legislate radio practice is not conceded in the original Federal Broadcasting Act. On constitution rights, he believed that "with new and greater technical knowledge and control, some aspects of broadcasting that are currently thought to be in the Federal field may turn out to be properly matters for Provincial legislation."

N.J. B'casters Plan Annual Rutgers Radio Institute; Seek Libel Immunity

Plan to set up a Radio Institute at Rutgers University, New Brunswick, N.J., and discussion of proposal to have radio stations included in the Reiffin Bill are on the agenda for the two-day spring meeting of New Jersey Broadcasters Assn. to be held March 12-13, at Asbury Park. Newspapers of New Jersey have had a newspaper Institute at Rutgers for some time, and plan for radio broadcasters is patterned after this.

Wallace S. Moreland, assistant to Rutgers prexy, will outline the plan at the confab. It will be recalled that the N.J. broadcasters suggested setting up clinics for various departments of their stations to pass along vital info, and the Radio Institute at Rutgers would accomplish the same result, it's claimed, only on a university level.

The Reiffin bill would make newspapers immune from libel action on published material supplied by accredited news agencies, and the N.J. Broadcasters Assn. is seeking to amend the bill so as to give the same immunity to radio stations. Six states already have statutes exempting stations from liability for political broadcasts.

The two stations in Asbury Park, WCAP (Walter Reade, Jr) and WJLK-FM (Thomas B. Tighe) will be hosts at the meeting this month.

'Perry's' New Cue Tosser As P&G Switches Agcys.

"Perry Mason," Procter & Gamble daytime strip on CBS, switches agencies the end of this week (7), with Dancer - Fitzgerald - Sample handing it over to Benton & Bowles as a result of the sponsor's decision to use the soaper in part to plug the new Tide detergent. Heavy sales push being put behind Tide is indicated by the fact that B&B also has just signed ABC's "Gangbusters" for the product.

Agency shift will mean a change in directors on the show, Arthur Hanna handing over the cue-throwing chore to Les Harris, B&B staffer.

RADIO EDITORS' QUALITY RATING

WEEK OF FEB. 20-27

As Compiled Exclusively for Variety by Dick Mansfield, Freelance Researcher

(A composite evaluation of programs by the nation's leading radio editors, rated upon the following points: Script, Performance, Production, Advertising, Music, Originality. Rating system allows for a possible high of 30 points, as follows: Outstanding, AA or 30; A plus or 25—Excellent, A or 22; B plus or 19—Good, B or 16; Fair, C or 13; Poor, D or 10.) Of the 65 critics polled, 36 responded in this report.

Previous Rating	Program	Rating
(6)	1. Ozzie & Harriet	24.3
(1)	2. Bing Crosby	24.0
(3)	3. Fibber & Molly	23.8
(2)	4. CBS Is There	23.5
(5)	5. Amos 'n' Andy	23.1
(4)	6. Jack Benny	22.7
(7)	7. Henry Morgan	22.4
(9)	8. Lux Radio Theatre	22.2
(12)	9. Percy Faith-Coca-Cola	22.0
(8)	10. Fred Allen	21.6
—	11. Theatre Guild of Air	21.3
(10)	12. Edgar Bergen	21.0
(13)	13. Fred Waring	20.5
(11)	14. Duffy's Tavern	20.2
(14)	15. Jimmy Durante	19.2

EDITORS' RECOMMENDED LISTENING

Child's World	ABC
Mr. Ace and Jane	CBS
Candid Mike	ABC
James Melton	NBC

WEBS DRYDOCK MAYFLOWER

NAB Board Slicks up Code For Final Action at L. A. Convention

Washington, March 2.

A slicked-up NAB standards of practice is in the final process of polishing and will be mailed to NAB members for their double-o at least 30 days before the May 17 opening of the broadcasters' Los Angeles convention. Decision to put the proposed new code up to the conclave climaxed a three-day meeting of the NAB board at Hot Springs, Va., last week.

Lion's share of program discussions revolved around the FCC's controversial Port Huron decision on political broadcasts, with board members registering heated objection to it. As a result, the whole code section on political programming will be kept fluid pending a final decision on the Port Huron case.

Other board actions:

1. Gave unofficial blessing to Chicago as permanent convention site and authorized opening of negotiations with the Hilton Hotels there for the 1949 conclave.

2. Sanctioned a $200,000 radio promotion campaign, announced earlier by NAB, to sell radio to advertisers.

3. Authorized funds to hypo NAB activity in the international radio field, both on treaty and shortwave matters.

4. Voted a bigger nut to carry NAB's share in the All Industry Music Committee's activities.

Birmingham Stations Join Forces for Unique Airing of Marshall Plan

Birmingham, March 2.

Local affiliates of all four major networks joined last Wednesday (25) in an unprecedented cooperative effort to explain the basic facts of the Marshall Plan to their southern audiences.

In a 24-hour period, WAPI (CBS), WBRC (NBC), WSGN (ABC) and WTNB (Mutual) aired, at different times, an address by William L. Batt, president of SKF Industries, Inc., of Philadelphia, speaking in behalf of the National Committee for the Marshall Plan, of which former Secretary of War Henry L. Stimson is chairman. Talk was plattered in advance by one of the stations.

In each airing—scheduled in each case at an hour calculated to hit a different segment of the listening audience covered by the stations—Batt's address was prefaced by a special message from former Secretary of War Robert P. Patterson to the city of Birmingham congratulating the four stations for "doing their country a service and carrying on the southern tradition of leadership and patriotism."

Batt's talk drew a parallel between the predicament of the South in 1865 and the plight of Europe today, pointing out that there "was no Marshall Plan then, and it has taken some parts of the south as much as 80 years to recover from the destruction and chaos of that war so long ago."

Bob Smith's Web Spread

WNBC's (N.Y.) Bob Smith, who's been the web flagship's white hope to swipe attention from WCBS' Arthur Godfrey, looks set for a chance to spread his talents over the network.

It has turned out that one of Smith's fortes is kid shows. In addition to his early-ayem patter stint opposite Godfrey, he's been doing a Saturday morning "Triple B Ranch" stanza for juves on WNBC, and maestroing a twice-weekly television party for moppets on WNBT, the net's N.Y. video outlet. This week the web was in the process of clearing Smith's "Triple B Ranch" for Saturday ayem network airing.

Plans were also in the works to make Smith's tele show (co-starring him with a Snerdish puppet called Howdedode) into a three-times-weekly affair. That would give Smith a total of 10 radio and tele stints a week, running to 12½ hours.

Eddy Vice Jolie

Hollywood, March 2.

Looks like Nelson Eddy will ride the Kraft Music Hall this summer, when Al Jolson checks out for 13-week layoff. Summer replacement deal is currently being negotiated via J. Walter Thompson agency.

Eddy also took over for Kraft last summer.

FM Gripes Put AT&T On Spot

Washington, March 2.

Discussions have opened between A. T. & T. and the FM Assn. on coaxial cable rates to carry FM programs, with the association seeking some kind of arrangement which will also provide for multiplexing facsimile.

Nothing has been worked out since the original tentative A. T. & T. proposal for $10 per mile per hour which FMA is actively protesting, and the signs are that big A. T. & T. may very likely find itself in the middle of a hornet's nest of dispute, with the AM broadcasters also raising objection.

Key to the situation is the tentative proposal of $40 per mile per hour, which A. T. & T. suggested some time back for television. FCC has now ordered the phone company to file its commercial video rates by April 1 and to open negotiations on FM rates. The assumption is that A. T. & T. will ask the $40, or some figure very close to that.

The gimmick in the deal is that A. T. & T. has normally charged according to the amount of space required. Television requires 2.7 megacycles for its bands. That is 180 times as much as the 15,000 cycle lines for which FM is negotiating. Yet, the telephone company wants one-fourth as much for FM.

It is interesting that the A. T. & T. wire deal with AM radio, for 5,000 cycles, costs $6 per mile per hour. Hence the ratio of discrepency between that and the suggested television rates are even greater.

Thus there is plenty of guessing here that, if a $40 rate for television is filed, everybody will come down on A. T. & T., running to the FCC with demands for "justice."

'Stop Music' Won't Stop 'Child's World,' 'Exploring'

ABC still thinks it has something in "Child's World," the serious-minded Juvenile Jury session in which moppets candidly discuss their problems.

Despite the half-hour sequence's failure to build a rating—attributed in large part to the Jack Benny competition it bucks in the 7 p.m. Sunday spot—the web isn't scuttling the show in the Sabbath reshuffle to introduce the new hour-long "Stop the Music" program March 21. "Child's World" will be moved into the 10 o'clock Thursday night spot currently occupied by Lee Sweetland's music. Stanza has copped considerable critical kudoes.

New spot won't keep the participating kids up late. Show is plattered, without the kids' knowledge that they are taking part in an airer.

"Exploring the Unknown" also is getting another reprieve. Despite failure to date to snare a sponsor for the Sherman Dryer package, web probably will shift the show to 8:30 Monday rather than dropping it when "Stop the Music" debuts.

Chris Cross To Geneva

Christopher Cross, U. S. radio liaison officer for the United Nations, sails today (Wed.) on the America for Europe, following several weeks' leave of absence from his UN chores.

He'll visit Paris first, then proceed to Geneva to attend the Freedom of Information conference on assignment from UN.

FCC HINTS IT'LL GO PART OF WAY

Washington, March 2.

A majority of the FCC appears sympathetic to softening of its no-editorial ban to permit stations to tout causes so long as time is made available on an equal basis to opposition views. But the bureaucrats are dead set again' the network-NAB putsch for editorial privileges with absolutely no strings attached.

This, at any rate, appeared to be the sentiment of the four FCC members who carried the ball in quizzing industry reps at the opening sessions of the editorial hearings yesterday and today (2). Hearings will recess this weekend and resume at a later date.

Prexies of three major webs (Mutual was not represented) took the stand to echo earlier statements in support of an absolute FCC "hands off" on all program matters. They lined up cheek-by-jowl with NAB prexy Justin Miller's "free radio" fight and made it clear the editorial issue itself was small potatoes. All the web brass insisted the ban was a violation of free speech and argued neither Congress nor FCC has the right to breathe down the necks of stations who editorialize, to see that they are giving all comers an equal break.

Commissioners who did most of the talking (Chairman Wayne Coy, Clifford Durr, Edward M. Webster and Paul A. Walker) appeared sympathetic to views of Nathan Straus of WMCA, N. Y., and Dr. Robert Cushman of Cornell University station WHCU, Ithaca, N. Y. These two argued for a licensee's right to editorialize but wanted the FCC to hedge this privilege with guarantee that the opposition would get a chance to backtalk on the air.

Webs Won't Go For It

The webmen, on the other hand, privately said they preferred the status quo to any ruling which puts FCC in the business of enforcing a "fair play" policy as a condition of handing out new or renewal licenses.

These were other developments:

1. Clue to the webs' indifference to the editorial issue per se was tipped when both NBC prexy Niles

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Cliff Edwards' $15,000 'Jiminy Cricket' Package From Disney Pix Studio

Ambitious show idea, to be built into a $15,000 weekly package originating from Walt Disney's Hollywood studios, with a historical fantasy format starring the cartoon character of Jiminy Cricket, is being prepped by Cliff (Ukelele Ike) Edwards. Veteran actor expects to cut an audition disk of the stanza in New York next week with Robert Young as guestar.

In its proposed regular origination from Hollywood, the show would have a 30-piece orch and the Lynn Murray chorus in addition to Edwards and name guests. Art Lane is set to handle the writing chore, with Ernest Sax directing.

Edwards got the inspiration for the format after he portrayed the Disney character in ABC's documentary, "1960? Jimmy Cricket!" last year. Disney has since given Edwards clearance to use the character—the first time, it's said, that the animator has approved appropriation of one of his cartoon creations for a commercial air show.

WJW's 40G Ball Pact

Cleveland, March 2.

WJW gets the broadcast rights for the Cleveland baseball games with Standard Brewing Co. footing the cost for around $40,000. It is expected that 15 AM and FM stations near Cleveland will pick up the broadcasts but details have not been announced.

Jack Graney and Jim Dudley will be at the mike. Out of town games are to be aired live wherever possible. It is also expected that WJW will originate the FM broadcasts since the station will get its FM beam in the air within 10 days.

New York State Rural FM Network For Farmers May Prove Bucolic Mickey Finn for Major Chains

A Rural Radio Network is set to begin operation early in May of the first broadcast web devoted exclusively to the farmer. RRN, which will comprise upon completion six FM stations to service the New York State area, will tee off with only three, the other half coming in during midsummer. Central headquarters will be located in Ithaca.

Sponsored by 10 leading farm organizations representing most of the state's farmers, the network is primarily designed to correct an alleged persistent neglect of rural audiences by the existing networks. Past attempts to set up statewide networks to reach the farmer have foundered on station commitments to local and national advertisers.

Chief worry for the big nets is the commercial challenge represented by the RRN in being a more economic broadcasting medium for reaching farm audiences. Currently advertisers can approach the farmer-listener only via high-powered stations whose rate cards for these facilities include their mass urban audience. On the other hand, advertisers wanting to reach both rural and urban audiences may find that the nets can't deliver the rural section as paid for. That is, if RRN clicks as planned.

RRN plans to provide a radio medium comparable to the farm newspaper and magazine. All features of the programming, operation and promotion will be channelized to this single end. Each of the RRN transmitters will also include studios for local program originations and will be staffed by skeleton production staffs. Network will be linked by radio relay instead of the usual telephone lines.

Heading the operation as RRN general manager is R. B. Gervan, formerly director of information for the Cooperative Grange League Federation Exchange. He was responsible for grange's radio operations. H. Stilwell Brown, former partner in Rural Surveys and for several years sales manager for WHCU, Ithaca, will be assistant g.m. Chief Engineer is Donald K. deNeuf, formerly vice-prexy for operations at Press Wireless.

Transmitters will be located in the villages of Newfield, Hermitage, Bristol Center, DeRuyter, Charry Valley and Turin. The 10 farm organizations backing the project include the N. Y. State Grange, N. Y. State Farm Bureau Federation, N. Y. State Federation of Home Bureaus, Cooperative Grange League Federation, Dairymen's League Cooperative Assn., N. Y. State Poultry Council, N. Y. State Vegetable Growers Assn., N. Y. State Horticultural Society, N. Y. State Artificial Breeders' Cooperative, Empire Livestock Marketing Co-op Assn.

That Talent Nut!

Chicago, March 2.

Even though costs for 24 singers have tripled in the last five years, the bankroller of Mutual's "American Radio Warblers" has no intention of paring down the cast. Canaries formerly gobbled up 50c. in birdseed weekly, but inflation has boosted their feed bill to $1.50.

American Bird Products, the sponsor, gets the stuff wholesale.

Bill Would Limit Stations to 50 Kw.

Washington, March 2.

Bill to clap a 50,000-watt ceiling on the power of domestic stations was introduced in Congress last week by Senator Edwin C. Johnson (D., Colo.). It would cover all stations operating between 550 and 1600 kc.

Johnson pointed out in his accompanying statement that FCC has to make its final decision on clear channel operations prior to April 1, since there is a May 1 deadline to submit American proposals to the NARBA meeting. Superpower is one of the matters being considered by FCC, and Johnson feels that Congress ought to take a stand on that.

Under super-power, said Johnson, Congress has a right to determine whether such great power should be placed in the hands of a few people who could influence public opinion; whether super-power would not destroy economically many small regional stations; whether a few big stations could satisfy the local customs, habits, economic interests, etc., of the various sections of the nation; and whether this would provide better service than the present clear channels.

In an unprecedented move, the acting chairman, Charles Tobey (R., N. H.) of the Senate Interstate Commerce, ordered FCC, over the weekend, to hold up any decision on the long-pending clear channel proceedings until hearings are held on the Johnson bill.

Commission had planned to unleash its finding by May 1 to aid U. S. broadcasters in preparing proposals for meetings next summer on the new North American regional broadcasting agreement.

Mutual's Programming Reshuffle Hits a Lull

Program reshuffling at Mutual, after hitting a mid-season peak a couple of weeks ago, with replacements and time changes abounding, leveled off last week to one cancellation, one temporary suspension and one addition.

Cancelled out was "Song of the Stranger," the Bret Morrison starring strip at 3:30 p.m. (current rating 0.9), on which the sponsor, Pharmaco, has been expected to yank bankrolling for some time. Stanza will fade off March 19.

Added was Canada's daytime variety show, "The Happy Gang," aired over CBC for 10 years. Stanza, with Bert Pearl as emcee, will be fed to Mutual out of Toronto and be offered by MBS as a co-op in the 1:15-1:45 p.m. cross-the-board segment, starting March 15.

"Red Hook 31," Virginia and Woody Klose's farmlife chatter series in the 1:15-1:30 time slot, will take a two-week hiatus and return to the air March 29 in "Song of the Stranger's" 3:30 period.

"Red Hook" still won't get N. Y. airing, however. WOR will take advantage of the Pharmaco cancellation to return Jack Barry's "Daily Dilemmas" to its former 30-minute format.

Ex-Disk Jockey Into Detroit's First Bigtime Radio-TV Package Setup

Detroit, March 2.

Formation of Broadcast Productions, Inc., agency devoted to creating, packaging and producing radio and video programs, the first of its kind in Detroit, was announced by Toby David, former disk jockey on WJR.

Prime mission of the organization is "to bring good, high quality radio and television entertainment within the reach of local advertisers," David explained.

In the past a local talent buyer has been offered a selection limited to either station-produced dramas, newscasts, sport shows or segments of disk jockeys. Under David's plan it will be possible for a sponsor to select a show built for his product and aimed at listeners in his particular market group, which can be presented on the station of his choice.

WATV (Newark) Sets Cap for Major N.Y. Market in Preem 3 Weeks Hence

With equipment tests already being made from the transmitter station atop First Mountain, West Orange, N. J., WATV television station in Newark, N. J., expects to start remotes within the next three or four weeks. WATV studios should be ready for use by April 15. Television layout will cost upwards of $600,000 when fully completed.

The transmitter, which was already sending out a test pattern last week, is situated on an elevation of about 600 feet above sea level. With the tower, this gives the station an antenna height of 800 feet. Another antenna, 100 feet high, is going up atop the Mosque theatre building, Newark, where the television studios now are nearing completion.

Television plans for the Mosque, which is owned by WATV and WAAT, indie radio station, call for two smaller tele studios besides the main one, which will be 84 feet by 82. This main studio has a 25-foot ceiling, making it possible to use sets higher than one floor.

The studio has a lighting system designed to provide uniform light intensity at all points with necessary high-lighting supplied by spotlight banks. Use of fluorescent lighting, coupled with the vast light sensitivity of the image orthicon cameras to be used, enables a pickup even by the light of a single candle.

Station setup is such that WATV will have its own theatre television when the time time is ripe via the big Mosque theatre, immediately adjacent to the new WATV studios. This 3,500-seat house soon will be running on a film policy. At present it is used about once a week for concerts.

Television lineup for the main studio calls for offices on two sides of the big stage space and dressing rooms on the main floor. Guests at telecasts will be seated behind a vast glass window stretching about 70 feet. When viewers are desired for aud participation shows, they will be escorted from this section, seating about 200, and taken up to the mikes. On opposite side of this main studio is the show's operations panel, an announcer's booth and a film room.

A 24-sheet poster campaign in 41 locations will tell the public about WATV from March 1 to April 22. The arrival of the new tele station also is being broadcast daily over WAAT. Understood that opening of main tele studios will be preceded by a radio broadcast from the Mosque theatre stage, with New Jersey state officials invited to special televised program immediately following in the adjacent WATV studios. It's likely that the entire radio show will pick up on film and subsequently shown as part of the telecast.

3G Grid Tab?

Indications are that the cost of telecasting professional football games around New York by sponsors this coming fall may go up as much as 10 times what they were last season.

An agency inquiring last week for an estimate on time alone was informed that the station is thinking of setting the price at $3,000 a Sunday afternoon. Last year the bill per game was $300.

Britain Pushes TV Despite Economies

London, Feb. 20.

Government has informed Sir William Haley, Director-General of the BBC, that despite general financial economies, work can proceed on the erection of a new Birmingham television station and an FM station in Kent. Other substantial capital development for radio is either being slowed down or postponed indefinitely because of existing conditions.

Major schemes involved are the erection of a nationwide chain of televsion and FM stations; a Broadcasting House headquarters extension; new Regional Headquarters, and a new centre in London to provide for the development of television and the grouping of other broadcasting activities at present scattered throughout London.

These improvements are ultimately essential, and the corporation is bulding up a capital reserve so that, when labor and materials become available, work may be speeded without delay.

In a special technical report just issued by the corporation it is revealed that changes have been made throughout the BBC system to improve the technical quality of the transmissions.

Cleveland—Western Reserve Univ. has contracted for televising all home football games next fall through WEWS.

PAR-DuMONT HEARINGS STALLED UNTIL MAY 10

Washington, March 2.

The promised searching probe into the ramification of Paramount's television plans, including its connection with DuMont, slated to have begun yesterday, has been postponed until May 10. The FCC's action was taken because the Par attorney, Duke Patrick, was down with virus pneumonia.

However, the Commission plans to go ahead with consolidated hearings for TV channels in the various cities in which either DuMont or Par affiliates have applications. Then the decisions will be held in abeyance, pending the coming sessions here.

Meantime, the Commission announced these hearing dates for the different cities: Detroit, March 15-17, with United Detroit Theatres Corp., in the running; Cleveland, March 18-24, with DuMont an applicant; San Francisco, April 5-9, with Television Productions, Inc., (Par), a bidder; Dallas, April 12-16, with the Interstate Circuit, an applicant; and Boston, April 26-May 7, where New England Theatres is competing for a channel.

Only new development here is that 20th-Fox has applied for a Boston channel and has been bracketed into the consolidated hearings. Thus, two film companies will be scrapping each other in that battle royal.

TBA Petitions For Lemke Bill Hearing

Washington, March 2.

Television industry, acting through the Television Broadcasters Assn., petitioned the House interstate and foreign commerce committee yesterday (Monday) for an immediate hearing of opponents to the Lemke bill. If adopted, the bill would assign a part of tele's channel No. 1 to FM broadcasters.

Move was the first concerted attempt on the part of the industry to fight the bill. Petition was filed with Rep. Charles A. Wolverton, committee chairman, by TBA Washington representative Thad H. Brown, Jr. It pointed out that original hearings on the bill Feb. 3 and 4 had been limited solely to its proponents and that the committee to date has made no move to hear arguments from those opposing the bill.

Tele broadcasters, according to the petition, are "vitally concerned in the development of a complete record in this matter."

Inside Television

Television programming apparently will at least have to be acceptable, if the public's expected to invest in sets. Receiver sales in both Cleveland and Cincinnati have slumped tremendously since stations in those two cities hit the air. Since preliminary sales were good, manufacturers believe that it's the unprofessional programming that created the downbeat.

Cleveland especially has not been up to expectations, according to trade reports. RCA engineers recently staged a week-long demonstration of closed circuit video at the Higbee department store there and Higbee execs reportedly expressed amazement at the clear pictures obtained, declaring the WEWS signal was never as good. Higbee sales manager is reported to have told the RCA crew that he sold many sets before WEWS began operating but couldn't sell a one between the end of December, when the station preemed, until the RCA outfit arrived in February.

Law firm representing one of the major ad agencies last week brought up a legal wrinkle which caused its client suddenly to halt negotiations for a series of sports films made some years ago, pending further probing of the angle. Question posed by the lawyer is whether the film of a professional event can be used for television unless the owner of the film held the rights specifically for video or could show that the principals in the event had originally signed away all rights.

The law firm said that it wasn't sure whether there would be any liability unless such rights were cleared, but it felt that the agency, to be on the safe side, ought to get the details of the contract made between the principals in the films in question and the producer before closing any deal.

N. Y. Daily News' forethought a year ago in reserving tele rights while granting radio rights to its "Did Justice Triumph?" Sunday feature articles as the basis for a WOR-Mutual air series, didn't give the paper title to the radio scripts as a basis for video shows. Now the News' WPIX, which expects to go on the air in June, wants to do a tele series on the murder-story articles and has queried Chet Young and Bill Crawford, WOR salesmen who own the radio show (no longer on the air), about how much they'd want for loan of the scripts. No deal yet.

Flat-faced cathode ray tube for television pictures, which is said to give a picture about 12 square inches larger than the standard oval-faced tubes of the same size, has been developed by Zetka Labs, subsidiary of U.S. Television Corp. New 15-inch tube, according to UST prez Hamilton Hoge, gives a 135-square inch picture, whereas the largest picture produced by an oval-shaped 15-inch tube is 123 square inches.

Tube also features an "ion trap," which eliminates the ion spot that often forms in the centre of other tubes. Result is a uniformly clear picture. Zetka tube is now in production and is being sold to several set manufacturers.

Following the pattern established in other cities of preeming television for the localities before a station takes the air, WAVE in Louisville will introduce video to Kentuckians April 2-11 at the annual home show and exposition. Tele display will feature the "home of the future" exhibit, with leading manufacturers demonstrating their new sets at the time.

RCA and NBC are participating in the display, with a corps of NBC engineers under producer Jack Boyle handling the equipment. Louisville will thus be the first city in the south to display a complete video setup to the public. WAVE-TV expects to begin operating late this year.

Those Philco half hours from the Franklin Institute in Philadelphia, via NBC Tuesday nights, have been entertaining sessions. For this the narrator, Dr. Roy Marshall, is responsible. With a pleasant manner and in language the average viewer can understand, Marshall reduces the scientific subjects to interesting and informal talks which have little of the lecture about them. Having the camera to show what he's talking about Marshall has now gone from atom bomb to telescopes in a twice-weekly series he's made very palatable. However, on the evening he spent aboard the Institute's Baldwin locomotive, who can forgive him for confessing he never wanted to be an engineer?

Ford Motors would like to get into every major baseball league city where there will be a television station operating this season. So far it's set in New York and Chicago and the only thing that's holding up a deal for the sponsorship of the Cleveland Indians over that city's WEWS is the okay of Bill Veeck, the team's boss. Veeck has yet to decide whether he wants to get into television.

The American National Theatre & Academy gets $300 a week from NBC for its sustaining drama series Sunday nights on WNBT, New York. Money is a fee for the organization's services in bringing together the elements of the show (NBC itself pays the performers, etc.). The entire amount goes into the ANTA treasury, where it is used to help carry on the organization's varied theatre-promoting activities.

The price being quoted by film libraries to ad agencies for 16m stock shots is $1 a foot. Purchases are on an outright basis, without any limitation on the number of uses or exclusivity.

Television Reviews

I.C. 4-A TRACK MEET
With Tom Greenwald, Mel Allen, Stan Saplin
Madison Square Garden (28)
FORD MOTORS
WCBS-TV, N. Y.
(J. Walter Thompson)

Columbia has been doing track meets from the Garden since last spring and improving right along. There are still a couple of odds and ends to be wrapped up but followers of track should find these video versions of the sport satisfactory. The Ford commercials were on film and fair enough.

A track meet, as with other sports, emphasizes that the man who monitors the cameras is the foundation of the broadcast. He makes or breaks it. And from the fan, or viewer standpoint it is vital that this director know his sport. Tele is in the advantageous position of being able to profit by the mistakes radio made in its early sportscasting. The big mistake radio made, and often continues to make, is in picking personnel for radio rather than athletic savvy. Those dulcet tones are meaningless unless the guy knows what he's talking about or, for video, where to point the camera.

The setup at the Garden has the monitors, video and audio, downstairs in touch by phone with the working crew in the balcony. Some system should be worked out whereby the narrator can call and get both the camera and lens he wants when he wants it. That's because he has all the action in front of him. The way it is now, the narrator can be talking about one thing with the camera showing something else. An example of this popped up in the freshman one-mile relay, an added event which didn't count in the official score. To viewers in general it could only have been another race while over at the side a boy was about to try to crack the intercollegiate indoor pole vault record. But the camera never left the race to pick up this record attempt. Which is the fault of the monitor. At another point the monitor spoiled the climax of the 1,000-yard event, a highlight of the evening, by going to so close a close-up of a three-man blanket finish that only the shoulders and head of one runner and parts of the heads of the other two were on the screen. This completely robbed viewers of the thrills at the tape. All the excitement was therefore from the audio end (sound) due to the narrator's description. For television this is not enough.

It is also only fair to say that the monitor also did occasionally swing his camera away from an ordinary track event to take a quick look at the high or broad jumps. But the impression remains that it would be smoother if the narrator, allowing he's a good one, could call his camera shots.

In this instance the narrator was Tom Greenwald who turned in a competent job aided by but not because of Mel Allen. Of course, Allen has the announcing rep but he doesn't really know track so it was proper that Greenwald take over whenever the action started. Besides these two down on the floor was Stan Saplin doing trackside interviews of the winners. These conversations can become very wooden, stiff and uninteresting. Saplin better start looking for a different set of questions to put to the boys or leave them alone.

Two cameras seemed to be enough to cover the meet and with smart use made of the Garden's public address system Greenwald kept his audience well informed as to what was going on. A help would be the quarter times in the longer races, records for the events, and more side comment, or "color," as to the favored squads, men, etc. For instance, the fact that Yale rolled into second place in this meet was a surprise when the advance dope pointed to N.Y.U. and Manhattan as the leaders. N.Y.U. finished on top.

There cannot be too much attention given these athletic broadcasts by the stations. The reason is that, today, sports comprise the backbone of television, the mobile unit is the origin of the sports broadcast, and the camera monitor is the key of the mobile unit. The main fault has been and continues to be that directors ignore the fact that a steady camera is the best camera, meaning

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WGN-TV BOW APRIL 4 CUES CHI TRIB SPLASH

Chicago, March 2.

Chicago Tribune's big splash in tele, which many view as the beginning of video's upward zoom in this area, will come April 4 with the formal teeoff of WGN-TV. Bow will be hypoed by a special tele supplement of the Trib, tied in with a two-week campaign with dealers, distribs and manufacturers.

Huddles to shape up the push are set with manufacturers for March 15 and retailers March 23. Tele supplement will be published on a five-way, split-run basis to localize ads in Chi nabes and suburbs.

Station, now in the test pattern stage, will have cost $500,000 by kickoff time. At the current rate of sales, Chi area will have 17,500 sets in operation by April.

Motorola Preps TV Play Series From Chi Museum

Chicago, March 2.

On the hunt for a prestige tele show, Motorola, currently bankrolling fight cards on WBKB, is eyeing a possible series based on exhibits in the Museum of Science and Industry on Chi's South Side. Weekly show would use exhibits as settings for playlets.

WBKB telecast a series from the Museum last April, but the shows were straight educational fare.

McC-E's On-the-Air Test to Weigh Merits Of Film Vs. Live Video

First actual on-the-air test of the comparative merits of film and live television programming is to be staged by McCann-Erickson tele chief Lee Cooley. Idea will be tried on the "Swift Home Service Club" show, coincidentally with its move on the NBC web April 1 from the Friday 1 to 1:30 p.m. slot to the Thursday night 8:30 to 9 slot.

With a leading male radio star replacing Tex McCrary and Jinx Falkenburg as the show's emcee at that time, Cooley will film two half-hour versions of the program. Initial week will be run live, with the two filmed shows following. They'll in turn be followed by another live show. Cooley believes that by that time he'll be able to judge whether canned or live studio shows offer the greatest impact and are best from a cost viewpoint. Production outfit for the films hasn't been set, but Jerry Fairbanks may draw the assignment as part of his film pact with NBC.

McCrarys are reportedly leaving the show because Miss Falkenburg (Mrs. McCrary) is expecting a baby. Cooley declined to reveal the identity of the male replacement, since no contract has been inked yet.

MULLEN, STROTZ EAST; GOP VIDEO FOR NBC

Hollywood, March 2.

Frank Mullen, NBC executive v. p. in charge of television, is enroute back to New York after passing two weeks on the coast. He will be followed east the next day by Sidney N. Strotz, who will pass four months in New York coordinating the network's television operation. During his absence Lewis Frost, assistant to Strotz, will look after the western division segment of the chain.

NBC will set up its cameras at the Republican convention in Philadelphia next June, with a certain number of handpicked advertisers sold time to defray the expense. Network wants to break even on the project and may integrate 100 commercials through the three-day session.

Schaefer Beer's TV Splurge

Schaefer beer is buying the five minutes preceding the Brooklyn Dodgers baseball games on WCBS-TV this season. This spot will be filled by the suds account with reels containing standout plays in National League games.

Red Barber will introduce the reels. Barber is also set to call the plays of the Dodgers games for Old Gold on the same TVer.

"The Missus Goes A-shopping," now on WCBS-TV Wednesdays, will be moved back to an earlier period on game days.

RDG'S 'LITTLE TELE FORMULA'

Congressional Follies on TV?

Washington, March 2.

Senator Claude Pepper (D., Fla.) has renewed his bill to broadcast the proceedings of Congress, introducing an amended version which would also provide for televising all sessions of the House and Senate.

Bill would also set up two Congressionally-operated shortwave stations—one on the Atlantic Coast and the other on the Pacific side—to provide a continuous performance of the Congressional follies, something the private stations could not be expected to give.

Pepper has been hammering away for broadcasting Congress for the past couple of years. He introduced his first bill on the subject in 1947.

Appearing before the Senate Committee on Expenditures in the Executive Departments, the Floridian declared that an ear-and-eye presentation of the House and Senate would aid the cause of democracy. Pepper pointed out that both Australia and New Zealand broadcast their parliamentary proceedings via government-owned stations.

New Wm. Morris Tele Dept. Presages Mass TV Entry of Coast Talent Reps

Hollywood, March 2.

Television doesn't mean much to the talent agencies here yet but with the medium promising to be plenty meaty by summer, the flesh peddlers are sharpening their cleavers. Indicative is the disclosure that the William Morris office is readying a "television department." This presages serious entrance into video by others who have been functioning with the left hands of their radio departments.

There have, of course, already been some passes videowise. General Artists set up shop six months ago, and the Orsatti agency dittoed late in December. Then it was in hopes and for prestige and education. But now the imminence of a competitive station lends a glimpse of lucre, whereas to date there has been no parallel with the east's competitive picture. Too, the percenters are being hypoed by the Screen Actors Guild, which sees opportunities for idling thesps, especially since the picture business has sagged in employment.

Arrival here of Abe Lastfogel, Morris office's big gun, will reportedly kick off the setting up of a department, with the likelihood that George Gruskin, radio topper here, and Fred Elswit, now dabbling in tele, will form the nucleus. Event is likely to launch a contest for leadership and introduce new faces and show ideas.

Orsatti agency is already working on several packages for tele, including one with June Preisser and Gene Reynolds. It hopes also to use local video as a showcase for pix studios to gander new talent, and plans introducing an unnamed new Austrian femme "find" over tele in June.

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CBS Tele Clinic Set for Affiliates

CBS, following through on its intentions of pushing to the front ranks of television networks, has invited execs of its 165 affiliated stations to attend a tele clinic March 31 at the homeoffice. Announcement of the clinic follows close on the heels of the web's disclosure that it would boom its N. Y. video outlet as the flagship station of a contemplated nationwide network via major studio construction.

Noting that the clinic was called at the request of CBS' affiliates' advisory board, web prexy Frank Stanton declared that broadcasters "far removed from the present key television centres have trouble in piecing together all the scattered segments of television information to make a comprehensible whole." Web execs, consequently, will offer the affiliates whatever guidance they desire in formulating their own tele plans.

Tele veepee Lawrence Lowman will preside at the one-day session, with Stanton slated for an opening talk. Lowman and stations relations veepee Herbert C. Akerberg will direct the clinic arrangements. Web's video execs plan to hold additional days open for further huddles with station officials on their individual plans.

Will the FCC Like This?

Philadelphia, March 2.

Radio men here generally aren't hunch players, but you couldn't prove it with Philly's numbers bankers last Saturday.

Deluged with a heavy play on the number 101, the numbers boys became curious, inquired and found the reason easily.

Seems that WCAU-TV's new 737-foot television tower atop the huge PSFS Building was finished last Friday night and the station ran its first test pattern at 10:10 p.m. over Channel 10.

The results were "good," said Director of Television T. Bennett Larson. But the hunch wasn't. Number 101 got lost in the shuffle.

NBC Accelerates Affiliation Pace; Signs Up Frisco

Despite the lack so far of any cut-and-dried television station affiliation contracts, NBC continues to sign on stations at a steadily-increasing pace, NBC exec veepee Frank E. Mullen announced on the Coast last week that the budding San Francisco Chronicle station has been added to the web. In addition, the present four-city east coast network is expected to be increased to seven cities within the next six weeks.

NBC's eastern net for some time has comprised WRGB (Schenectady), WNBT (New York), WPTZ (Philadelphia) and WNBW (Washington). New stations to be added include WBZ-TV (Boston), which will be fed N. Y.-originated shows via the Bell System's N. Y.-Boston micro-wave relay, and WBAL-TV (Baltimore) and WTVR (Richmond), both of which are already within reach of N. Y. by the coaxial cable. NBC is also feeding its exclusive film material now to WLWT (Cincinnati), WTMJ-TV (Milwaukee), WWJ-TV (Detroit) and KSD-TV (St. Louis). All these will be fed live shows as soon as the cable is extended to their territories.

San Francisco station (KRON-TV) expects to start building in the near future and Mullen predicted it would take the air before the end of the year. NBC is priming its owned-and-operated KNBH in Los Angeles to

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K.C.'s 6th TV Bid

Kansas City, March 2.

Business of applying for television licenses is booming here, Cook Paint and Varnish Co., operators of WHB-Mutual, being the latest to petition the FCC. This is the sixth application for a local TV license, and the third on Channel 5. WHB vies with KCMO and the New England Television Co. for Channel 5.

KCKN, owned by Arthur Capper, has made application for Channel 2, and KMBC, owned by Arthur Church, has applied for Channel 9. The Kansas City Star already has been granted use of Channel 4.

DIRECTORS, CBS SET PAY TERMS

N. Y. chapter of the Radio Directors Guild successfully completed negotiations with CBS Monday (1) for the establishment of what amounts to a "little television formula," providing hefty pay hikes for Columbia's video cue-throwers and giving them their first protection against "kickbacks" on commercial fees.

Terms of the agreement, which will be signed within a few days, are expected to set a general pattern for future negotiations by the guild with other employers of tele directors, including ad agencies. Wage provisions of the CBS pact will raise directors' base pay, retroactive to Jan. 1, from $90 to $130 weekly and associate directors' from $65 to $95. Percentage-wise, the raises (ranging up to 44.5%) exceed even those recently obtained by RDG for network radio cue-throwers.

Whether or not these boosts, however, will whet the appetite of NBC tele directors to organize under the guild is open to question. The web, fearing raiding of its director personnel by other tele operators as well as possible attempts to organize it, recently gave its staff directors substantial hikes. Their pay, it's said, now ranges from $100 to $150 weekly, which puts them both above and below the new guild minimum.

CBS raises represent more than a 100% gain in pay for tele directors in the past year. Just before RDG inked its first pact with CBS last May, the web's video directors were getting $60 a week.

New contract also provides, similarly to the AM agreement, that the first $65 of a commercial fee shall be exempt from kickback and 25% over that amount shall be deductible from a director's base pay. For associates, the exemption is $55.

Pact additionally prescribes limiting lists of duties for both directors and associates.

TV to See How Funny People Are

Hollywood, March 2.

Preliminary discussions looking toward televising "People Are Funny" were started last week by Sidney Strotz and "People" package partners, John Guedel and Art Linkletter. Nothing definite yet but both the net and the show owners are in happy accord on the project. Contract between the program and the sponsor gives the latter first refusal on video treatment of the show.

Other Guedel-Linkletter property, "GE House Party," on CBS is also being groomed for video.

WLWT Signs To Air 34 Cincy Reds' Games; Burger Beer Will B.R.

Cincinnati, March 2.

Television treatment of baseball on a commercial basis bows here this season, with Crosley's WLWT, only local television station, carrying 34 Reds' games, four of them on Sundays and the balance on weekdays. Bankroller is the Burger Brewing Co., sole sponsor of baseball airings on Scripps-Howard's WCPO, which holds exclusive broadcast rights with the Reds on a contract expiring this year. Play-by-play will be by Waite Hoyt, WCPO baseball announcer.

Announcement of the deal was relayed yesterday (Monday) from the Reds' training camp in Tampa, Fla., emanating from Warren C. Giles, the team's president and general manager. WLWT, which went commercial last month, carried telecasts of three Reds' games at the tail end of last season on an experimental try.

JWT's Vox Popping of Kraft Theatre Audiences Reveals Significant Reaction

Tele's '48ers

When NBC, a few weeks back, splurged in the consumer press to tell its TV story via a full-page ad in the key cities that are television-conscious, it didn't realize what it was inviting.

Network has since been besieged with hundreds of requests for jobs, both from people inside and outside of show business, many of them taking the slant that "all my life I've wanted to get into tele."

Here are the statistics to date on NBC-TV personnel: There are 235 on the network's television payroll (that's high for any one single TV enterprise), and doesn't include those from NBC radio who are lending an assist in the video medium. Of the total, 116 are engineers. And of the 235, a total of 199 are in New York headquarters.

Web figures that by the end of the year the figure should reach 350. Chief factor in holding down personnel to its present level is lack of space. In fact, the three months "briefing" period in N. Y. for Sid Strotz, NBC's Coast head, and Hal Bock, web's tele chief on the Coast, plus Carleton Smith's switch to the N. Y. office, poses a problem of where to locate them.

Television audiences will go for the same types of dramatic shows that have become established on radio during the last 20 years. That's the indication drawn from about 800 letters forwarded to the J. Walter Thompson ad agency by viewers of the "Kraft Television Theatre," aired over the NBC tele web Wednesday nights.

Letters were mailed in by viewers in answer to a request for reaction to "Spring Green," a play dealing with teenagers scripted by Florence Ryerson and the late Colin Clements. Viewers, while expressing almost unanimous approval of the weekly Kraft plays, also furnished some interesting insights into the general reaction of tele audiences to the medium.

Housewife in Maspeth, Long Island, for example, is apparently satiated with most of the tele shows now on the air. She writes: "To a starved television audience, your plays are a breather. Oh, for lots more of the same." This hausfrau also pointed up the terrific advertising impact possessed by video. She declared: "When you show your cheese poured over toast, just what do you think happens? After the play is finished, I've got to make some for all. That's something radio won't do. Talking about it is one thing, but when you see it done in front of your eyes, it looks so good, you just have to try some."

Audience reaction to teenage shows will probably be just as diverse as they are to the same type dramas on radio. A Flushing, N. Y., viewer, for example, declared: "As a rule, your plays are excellent. As for 'Spring Green,' even the teenagers disliked it—but thoroughly. I realize that to please everyone all the time is impossible, but I do believe most of the listening audiences are fed up on 'Date With Judy,' 'Henry Aldrich,' etc.—even the teenagers for whom they are written."

Varied Reactions

Opposite reaction was expressed by a Woodmere, L. I., housewife, who suggested that Kraft start a series on the "Spring Garden" theme. This, she wrote, would give television its

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WPIX (Daily News) Sets Up Film Biz For Coast Sponsor

WPIX, the N. Y. Daily News' video operation, has moved into the film-making business. It has made a deal with Standard Oil of California, through the B. B. D. & O. agency, to service SOC with motion pictures of the Tournament of Champions and the Golden Glove contests for release over west coast stations. Bouts will be held in New York March 3 and 23 respectively and the contract calls for having the films on the Coast six days after each event.

The project has an unusual twist in that the fights are to be held in Madison Square Garden. CBS has the exclusive tele rights to that stadium but since the bouts come under the sponsorship of the Chicago Tribune and the News an exception to the CBS-Garden tieup prevails, so far as the films anyway are concerned.

Opera Excerpts As Television Package

Excerpts of the most famous classical operas are being wrapped up into live studio television packages by Herman Fialkoff, prez of Celebrity Concert Corp. Series, to be directed by Luigi Rossini, will be available to sponsors on a 13-week basis, with each one running either 15 or 30 minutes.

Although plans for the series are already in the works, the shows won't be able to take the air until the American Federation of Musicians lifts its ban against the use of live musicians on video. Celebrity Concert also plans eventually to film the scenes in 15-minute segments for networking to stations throughout the country. Narrator is to supply a brief description of each excerpt in film form.

WCAU-TV Plans 'Sneaks'

Philadelphia, March 2.

WCAU-TV, Philadelphia Evening Bulletin's television outlet, started airing its test pattern yesterday (Monday) on Channel 10. During the test pattern period, the station will run "sneak previews" of CBS network video programs, officials said.

New outlet has a visual power of 25 kw and aural power of 26.4 kw.

Macy's Set For Plunge in Video

Macy's, New York largest department store, is plannin~ to hop on the video bandwagon even before its own station, WBAM, is ready for operation. The store is shopping around for a half-hour period on one of the local TV stations, with WABD probably turning out the choice. The program is also yet to be selected.

Macy had been dickering with an audience participation show which involved a play on mathematical progression and the figure "6," which would have highlighted the store's "6% cheaper" promotional angle, but it couldn't get together with the packagers on price. It also looked over "The Missus Goes a Shopping" but shied away from the fact that it would have to share the show with others.

AGENCY TIME-BUYERS O.O.'ING VIDEO PICTURE

Subject of television has become so hot around the New York ad agencies that several of them are arranging to have members of their time buying staffs make the swing of local video stations for the dual purpose of getting acquainted with the operation and finding out what's on tap programwise. One of the agencies, Young & Rubicam, already has put the look-see plan into effect.

There was much of this type of touring in matters radio prior to the war, with B.B.D.&O., particularly, making it a practice of having at least one member of its staff on the road at regular intervals. The travelers this time will, of course, also contact radio stations.

LIVING—1948
With Ben Grauer, narrator; Dr. George Gallup, Vicki Vola, Gertrude Warner, Alexander Scourby, Leon Janney; Bob Warren, announcer
Writer: Lou Hazam
Director: James Harvey
25 Mins.; Sun., 4:35-5 p.m.
Sustaining
NBC, from New York

NBC's bigtime excursion into public service programming, on the agenda since Ken Dyke took over the web's programming operation, got off to a belated start Sunday (31) with the inauguration of the "Living—1948" afternoon series.

The premiere broadcast made exciting and at times wonderful radio, except for a disconcerting lulling-people-into-contentment note of escapism at the windup.

The network has set itself a lofty and ambitious goal in this series—an overall documentation of the problems facing Americans as citizens in a democracy.

It's a tall order; as tall, in fact, as anything being attempted in contemporary radio, and for the initial broadcast NBC formulated the pattern for the series with a "Signs of Our Times" dramatic montage reflecting the state of the nation today. By means of a three-way narration, q.&a. and dramatization technique, the confusion of "living in 1948" was thrown into sharp focus; flitting from the high cost of living, the New Look in clothes, inadequate housing, unescorted women at bars and the Marshall Plan to a new Saroyan play and the song called "Civilization."

All this was superimposed on such fitting quotations as Gandhi's (just prior to his death) "Strange world, how long have I to play this game?" And again, the eminent Nobel prize-winning physicist's: "Other animals have died out, why not us?"

Then along came Dr. George Gallup, who is cooperating with the web in the overall planning of the series, to shed light on this 1948 conglomeration. And here, basically, is where the show missed fire. For out of the unrest and confusion projected in the showing of the current state of the nation came a terrible need for clarification and, above all, a "right understanding" which will give faith to the people in this one world, fast becoming two.

Gallup did express complete faith in the people, but it was not born of the faith that comes from first giving the people "the right to understand a matter" (his own quote in justifying George Washington's faith in the people). Gallup brushed off the need by his own survey, in which he asked the people if they were happy—and they answered yes.

He saw in this a direct connection between happiness and politics, and followed this up with statistics about France, where two thirds of the people who were unhappy were Communists — and that we were thankful for living in America.

Granted that we are living in the best of all possible lands, the fact remains the issues facing our land require fuller understanding, clear and unbiased. *Rose.*

AUDITION AMBITIONS
With Sidney Andorn, George Duffy, Charles Roberts, Carabella Johnson; Tom Armstrong, announcer
30 Mins.; Saturday, 7 p.m.
Sustaining
WGAR, Cleveland

Newest wrinkle to test and give amateurs a break—and one of the best stunts yet—promises to propel itself among the tops on the local airways.

Briefly, would-be air wonders write for chance to audition. Best applicants are selected for appearance. Judges merely hear the applicant on the air; a screen prevents them from seeing them. Following the test the judges meet the contestants, tell them what's wrong or what's good, and, if possible, pick the best contestant, who then gets a week's salaried engagement at WGAR.

Judges change each week, but are experts in their field. The week reviewed, for example, included George Duffy, whose boys play at the Statler, ruling on popular singers; Charles Roberts, WGAR's chief announcer, judging would-be announcers, and Carabella Johnson, formerly of the Met and now voice coach, classical singers.

Test for announcers is the reading of copy plugging a civic event such as Red Cross drive, need for hospital funds, etc.

So far there has been one winner each week, with two of the winning singers in line to get top jobs with trade.

Judges don't mince words in weighing ability of contestants. Sid Andorn and Tom Armstrong handle the applicants and do much to ease nervous strain. Andorn is now planning a stage appearance on Wednesday night at Keith's 105th Street theatre whereby two weekly winners of the radio stanza will appear in the variety show.

Should the program show, as it promises to do, that enough dramatic talent is in the community, station is contemplating setting up a drama class to draw from.

A good half-hour show, with WGAR getting "A" for effort and for clearing "A" time. *Mark.*

KINSEY REPORT
With Dr. S. Bernard Wortis, Dr. Abraham Stone, Dr. Ruth Benedict, Morris L. Ernst
30 Mins., Friday, 9:30 p.m. (27)
Sustaining
WMCA, New York

This discussion of Dr. Kinsey's best-selling book surveying the "Sexual Behavior of the Human Male" was a notable event. Despite its ponderousness, self-consciousness and listener-chasing erudition, it did accomplish one thing. That was, it went much further than any previous broadcast in getting various taboo words into the open and on the air. As such, it was probably worth the evident work of preparation and the necessary concentrated attention. But as a popular clarification of a complex subject, it was pretty brutal.

The show suffered from the professional approach of the participants. The three experts sounded learned, serious and a bit dull—definitely not calculated to hold the attention of or enlighten a casual dialer. They read from painstakingly prepared scripts, in which the weighty writing defied easy understanding. And their statements did little to put the subject into terms of the everyday lives of the listeners. About the only personally applicable fact offered was that the sex patterns of contemporary American males are substantially the same as those of former generations.

As moderator, Ernst repeatedly read lines apparently intended to clarify the tall palaver, but the attempts invariably came to nothing (and as the whole broadcast was in script form these were obviously just conversational gestures). Otherwise, Ernst seemed to be reaching a bit in his attempts to swing the confab around to the subject of democracy versus dictatorship.

Still, it was probably worth all the trouble on both sides of the microphone to have certain taboo words rescued from the hush-hush realm and brought into the open. Such a thing would probably not have been permissible in the radio of several years ago. But now that it has been done, and nobody's morals demonstrably injured, there may be more and better public discussion of the whole general subject, making possible greater public education and social-moral improvement.

In any case, WMCA rates a genuine nod for putting on such a broadcast. *Hobe.*

HIGH TIME
With Bill Yearout
Writer-Producer: Yearout
60 Mins.; 10:30 a.m., Sat.
Sustaining
WREN, Topeka

Idea behind this one is to give teen agers of Topeka something to do and something to listen to on Saturday mornings. When it moved to Topeka couple of months ago from Lawrence, WREN moved into a tieup with the Wagon Wheel Youth Center for an on-location broadcast each Saturday. The chore mostly was assigned to Bill Yearout of the announcing staff, but there is considerable station staff planning behind it. What results is an hour containing a bit of several subjects of interest to the younger crowd.

As Yearout does it, the show amounts to a glorified man-on-the-street brought into "The Hub"—as the high teens call their center, and concentrating on teen topics. Format includes recordings of pop music, interviews, a quiz session called "High-Q Time," a teen reporter, and some general cheering and plugging for each of the area's high schools in turn.

Show has been on since mid-December, and by now is gaining a rep among the hep prep schoolers. Interviews on this one, for example, caught kids visiting from Emporia and Manhattan. The quiz session requires only yes or no answers and is run on an elimination basis. Marilyn Mathiason, of Topeka's Washburn High, walked off with the prize on this one, getting an album of Mercury records. Losers on the show swarm to the fountain and all have a chocolate malt on the house and the show. In fact, Yearout orders any one of the gang to the fountain at the least excuse, and makes for almost feverish interest from the milk shake and malt followers.

A bit more attention to searching out interesting interviewees and picking up another loose end here or there would help, but in the main show more than holds its own. It's one of the major efforts in this area directed at the juve listeners, and is improving with age. *Quin.*

CONCERT OR CORN
With KMOX Hill Billies
Writer: Ben Wilson
Producer: Al Bland
30 Mins.; Wed., 8:30-9:00 p.m.
Sustaining
KMOX, St. Louis

KMOX's galaxy of hillbilly musicians had their initial opportunity to pit their individual and collective talent against recordings of the New York Philharmonic symph orch in the first of a series of unique programs designed to determine whether mountain tunes or the long-haired stuff is the most pop in the region covered by the station. The

(Continued on page 35)

TO SECURE THESE RIGHTS
With Arnold Moss, Juano Hernandez, Joseph Julian, Norman Rose, Edwin Jerome; Ralph Paul, announcer; John Gart, music
Director: Mitchell Grayson
Producer: Elsie Dick
30 Mins.; Tues. (24), 10 p.m. (EST)
Sustaining
Mutual, from New York

Mutual originally planned this to be the premiere of a four-shot series dramatizing the report of the President's Committee on Civil Rights. In an eleventh-hour change of mind, the web threw out a script by radio writer Arnold Perl and substituted, for reasons not definitely substantiated, a dramatic reading which stuck to the language of the document. The story of why the format switch, whether it was justified, whether it represented "censorship," etc., obviously belongs in the news columns. Whether the series will accomplish its purpose as effectively via this treatment as it would have through dramatization is, of course, a subject for speculation. There are arguments for both treatments, one school of thought holding that dramatization is always the most effective technique, another that the unchanged words of a document such as this report, eloquently read, have a ring of truth which no drama could impart.

Certain it is, however, that the presentation which went on the air could have been little improved upon in the form it took. It had the dignity, the conviction and the clarity of the committee's findings, projecting meaningfully the depth and strength of thought which went into the report. The hard facts were there, lucidly set forth, along with the inescapable conclusions, the latter perhaps more frank and urgent than the network would have dared to submit on its own. The indictment, for instance, of intolerant elements in the South for their crimes against the Negro, was starkly clear. And it bore the stamp of an important group of citizens.

There were times, it must be admitted, when the recitation seemed to cry out for dramatization. It can't be denied, too, that the reading, for all its eloquence, could not possibly achieve the emotional impact of a dramatic depiction of the facts. Confined to the reading, the appeal was almost entirely to the head rather than to the heart.

That it came through as dramatically as it did, preserving the dignity and taste of the document while punching home its spade-calling, was due in large part to a gathering of skillful, persuasive mike talent, given expert handling by Mitchell Grayson, who needs no introduction in the documentary field. John Gart's original scoring did much to build a setting for the sequence.

Stanza opened, wisely, with a reading of President Truman's executive order creating the committee, followed by a listing of the committee members, to document the authority of the statements to follow. In the signoff, it was pointed out that the "sole object" of the series was to "encourage serious discussion of this report." There can't be much doubt that it will.

Mutual rates an accolade for having the courage, at least, to give air time and money to the airing of a document which is the core of one of the hottest political potatoes in the country at this moment. *Doan.*

SONGS FOR EVERYBODY
With Dorothy Kiddington, Lowell Hicks, Bob Rohlfing, the Electric Four
Producer: Victor Bell
25 Mins.; Sat., 6:30 p.m.
UTAH POWER AND LIGHT CO.
KSL, Salt Lake City
(Gillham)

"Songs For Everybody" is slanted for easy listening, with particular appeal for the mature segment of the audience. And it does a nice job of attaining its goal.

The mood of the program is easy going, with familiar tunes on the sweet side. Featured are vocalist Dorothy Kiddington, the Electric Four, Lowell Hicks at the Hammond, and Bob Rohlfing at the piano. Each one is a capable performer, although Miss Kiddington's voice is a little thin, and when she gets into the upper register she has a tendency to sound as if she's forcing.

On stanza caught (14) quartet opened with "Rose Room," Miss Kiddington followed with "The Stars Will Remember," the quartet returned with "Tea For Two," the two instrumentalists did "Moonlight And Roses," Miss Kiddington did "Love Me Tonight," and the entire company closed with "Will You Remember." All the arrangements were straight, and in capable hands.

Just two commercials are given, both short and to the point. Rex Campbell reads his spiels in an easy, straightforward manner, in keeping with the mood of the show. Commercials are institutional, slanted towards the constantly lowered rates for electricity offered by the "business managed" company, and the fact that Utah Power and Light rates are 22% lower than the national average.

Victor Bell rates a hand for whipping together a smoothly pleasant musical session. *Berl.*

KNITTING CIRCLE
With Bill Berns, Gizi Alten
Producer-Director: Russ Dunbar
15 Mins.; Sat., 10:30 p.m.
YARN CENTRE
WOR, N. Y.
(Ellis)

The "Knitting Circle" over WOR may indicate that the multitude of household programs dotting a.m. radio are going in for specialties. This is strictly for the knit-one-purl-two aficionados, and doesn't seem capable of attracting a wide base among the femme listeners.

The format is fairly simple, with Gizi Alten, editor of "Modern Knitting," acting as the expert on the session, with Bill Berns acting as conferencier. Miss Alten answers a multitude of questions on the subject with a soft Viennese accent, while Berns flits in and out of the proceedings with his own observations on the subject.

Berns carries out his end of the assignment with a nice sense of humor to give the stanza a lively touch.

Sponsor is, appropriately enough, a midtown New York yarn shop. *Jose.*

BOB TROUT
5 Mins.; Sun., 4:30 p.m.
Sustaining
NBC, from New York

This is, apparently just a break-in stint for Bob Trout on NBC's news lanes, inasmuch as this veteran newscaster, who moved over to the web recently following a long hitch at CBS, unquestionably is one of the ablest news gabbers going and is destined for much more important use by NBC. (His only other air assignment is on the currently inaugurated "NBC Television Newsroom," via WNBT, N. Y., with W. W. Chaplin and John MacVane.)

In his teeoff last Sunday (29) of this quickie news roundup, Trout displayed the competence of an old hand, but seemed to be in need of a little regular workout to regain his best stride. He had a well-selected roundup of highlights from the news wires; his reading was in the accepted newscasting pace and inflection (maybe this is what NBC wants of staffers), but lacked distinguishing emphasis or personality. Trout can do a lot more than this, and undoubtedly will. *Doan.*

WE RETURNED TO PALESTINE
With Jim Ameche, Hugh Douglas, Bob Hoffman, Norman Pierce, Jesse Pugh, Kurt Kupfer, Ilka Diehl, Harry Elders, Pat Gleason, Art Peterson and Don Gallagher
Writer: Mendel Kochanski
Producer: Howard Keegan
30 Mins.; Tues. (10), 9:30 p.m.
WCFL, Chicago

This is the first half-hour drama WCFL has staged on its own in months, if not years. All hands concerned deserve lots of credit, even though the result isn't likely to win any Oscars.

Drama dealt with the blood, sweat and tears of the Halutzim (Pioneers) in converting Palestine wastelands into productive country with prosperous villages. Show opened with a montage that depicted worldwide joy of Jews at the UN decision to partition Palestine, then switched to an old shepherd on a mountainside in Galilee. Shepherd, who had come to Palestine as a youth, served as the pivot for highlights in the country's development.

Scripter faced a tough problem in trying to cram 35 years of history into a half-hour framework. Shepherd device was good, although weakened by the parallel role of the narrator. Better solution would have been to have had the shepherd tell the entire story via first-person flashbacks. Lack of an orch also hurt. Organ played standard stuff, helped somewhat by a flute.

Jim Ameche was impressive as narrator and the rest of the cast came up to the mark. It's too bad their efforts weren't punched up by musicians. One-timer was presented in cooperation with the Palestine Histadrut Campaign of Chicago. The Histadrut is a Zionist organization, composed of Palestine workers. *Baxt.*

STOP THE COURTESY CAR
With Walter Kay
15 Mins., Mon-thru-Fri., 5 p.m.
RUDY FRICK, Inc.
WJW, Cleveland
(Ohio Advertising)

Using as a gimmick the identification of a car and the award of a pair of theatre passes, a steak dinner and a corsage, Rudy Fick has developed almost 15 minutes of solid sponsor identification.

The program derives its name from the ability of listeners to stop an agency car that has been touring a neighborhood and to repeat correctly a slogan that has been carried in the window. During the time the program is on the air, the slogan is removed. Identification is made from the car to the studio by means of mobile-radio telephone. Correct identification of the slogan by two people earns them the prizes. Location of the car is announced on the preceding day's program.

Outside of the gimmick, and two records, the 15-minute stanza is solid sponsor identification either through singing transcription or the announcer's remarks. Excluding the opening and closing lengthy commercials and the two recordings played, the reviewers counted at least 15 times that the sponsor's name was mentioned. *Mark.*

THE PADDED CELL
With Ken Niles, emcee
Producer: Irvin Atkins
30 Mins.; Sat., 6:30 p.m.
SCHUTTER CANDY CO.
KNX-CBS Pacific Network

Parlaying Irvin Atkins to Ken Niles should prove a winner to this candy bar sponsor for two cogent reasons. Atkins has been around "People Are Funny" as production assistant for nine years and knows all the quirks and dafty doings of the pew holders. Niles has that bouncy ebullience so much the stock-in-trade of manipulators of zany foibles. The tee-upper would indicate their talents are meshed to the end of making this coast entry a poor man's "People Are Funny" or "Truth Or Consequences." A cross-cut of the two is an apt analysis.

As is to be expected from the title everything goes in the Olsen & Johnson manner and nothing makes too much sense. It's geared for wild and raucous laughter and Niles keeps the gags rolling with all the enthusiasm of a participant. Main pitch is to suppressed desire which makes for mad clowning and electric pace. Mischa Auer was brought on as guestar to enliven a romantic bit and it paid off as well as most of such giggle-getters.

Show has a low budget and should manage a sizeable Saturday night audience. Candy bars get a thorough plugging through the gift of cartons to contestants and the advantage is all on the side of the sponsor. Such formats grow like weeds out here but they haven't Atkins and Niles, and that's where the big bulge lies. *Helm.*

MUSIC FROM THE HEART OF AMERICA
With Jack Haskell, Anne Hershey, Joseph Gallicchio Orch; John Holtman, announcer
Director: Parker Gibbs
Writer: William Murphy
30 Mins.; Thurs., 8:30 p.m.
FALSTAFF BREWING
NBC (Regional), from Chicago
(Dancer-Fitzgerald-Sample)

As a discreet seller of suds in the family circle this show does the job in firstrate style. It re-echoes the Contented-Album of Familiar Music formats, turning out standards for the Serutan set. A Victor Herbert-loving W.C.T.U.'er might wind up hating herself in the morning.

Show, which preemed Feb. 5, inherits a chunk of the Jolson audience in airing on 35 southern and midwest stations bypassed by Sealtest. Package is dominated by NBC staffers who do themselves proud. Anne Hershey, a soprano newcomer to network radio, if not radio, has a fresh, pliant voice that quickens the oldies. Choir of three femmes and five males is directed by Fred Jacky, who commanded the choristers on "Hymns of All Churches."

Session caught (26) rolled out the barrel with ensemble themeing "The Whole World Is Singing My Song." Choir went hairychested in "Stout-hearted Men," vaguely humorous in "Woman in the Shoe" and mellow in "Old Mill Stream." Miss Hershey got a genuine sweet-young-thing effect in her solos; Haskell baritoned moonstruck lyrics on the button. Orch gave excellent backing throughout and worked its brass for prime results in a fancy pass at "Parade of the Wooden Soldiers." Strings in vocals had a Kostelanetz flavor.

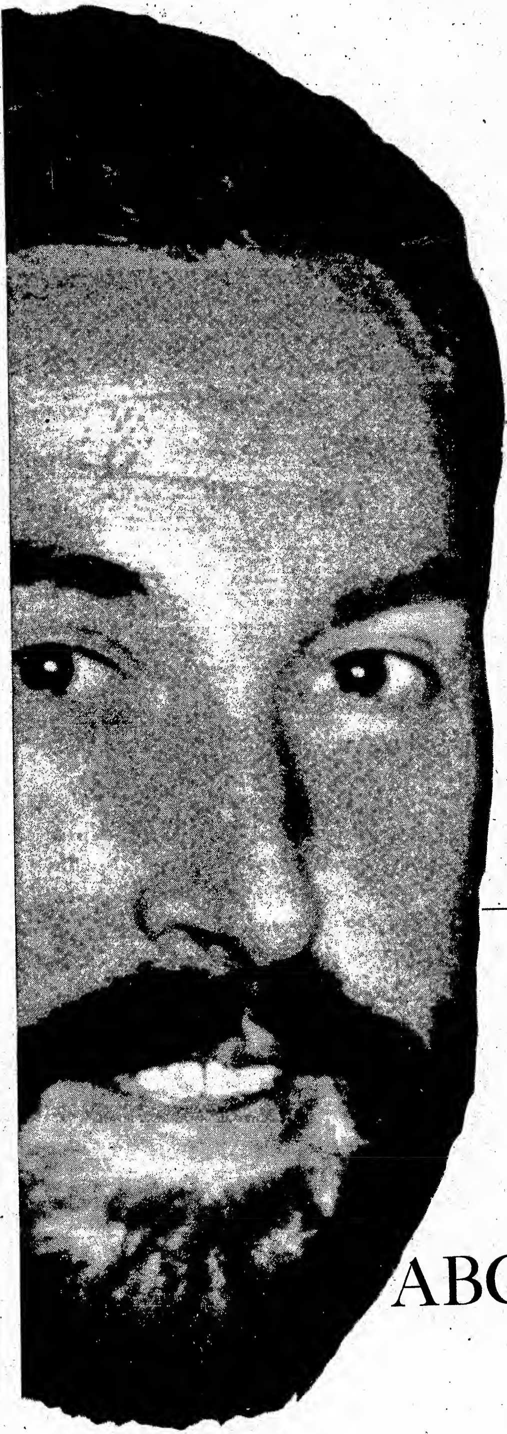
Scripting made for smooth transitions, with commercials following the hospitality-family fun line. As Falstaff's second try at regional radio, this series should bring handsome returns. *Baxt.*

WPOR SHOWCASE
With Bob Martin
30 Mins.; Mon.-Thurs.-Sat., 10:30 p.m.
Sustaining
WPOR, Portland, Me.

Ostensibly, to showcase its a.m. net (ABC) offerings by sample taped repeats in late evenings, WPOR, progressive local 250-watter, has blundered into an idea that might have exciting possibilities if carried to its logical conclusion. Counterpointed against relatively sophisticated evening standards of dramatics, morning shows hit as would a reel or two of a Charles Ray flicker spliced into the footage of Alfred Hitchcock's latest production. Shrill dramaturgy is okay when the audience is worrying about what to cook for dinner while running the electrolux in the next room. Come eventide, though, and amidst the cynicism of an armchair listening-post, it may sound sheer silly.

Repeated in benzedrine milieu of Saturday night's (21) programming was taping of Friday's session of "My True Story" (Libby, McNeil & Libby), introed as adapted by Margaret E. Sangster from material supplied from life by True Story mag. Dead serious commercial copy geared for a.m. half-listening here made Henry Morgan's attempts to broaden same into laughs seem like senseless lily-gilding. Libby's Corned Beef Hash was clarioned as "The hash that can't be beat!" and the question was delicately asked, "Do you suffer from 'menu anemia'?" (Include Libby's Tomato Juice.)

Bob Martin, for the station, explained that the series would be continued indefinitely — to acquaint nighttime listeners with what they might be missing. It's for free. Everyone should be very happy. *Don.*



...now

"The Clock"

will really tick!

BILL SPIER

The master of suspense and intrigue directs this ABC mystery starting tomorrow night!

Yes, a deft, sure hand will wind "The Clock" this Thursday night. This half-hour of spine-tingling drama—featuring strange tales of suspense—will be directed by William Spier, radio's top producer of crime and mystery! Having already acquired a large and loyal audience, "The Clock" now becomes an even more terrific buy. Packed with action, thrills and chills, and *attractively* priced! You will have a good time period on your hands, too—Thursdays at 9:30 pm EST. Why not call CIrcle 7-5700 today?

ABC PROGRAM DEPARTMENT

30 ROCKEFELLER PLAZA, NEW YORK, CIrcle 7-5700

From the Production Centres

IN NEW YORK CITY . . .

Robert J. Landry, newly appointed Secretary of the CBS Program Board, has been using "unmarried" on the records since 1947. His former wife, Marcia Landry, now resides in South America....Ted Bates and client Bob Healy, Colgate's ad chief, to the Coast for Sunday's (29) Kay Kyser 10th anni party....WOR will build Gabriel Heatter's "Magic Curtain" talent-hunt show into a full hour stanza for a Saturday night preem late this month when the gabber returns from Florida....Jim Gaines entrains for Denver late this week to double-o the KOA operation....Mutual is looking at a comedy quiz show starring nitery comic Dean Murphy. Stanza has been packaged by Sam Levine, co-producer of "Harlem Hospitality Club," and Bob Monroe, "High Adventure" director....Clare Booth Luce being offered around as a commentator to cover next summer's political powwows in Philly.

Mona Kent, scripter of "Portia Faces Life," currently facing life in the Virgin Islands, where she's polishing off her first novel....Elinor Inman, CBS director of religious broadcasts, wed Sunday (29) to Clifford Ross Jennings, an accounting consultant, in Chi....Baden Powell checked out of MBS' audience promotion dept. to become program director of KIHO, new Mutual affiliate in Sioux Falls, S. D....Leon Levine upped by CBS to director of discussion broadcasts....New edition of "World Words," by Dr. Cabel Greet, CBS speech consultant, coming off the Columbia Univ. Press... Art Henley has a "Forecast for Radio Writers" in the current Author & Journalist. Tomorrow (Thurs.) night he's speaking at Hunter College on air comedy and "the mathematics of humor"....James Boles into the "David Harum" cast. Eva Parnell with "Katie's Daughter." Richard Janaver and Walter Black added to "Lora Lawton" and Helen Ray into the "Young Widder Brown" roster. William Podmore, Helene Dumas, Sybil Trent, George Baxter and Joan Tighe new to "Front Page Farrell."

Bert Tilt, Young & Rubicam contact man on the International Silver and other accounts, has been made a vice-prez and contact supervisor of the agency. He'll have charge of the Silver ("Ozzie and Harriet") account ....Blanche Gaines has signed as radio agent for Madeline Capp, writer-sister of cartoonist Al Capp. They're working out a new radio-tele show idea....Kermit Shafer set a deal for Columbia Pictures to do a series of film briefies on Allen Funt's "Candid Microphone"....Priscilla Kent to Havana for two weeks. Two upcoming "Cavalcade of America" scripts are hers ...Charley Slocum, ex-Godfrey show gag writer and brother of writer Bill Slocum, doing his first air stint—a 15-minute Mutual stanza Saturdays at 4:45 in which he kids the news.

Art Feldman, Mutual "Newsreel" producer, papa of a Leap Year girl. Mother is former Rhoda Magid, ex-BBC staffer....Lester and Juliet Lewis having a Havana fortnight....John D'Aiutolo shifted from ABC press dept. to spot sales....Ben Myers, Radio Directors Guild national counsel, has a one-man show of paintings and drawings in 57th Street's Argent Galleries....Police Athletic League show, dropped by WOR, gets a 15-minute slot on WNBC starting next Wednesday (10)....Tom O'Brien, ex-NBC announcer, now on WMCA's gabber staff.

IN HOLLYWOOD . . .

Elliott Lewis, about the busiest actor in radio, restored by Mutual to the lead in "Case Book of Gregory Hood" for March 9 takeoff. Ray Buffum writes and directs....Norris Goff, Abner of Lum &, back in Hollywood after major surgery in Lexington, Ky. He rejoins Chet Lauck in two weeks....Paul Masterson and Hank Weaver launched a new type of film gab by going behind the scenes with guests from pictures. ABC takes it for the Coast skein....Sponsor of "Gildersleeve" has bought 26 more stations on NBC, giving the comedy show a total of 143....Alfred Woolley, kin of Monte, took over operation of NBC's recording division while Oscar Turner was in New York replacing Robert Friedheim....Biow and Eversharp called off the nine-week junket of "Take It Or Leave It" in favor of a month in New York.

Garry Moore missed out on last week's broadcast because of painful shingles around his eyes....Carmen Dragon directing the music for Diana Lynn's show, "Youth on Parade," being packaged by Wyn Rocamora as summer bait....Pied Pipers replaced Modernaires on "Club 15"....Al Lewis asked for and received his release from CBS as staff writer-producer....Walter Gering left KMPC because of conflict with the station's policies. He claimed too much interference with his production duties....Bob Hope will finish out the season playing colleges and is blueprinting a personal tour during the summer layoff....All the cumulative boodle on Groucho Marx's quizzer went last week when a team composed of a trash collector and housewife knocked off $3,975....Only three heads fell in the "economy wave" at KNX-CBS; Dick Creedon, writer; Bob Moon, announcer, and Frank Ford, who was replaced by Peter Roebeck as merchandising manager....Bill Henry moved back to his eastern base after a week of airing his newscast from the home town....Frank Samuels flew east to shake up some business for ABC's Coast operation....Maxie Rosenbloom set for a refurbished version of "The Leather Pushers," which he claims is in line as summer replacement but he isn't saying for whom ....Al Jolson doing two broadcasts from Palm Springs....Garry Moore, Ransome Sherman and Ralph Edwards will each do a week of "Breakfast in Hollywood" while Tom Breneman takes a month's rest from radio on doctor's orders....Hal Peary will take most of his cast along when he p.a.'s this summer....Don Searle has installed a complete print shop in valley home and handling "social" jobs for his pals....Jimmy Saphier heading east to wrap up another package.

IN CHICAGO . . .

Toni Co. has renewed its quarter-hour of "Ladies Be Seated" through FC&B, effective March 29....Bill Ray, NBC news chief, resumes his desk this week, following recovery from major surgery....Jack Paar, subbing for Don McNeill as "Breakfast Club" emcee, trained to Indianapolis over the weekend to visit his folks....Jim Ameche teed off "Dessert With Ameche," 15-minute weekly show, via WGN Monday (1)....Fulton Lewis, Jr., aired his commentary from local Mutual studio March 2 and 3.... Singer Bob Atcher back at his ballads after three weeks in the hospital.... "Hint Hunt" rounds out its first year this Friday (5), with Chuck Acree hosting at a studio party....Aaron Brody, of NBC's guide staff, turns his hand to scripting for WKJB next week....Bob White, ABC's director of agriculture, in Washington over the weekend, conferring with Dept. of Ag officials...."Nikki Kaye Show" chalked up its 300th broadcast Sunday (29)....Hugh Jones, recent grad of Northwestern U., has been added to WBBM's news staff....Vaughn Monroe does his CBS airer from here March 13....Ann Farrell, former Quiz Kid, plays a lead role in the Northwestern U. theatre production of "Papa Is All," March 2-6....Mary Hartline, who batons the band on ABC's "Junior Junction," has been posing for the blonde beauties on coke billboards....Clark Dennis writing the scripts for his new cross-the-board song show which teed off as an ABC sustainer Feb. 23.

Chartoc-Colman, packagers of "Bulldog Drummond," have been getting bundles of mail in connection with Ralph Edwards' "Walking Man" contest. Lot of listeners have Drummond pegged as the "Walking Man" because of the sound effects that open and close the adventure series.... Noran E. Kersta, director of NBC tele operations, and Reynold Kraft, the net's tele sales mgr., thumped video's drum at meet of 200 clients and agencymen here Wednesday (25)....Bob Conn and Elmer Cawthon, formerly of WBKB's engineering staff, have switched over to WGN-TV.... Jim Howe resigns as "Ladies Be Seated" scripter March 15.

RCA's $8,000,000 Net Hike for '47

Radio Corp. of America net earnings for 1947 rose nearly $8,000,000 as compared with 1946, according to the annual report released last week. Net earnings amounted to $18,769,557 last year as compared with $10,985,053 in 1946. The '47 earnings are equal to $1.12 per common share while earnings (after payment of preferred dividends) were equivalent to 56c. per share in 1946.

Statement revealed a better showing, too, on net profit as compared to gross income, being 6% of gross income in 1947 as against 4.6% in 1946. Gross income increased $77,042,802 over 1946, being $314,023,572 in 1947. Report noted that the divvy per share had been boosted to 30c. per share on Dec. 5 as compared with 20c. formerly paid.

Just how much the average weekly take-home pay was for hourly paid employees also was revealed. It was $52.96 last December which represents an increase of 109.9% over January, 1941.

Corporation's earned surplus as of Dec. 31, 1947, totalled $65,558,754, an increase of $11,459,711 over earned surplus at the end of 1946.

Significant progress was made by RCA during the past year, according to the statement of David Sarnoff, board chairman, who cited television as the most important new factor in radio and said that it began to fulfill its promise of becoming a great industry and a vital public service in 1947.

Covering NBC, a subsid of RCA, the report showed that its 21st year was marked by the largest volume of business in any year since formed in 1926. The fact that 93% of NBC's 1946 network clients renewed their contracts for '47 was pointed out in the report. Of total network program hours in the year, commercially sponsored programs occupied 51% of the time.

Hartford—Mikeman Robert Gillespie of WONS here has resigned to become program director of WWCO at nearby Waterbury.

It's a big news year. And when news pops, the nation shops for the product advertised on a news broadcast! The center of news is Washington. And in the center of Washington, are two of the ablest, most fearless newsmen in America. Both are available for sponsorship over WOR. Both are "buys" in any year; and *tremendous* buys in an election year!

A "BUY" FULTON LEWIS, Jr.

7:00 to 7:15 PM, Mon. thru Fri.

One of the best-known news analysts in the business. A showman, fact-finder, award-winner, red-tape-eraser.

A "BUY" ROBERT A. ALLEN

2:45 PM, Sundays

Brings public figures and the public-at-large rushing to their radios. Fearless, colorful, swift-paced.

mutual

heard by the most people where the most people are.. **WOR**

Camel's Choice . . . NBC Television

Right now the R. J. Reynolds Tobacco Company is starting something—what will be one of television's most elaborate, exciting developments—The Camel Newsreel Theatre.

Naturally, when Camel decided to sponsor a new full-length newsreel each day, 5 days a week—naturally, the choice in television was NBC.

So . . . excuse this paraphrase of Camel's *Choice of Experience* clincher:

Let your own *experience tell you why more sponsors are choosing NBC Television than ever before.*

Here's how CAMEL telecasts the NEWS!

NBC Television

NATIONAL BROADCASTING COMPANY

30 Rockefeller Plaza, New York 20, N. Y.

A Service of Radio Corporation of America

FCC Asks Nets' Policy on Duplicating AM Shows to Non-Affiliated FM'ers

Washington, March 2.

Another step toward duplication of AM programs over FM stations has been taken by the FCC which is seeking to clarify network policy preliminary to pushing the webs into duplication.

Eventual idea appears to be to have the nets not only feed their programs to FM outlets owned by their AM affiliates, but also to permit independent FM stations to buy such programs where there is no other available transmitter.

The Commission made its request for new information to the four major networks over the weekend along lines which have been informally urged by the FM Assn. FMA has also filed a petition with the Commission for a firm rule on duplications, now that James C. Petrillo has apparently given it a green light.

In the letter to NBC, CBS, Mutual and ABC, the FCC reminded that each net had stated its willingness to make programs available for FM facilities of its own AM affiliates but had been prevented from doing so by their contracts with the American Federation of Musicians.

"It is understood that since the date of your letter," wrote FCC, "the four major networks have reached an agreement with the American Federation of Musicians which would apparently permit the simultaneous broadcast of AM network programs over the facilities of both AM and FM stations. In order that the Commission might have complete information concerning this matter, in connection with its consideration of a petition filed by the FM Assn., you are requested to furnish information concerning the following matters:

"May AM affiliates broadcast the AM network programs simultaneously over the affiliates' FM facilities?

"If affiliates broadcast some of the AM network programs over the FM station, are they required to carry over the FM station all network programs which they carry over the AM station?

"May non-affiliated FM stations in communities where there are now no AM affiliates carry your network programs? In communities where your regular affiliate does not carry the network programs on FM, may another non-affiliated FM station carry these programs?"

The nets have generally taken the position that if and when their affiliates duplicate on FM, they should carry the full AM package and not merely select the best of the AM offerings. Their position has been further that the FM feeds should be limited to their own affiliates. So far as permitting FM stations to take the programs in communities where the webs do not have AM affiliates, the belief has been that this might interfere with programs sent by clear channel affiliates in other communities.

It is interesting to note that at the recent FM Assn. huddle in Chicago, Leonard H. Marks, attorney for the FM'ers, offered a resolution asking FCC to call a meeting at which the four webs would be grilled on their duplication policies. While this resolution was tabled, the Commission appears to have adopted the sense of it in its letter to the nets.

Look Like WAIT May Have to Wait for Tower

Chicago, March 2.

WAIT, Chi indie, hit a snag last week in building a new 420-foot tower in Elmhurst, Ill., to replace one toppled by a windstorm on New Year's Day. Zoning enforcement officer of Du Page county nixed a permit for the tower, following beefs by operators of the Elmhurst Airport, which adjoins the transmitter site.

Airport ops argued the tower would be a hazard to air traffic and a violation of zoning restrictions. Ed Jacker, WAIT chief engineer, points out that the tower has occupied the same site since 1937, whereas the airport is only several years old.

Issue will be decided by the Du Page county zoning board of appeals Thursday (4).

Golenpaul

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with no alternative but to sue the network for damages.

"Info" package owner claims, for example, that while Chesapeake & Ohio was paying $5,100 a week for the show in seven major markets, an investigation via listening posts disclosed that about 60 stations were picking up the commercials "The results of this survey," says Golenpaul, "established that the entire Mutual operation in connection with 'Info' was chaotic."

According to Golenpaul, his deal with Mutual calls for a guarantee of $7,500 a week, plus 60% of everything above that up to $15,000, and 40% beyond that. He claims that, despite Mutual's original assurance of a gross between $22,500 and $30,000, the gross has been around $10,000.

Mutual execs have declined comment pending study of the complaints.

Clients Jockey

Continued from page 23

ment of the General Foods advertising picture in line with the reported tendency from within the combine to decentralize the divisions and grant them greater autonomy of operation and evolvement of policy. This development is expected to bring about a revised level of thinking in radio buying, with circulation costs taking precedence over prestige value.

Toni vs. DeSota

3. Cancellation of "Crime Photographer" by Anchor Hocking may precipitate a battle between Toni Permanent Hair Wave and DeSota for the Thursday night 9:30 period on CBS.

If Toni goes through with its deal for the Thursday period along with the "Crime Photographer" program, the network will encounter some stiff repercussions from the DeSoto account. The automotive people last weekend were trying to contact Frank Stanton, CBS prez, in Atlanta to ask him how the network had not made the spot available to them as he had promised, according to their impression, some weeks ago.

DeSoto, handled by BBD&O, makes the contention that when it asked whether it could have the next period that became open between 9 and 10 p.m. Thursday for "Christopher Welles" Stanton had assured it of first choice. Last week when Anchor-Hocking Glass cancelled "Photographer," Toni advised the network that it would take over the show four weeks hence if CBS could in the meantime clear the list of required stations for the account's soap opera, "This Is Nora Drake," in Columbia's 2:30-2:45 p.m. niche.

Toni's motive for moving "Drake" out of its present 11-11-15 a.m. slot on NBC is twofold; one's to get away from the rising competition of the Arthur Godfrey-Chesterfield stanza, and the other is to benefit from the discounts earnable as sponsor of three programs on CBS, the third being "Give or Take," which Toni has bankrolled on that web Saturday matinees for some time.

CBS may have another ticklish situation accruing from the latest Toni proposition, if it materializes. It was but a few weeks ago that it installed the Elaine Carrington soap opera, "Marriage for Two," in the 2:30 spot. CBS' matinee schedule with the Toni deal would become all loaded up, that is excepting 5:30 to 5:45.

Deep South

Continued from page 22

southern stations probably scheduled the series before or without even knowing about the format switch, risking wrath much closer to home than Mutual was.

And the expected flood of listener reaction turned out to be a dribble, most of it in praise of the program. Up to the first of this week, Mutual had received exactly three listener letters from the south, two denouncing the stanza (as "highly inflammatory" and "unconstitutional") and one lauding it.

Arnold Perl, who scripted the dramatic version and bitterly decried Mutual's ditching of it as out-and-out censorship, is seeking a way to get his interpretation (which the network didn't deny was a brilliant piece of writing) plattered and made available to stations throughout the country. Three N. Y. stations, including WNEW, have expressed interest in doing his show, he says, but Mutual has not yet seen fit to sell or grant the script rights it pay Perl for.

BOBBY DOYLE'S PITT SHOW

Pittsburgh, March 2.

Bobby Doyle, young Pittsburgh singer and navy veteran who had his own network commercial for a while and was also featured for a while on Connee Boswell's CBS airer, has returned to the airwaves here on a sustaining program for WCAE.

He's being given a buildup on a quarter-hourer twice weekly at seven in the evening backed by Barion Elliott's staff orch.

Buffalo. — Ralph Hubbell, Buffalo sportscaster for 17 years, became sports director of WBEN starting Feb. 29. He succeeded Jim Wells, resigned to become assistant to James F. Breuill, owner of the Buffalo all-American Football Conference team.

Inside Stuff—Radio

Radio critic John T. McManus closed his desk at PM, N.Y., last Friday (27) to begin an indefinite leave of absence during which he'll serve as secretary to Rep.-elect Leo Isacson, Wallace-backed Bronxite, whose ballotbox victory made headlines recently. Trade won't be surprised if Isacson turns up on the receiving end of quite a few air interviews. McManus is ex-Time radio ed and ex-prez of the N.Y. Newspaper Guild.

It's expected Seymour Peck, who formerly handled radio for PM, will get the chore again.

In renewing his pacts with Armour ("Hint Hunt") and Quaker Oats ("Man on the Farm") emcee Chuck Acree insisted on deletion of the ban on flying in both contracts. Prime reason is his weekend cabin in Wisconsin within easy flying distance of Chicago, but n.s.h. for railroad excursions. Eventually he plans to buy a six-seater for use in p.a. hops.

Virtually any Los Angeles indie station can be had for a price these days, it appears. When last week KFVD was first reported sold a station-peddling binge was kicked off with some five others indicating by grapevines and otherwise that they, too, were open to bids. General retrenching at majority further points up the now vivid fact that the "gravy train days" are but over for all. Station brokers, traditional drummers-up of interest, are heightening situation with their activities at trying to make commissions, with asking prices ranging from a quarter million for the light bulbs to $750,000 for the 5,000-watt tonier juke boxes.

Ad agency circles point to share of audience figures recently released by A. C. Nielsen as bearing out the observations they have been making for the past several months that circulation levels have been shifting in favor of the unaffiliated stations. In other words, while it is true that network homes have increased, the increase has not been in the same proportion as their shares are being cut by unaffiliated stations. The Nielsen figures referred to are those showing the relative share of audiences for each of the networks and unaffiliated stations as a group for 1947 as compared to the 1946 sliceup of the audience pie.

Ed. Murrow

Continued from page 22

at a Carnegie Hall (N. Y.) ceremony April 27.

CBS' Murrow, who gave up a veepee job last year to return to the air, will get the duPont award made annually to a newscaster for outstanding news interpretation. Elmer Davis was last year's winner. Couple of other awards in radio also are made by the duPont committee, but the recipients (including Murrow) won't be officially announced until the time of the dinner.

John Daly of CBS is chairmaning plans for the Overseas Press Club shindig, which will take place at the Waldorf, N. Y. Speakers will include Bernard Baruch, Gen. Omar Bradley, and John Jay McCloy, president of the World Bank.

Ford Theatre

Continued from page 24

first season. Lineup revealed a determined effort to inject as wide appeal as possible into the show's repertoire for the last, and perhaps decisive, lap of its first semester on the airwives.

Next Sunday's (7) production of Ben Hecht and Charles MacArthur's "20th Century" will be followed by: March 14, "Autumn Crocus;" March 21, "It's a Gift," an original by Lee Bloomgarden; March 28, "The Informer"; April 4, "The Goose Hangs High;" April 11, Agatha Christie's "The Murder of Roger Ackroyd;" April 18, either Sidney Howard's "The Silver Cord" or Rose Franken's "Another Language;" April 25, Laurence Riley's "Personal Appearance;" May 2, Booth Tarkington's "Alice Adams;" May 9, "Tugboat Annie;" May 16, either "A Free Soul," based on the novel by Adela Rogers St. John, or Elmer Rice's "Counsellor-at-law;" May 23, to be selected; May 30, Edna Ferber's "So Big;" June 6, either "A Star Is Born" or Sinclair Lewis' "Arrowsmith;" June 13 and 20, to be selected; June 27, "Meet Me in St. Louis."

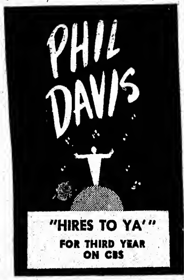
DON LEE PLANT WILL BE READY BY MAY 22

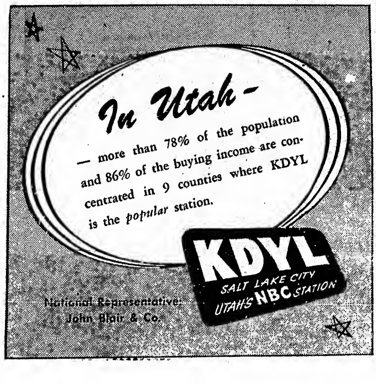
Hollywood, March 2.

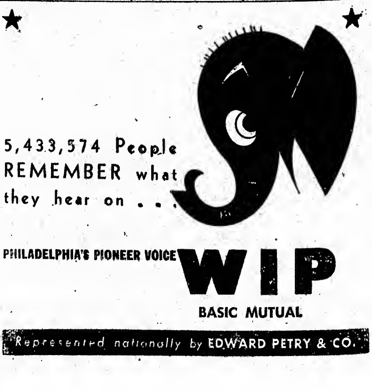
Don Lee's new $2,500,000 studio at 1313 Vine St. will be ready for the ceremonial dedication May 22. After a speed-up ultimatum to the contractors, Lewis Allen Weiss, general manager of the coast skein, was assured the plant would be ready for occupancy by that date.

For the first time Don Lee will play host to a meeting of the Mutual board of directors May 19 and 20.

Cincinnati — Listener ratings on Alvin Helfer's five-minute commentaries are climbing steadily and Appalachian Coals, Inc., the sponsor, which started the series last Dec. 1 on 58 stations, has lately added nine stations to the string and is considering further extensions. Outlets, mostly Mutual stations, are in 14 states and Washington, D. C., stretching from Canada to Georgia and west to Wisconsin.







"IT'S ABOUT TIME ONE OF THE NETS GOT AROUND TO A SHOW LIKE THIS"

(Variety, Feb. 11, 1948)

Only 4 weeks old and already . . .

"MUTUAL NEWSREEL"

has been acclaimed the most graphic, dramatic and exciting news program on the air today

BECAUSE for the first time, a program makes use of the full possibilities of radio in reporting the news.

BECAUSE it's a program of the news as it happens, when it happens and presenting the personalities the world over, who make the news. Not narration, not analysis, this program gives the full, dramatic impact of events breaking.

BECAUSE in four short weeks, "Mutual Newsreel" has presented such national and international personalities as:

Mohandas K. Ghandi	Emily Post	John L. Lewis
Harry Lauder	Rep. Leo Isacson	Bob Hope
Leslie Groves	Jan Masaryk	Att. Gen. Clark
Clement Atlee	Herbert Hoover	Henry Wallace
Henry Ford, II	Secty. Marshall	Dwight Eisenhower
Pope Pius XII	Robert A. Taft	Gene Autry

BECAUSE it's put together not by one or even a half a dozen men, but by thousands.

(a) The nearly 500 affiliates of Mutual put behind it their full news facilities . . . on-the-scene reporters with mobile units, wire and tape recording equipment . . . and with special short-wave and line feeds into our New York news room.

(b) Mutual's corps of 22 experienced, foreign correspondents trained in "Newsreel's" special techniques, short-wave their features from the world's news centers.

(c) "Newsreel" draws on the full facilities of many other international news and short-wave services.

BECAUSE the industry's most critical reviewers have given it full-column raves, studded with such phrases as:

"Overall effect is punchy, dramatic and authentic, a series of real-life vignettes conveying the color and mood of each occasion." (Variety, 2/11/48)

"The listener feels that he was there when the news broke." (Chicago Tribune, 2/18/48)

"This show is top-flight radio news coverage." (Billboard, 2/28/48)

(We don't think any show is as good as Variety and Billboard say this is—but we know it's a great show and we will aim to make it as good—or better.)

BECAUSE it's broadcast at 9:15-9:30 p.m. EST, Monday through Friday, "Newsreel" gathers and edits the big news of the day and puts it on at a time when everybody can hear it. Remember that 60,000,000 Americans are at work in the day and cannot listen to the news.

FOR ALL THESE REASONS, "Mutual Newsreel" is undoubtedly the biggest news program on the air today and already it's building a tremendous following.

FOR ALL THESE REASONS, "Newsreel" should make an unusually effective and powerful program for some advertiser—in fact we say without any hesitation, that "Mutual Newsreel" is the program buy of the year.

Write, wire or phone for the full story—and the remarkably low prices.

MBS—The No. 1 Network for News

Webs Drydock Mayflower

Continued from page 25

Trammell and ABC prexy Mark Woods said they had no present plans to editorialize. CBS' Frank Stanton aired for the hearing an experimental recording of an edi-torial series his net plans to in-augurate once the ban is lifted. Half of the 30-minute recording (in sup-port of Federal aid to education) was in the form of radio letters to the editor opposing the network spiel. Woods said the big question was whether broadcasting would continue as a "strong body with no head" or would serve the best in-terests of listeners by "editorializing vigorously" whenever they feel it in the public interest.

2. CBS' Stanton carried the ball for the webs, but took a heavy quiz-zing from Commissioner Walker on reasons for Columbia's change of heart on the editorial question. (Board Chairman William Paley in 1941 recommended to a Senate com-mittee that networks be licensed and regulations be written to insure fair handling of controversial issues on the air).

Stanton said that when there were only a few hundred stations on the air this argument was valid, but with the number of stations authorized and applied for now exceeding by more than two to one the total of English-language daily newspapers, the "frequency scarcity" theory is a myth. He maintained that with more than 3,600 AM and FM trans-mitters, a balance of opinion would be maintained without any exercise of government regulation.

All three webs have a policy of giving equal time for controversial questions, but said they preferred to see a station abusing the other by airing only one side of a fight rather than have an FCC ukase calling for fair play.

3. Growing kinship between radio and the press and pix as a result of advent of television and fax was also hammered home by the web brass. Stanton declared: "The time is running out for those who would keep radio in a special compart-ment of artificial restrain." Woods called radio's present muzzling "sec-ond class citizenship."

4. Trammell took the brunt of FCC grilling when he insisted it wasn't abridging free speech for a broadcaster to keep certain points of view off the mike, but that any government edict calling for all sides to be represented violated the First Amendment and the Communica-tions Act. He said to be "con-sistent" he was forced to take this view, which led Chairman Coy to comment dryly: "Let's not be con-sistent...How about exercising some sound judgment on these questions?"

The NBC boss also found himself red-faced when he expressed no great opposition to the radio act's requirement that political candidates have equal access to the mike. Coy and Durr wanted to know why this was less an abridgment of free speech than a similar proviso cov-ering all controversial questions.

5. Stanton also was taken over the hurdles by the FCC bench on the "scarcity" argument. Durr reminded him of CBS' concern about the scarcity of low-band television chan-nels and the threat of a video monopoly on this count. Said Durr: "Would you bar television from edi-torializing until the new band is opened up?"

The CBS prexy ran into some trouble, too, when he argued that newspapers, now all-out on one side of the political fence, would exer-cise "fair play" in programming their affiliated radio stations if the May-flower decision were dropped with-out qualification.

Straus' 15-Minute Formula

3. Straus advocated softening of the ruling to permit a maximum of 15 minutes daily of "clearly labeled" editorial time, which would include airing of letters from the public op-posing the station's editorial posi-tions. He was against editorializing by absentee owners, however, and would forbid networks from doing so except via their owned and op-erated stations, on the local level.

Headaches involved in any modi-fication of the editorial ban seemed a chief concern of the FCC commis-sioners as the hearing went through the second day. They questioned the wisdom of specific limitations such as proposed by Straus. Coy several times professed himself unable to draw a clear line "between political and other controversial issues" in radio discussions.

Ex-FCC Chairman Lawrence L. Fly, representing the American Civil Liberties Union, headed the parade of supporters of the status quo. Fly, one of the authors of the Mayflower Decision, said, "Some Broadcasters have taken shelter under the sup-posed meaning of the Mayflower De-cision to avoid public responsibility in airing important issues." He added that the important thing "is that radio be impartial, not that it be inactive and unconcerned."

Joseph Beirne and Stanley Faulkner of the Voice of Freedom Committee urged not only retention, but possible strengthening of the Mayflower rule.

BEAUTIFUL, large two rooms — kitchenette, hotel apartment, twin beds, completely refurnished and redecorated. Full hotel service, large closets, sublet immediate pos-session. West 72nd Street off Cen-tral Park. WILLIAMS, Col. 5-0377.

WJR'S DIVVY, DIRECTORATE

Detroit, March 2.

At the annual meeting Wednesday (25) directors of WJR declared a quarterly dividend of 25c per share payable March 12 to shareholders of record March 1, President G. A. Richards announced.

The following directors were also reelected: G. A. Richards, Frances S. Richards, P. M. Thomas, Harry Wismer and William A. Alfs.

"Wow! They're really warming up that pitcher!"

Chi, H'wood Unions Delegate ABUG As Mayflower Spokesman

Mayflower hearing in Washington this week lent emphasis to steps to organize a national coalition of ra-dio unions and guilds. When spokes-men for the recently organized New York ABUG (Assn. of Broadcast Unions and Guilds) took off for the hearings the first of the week, they were armed with authority to speak not only for seven organized groups in N. Y., but for similar coalitions in Chicago and Hollywood.

Word that ABUG would have spokesmen on the stand opposing reversal of the Mayflower Ruling brought requests from the Council of Broadcast Guilds and Unions (Hollywood) and the Council of Ra-dio Arts and Crafts (Chicago) for the N. Y. unit to speak in their behalf.

Session of ABUG delegates held Friday (27) named George Heller, executive secretary of AFRA; Earle McGill, Radio Directors Guild prexy, and Oliver Nicoll, acting chairman of ABUG, to represent the allied group at the hearings.

Through Nicoll, FCC also was re-quested to schedule as additional witnesses in behalf of their respec-tive unions and guilds: Erik Bar-nouw, Radio Writers Guild prexy; Heller, for AFRA; McGill and at-torney Ben Myers, for RDG; Ray Wood, prexy of Local 1212, IBEW (International Brotherhood of Elec-trical Workers; and Charles R. Iucci, secretary, Local 802, American Fed-eration of Musicians.

NABET (National Assn. of Broad-cast Engineers and Technicians) mailed a brief to FCC on its stand. Seventh ABUG group, the Assn. of Theatrical (and Radio) Press Agents and Managers, will be represented by the ABUG spokesmen.

'Waltz Me'

Continued from page 24

centration of control could conceiv-ably squeeze out unorthodox ideas from the airlanes.

Scheduled as a rep for the public but claiming to speak for nobody but himself, White declared that radio was steadily improving in the de-partment of "intelligence programs," to use the New School jargon. He saw a hopeful trend in documenta-ries and kudosed Saudek for his contributions. White panned the so-called "listener groups" who were monitoring programs. Of 200 such groups, he revealed, he found only a dozen who were functioning on a regular basis. The rest are coffee klatches, he averred.

During the question period, the audience pelted Saudek with queries concerning the alleged blackout of liberal commentators on the air. Saudek said it ain't so, naming a half dozen working commentators of liberal persuasion, and saying that as far as ABC was concerned at least, no one was fired because of his viewpoint's coloration. Maybe the public doesn't realize that commen-tators haven't a title in perpetuity to their particular 15-minute slots, he said. In any case, Saudek claimed, the nets were carefully trying to present all sides of public issues.

In cross-discussion between Durr and White, both agreed that tre-mendous strides could be made in the field of educational broadcast-ing. Durr stated his disappointment over the fact that the major private universities had failed thus far to apply for FM stations. Both Durr and White were in favor of govern-ment subsidies to privately run educational broadcasting institutions.

K & E

Continued from page 22

ries after the March 31 program, and will remain on the Coast.

Olmstead in Coast Bowout

Hollywood, March 2.

Clare Olmstead has resigned as Coast radio director of Kenyon & Eckhardt, a post he held since May. Robert Wolfe, associate radio di-rector, comes in from New York to take over.

Olmstead's assistant, Jesse Butch-er, is also leaving in a few weeks.

Transfer of the Borden show to N.Y. after March 31 broadcast leaves the Hollywood agency with only half of Tom Breneman's "Breakfast in Hollywood" for Kellogg, and Haven MacQuarrie's "Noah Webster Says," for Wesson oil along Coast.

Soap Operas

Continued from page 22

pop music; 16% want less comedy and variety; 42% want less quiz and giveaway shows; 22% want less farm programs, and 20% want less sports.

Criticisms of radio through an in-dication of need for improvement in various types of programs was re-flected in the following: 26% want improvement in public interest pro-grams; 31% want improvement in childrens' programs; 23% want im-provement in news and news com-mentary; 29% want improvement in comedy and variety, and 14% want improvement in religious programs. The questionnaires received did not show how the various programs were to be improved.

Respondents to the survey showed that the gap is closing between newspapers and radio as news dis-seminating media; 37% said radio has more to offer in this field. Edi-torials are considered 90% a news-paper value. In the field of practical information, the vote was 33% for radio and 51% for newspapers. En-tertainment, which in this survey covered many items under headings of education, cultural material, etc., received a 91% vote for radio and 1% for newspapers as preferred source. Newspapers received 70% approval as the best media for local advertising and radio, 12%.

The survey was conducted among members of International Ladies' Garment Workers Union, Junior League, Urban League, Parent-Teachers organizations, League of Women Voters, library groups, Council of Jewish and Catholic Women, CIO Industrial League Council, Board of Education and other labor, civic and social groups.

Frisco PTA Hits Kid Shows

San Francisco, March 2.

San Francisco's PTA lashed out at objectionable children's radio programs in a unanimously sup-ported report which stemmed from a poll taken among San Francisco parents by the organization. The PTA listed three groups of programs which it considered objectionable. These were:

(1) Adventure serials which over-stimulate children and plots which deal with violence and death; (2) Crime dramas which relate in detail crimes which may be copied by children. Crime dramas which ridi-cule representatives of the law or depict them as being incompetent or inferior; (3) Comedy or variety pro-grams which have any suggestive or off-color material.

Other program features considered objectionable are the gruesome sound effects and "to-be-continued" pro-grams which close on a note of sus-pense or uncertainty.

Audience Research

Continued from page 24

most enjoy. Such information would be valuable in program planning and production, he thinks. He notes, however, that no concrete conclu-sions will be possible until months of exploratory work is done.

Following are the 20 programs named most often in answer to the question, "During the week ending last night, what one program would you say you enjoyed most?" (Inter-viewing was spaced throughout the week.)

Week ending Jan. 24: Lux Radio Theatre, Bobe Hope, Jack Benny, Red Skelton, Talent Scouts, Bing Crosby, Fibber & Molly, Hit Parade, Fred Allen, Theatre Guild, Truth or Consequences, Amos 'n' Andy, Lone Ranger, Mr. District Attorney, Music Hall, My Friend Irma, Charlie Mc-Carthy, Telephone Hour, Sam Spade and Life of Riley.

Week ending Feb. 7: Lux Radio Theatre, Jack Benny, Bob Hope, Red Skelton, Fred Allen, Henny Morgan, Talent Scouts, Bing Crosby, Fibber & Molly, Duffy's Tavern, Studio One, Theatre Guild, Truth or Conse-quences, Mr. District Attorney, Music Hall, My Friend Irma, Charlie McCarthy, Telephone Hour, Infor-mation Please, and Eddie Cantor.

Week ending Feb. 14: Lux Radio Theatre, Jack Benny, Bob Hope, Red Skelton, Henry Morgan, Fibber & Molly, Hit Parade, Fred Allen, Thea-tre Guild, Mr. District Attorney, Town Meeting, Suspense, True De-tective Mysteries, Horace Heidt, Tal-ent Scouts, Amos 'n' Andy, Music Hall, My Friend Irma, Charlie Mc-Carthy, and Aldrich Family.

Canadian FM Boys Profit by U.S. Mistakes In Channel Allotments

Toronto, March 2.

Profiting from what it claims to be mistakes made in the United States where some FM frequencies has been assigned to stations which are too close to-gether," the Canadian radio licens-ing authority (Department of Trans-port), has assigned permits across Canada to independent stations and the Canadian Broadcasting Corp. networks; but has made sure that all assignments are four channels apart in any given area, this to con-form with the bilateral agreement between the U. S. and Canada.

CBC is operating FM transmitters in Toronto, Montreal and Vancouver; will start operation in Ottawa within a few weeks; but recent Federal restrictions on equipment imports from the U. S. appear to mean that the Canadian radio industry will have to stand on its own feet and that manufacturers of FM radio re-ceivers will also have to depend almost entirely upon themselves for construction of sets and availability of parts. The receiver situation, of course, has held back the develop-ment of FM broadcasting in Canada; such household items are beyond the reach of the average man's wallet.

CANCER SOCIETY'S CUFFO SPONSORSHIP

Hollywood, March 2.

KFWB's "Preview Theatre of the Air" has a sponsor—but for free. Harry Maizlish has turned the for-mer sustainer over to the Cancer Prevention Society after several months of airing.

Unusual public service step for the live program involves giving the Society two cuffo plugs per half hour. Listeners subscribing five dol-lars get two examinations gratis.

CIRCLING THE KILOCYCLES

Cincinnati—Considering offers for a switch to the ad agency field, Laurence E. Neville resigned last week from WLW after 28 months in its special broadcasting services division.

Denver—Bill Gillin, lately national spot advertising, KLZ, named manager of Alf M. Landon's new Denver station. Opens about May 1 in Park Lane hotel. Call letters not assigned as yet.

Boston — Quartet of WBZ and WBZA veterans received service buttons from Westinghouse this week on basis of 15- and 20-year service records. W. Gordon Swan, program manager, got 20-year button for 23 years with the outfit; 15-year buttons were awarded to announcer Malcolm McCormack, night news editor John F. McNamara, and office manager and auditor Robert S. Halloran.

Minneapolis—E. W. Ziebarth, director of education for WCCO and central division of CBS, will receive doctor of philosophy degree from Univ. of Minnesota on March 18.

Pittsburgh — Martin Agronsky's early morning newscasts on WCAE have landed a bankroller, General Electric Radios, and Ray Scott gets to do the cut-in commercials. Book company sponsor of Dorothy Matthews' Saturday afternoon disk show has just renewed her for 13 more weeks on KQV. And on same station, Nancy Dixon's (Rosaland Kharfen) tab has been picked up for another solid year.

Des Moines—Bob Moore, formerly with KSCJ-Sioux City, as newscaster and staff announcer, has joined the staff of WHO and WHO-FM, Des Moines.

Cleveland.—E. Harry Camp, sales manager for WGAR for the past nine years, has resigned. Although his future plans have not been disclosed it is expected he'll take a new executive post in radio, outside Cleveland. Sales activities will be directed by Carl George, assistant general manager and newly named vice-president.

Cleveland. — Formation of Gerst, Sylvester & Walsh ad agency materialized here with principals being W. J. Sylvester, sales manager WJW; Edward S. Walsh, advertising salesman of WHK, and Arthur Gerst, owner of Gerst Advertising Agency.

Memphis — Latest additions to WMPS staff are Garry Goodwin, announcer, formerly with KDKA, and Esther Whitehead, continuity department formerly with Foote, Cone & Belding in Chicago.

Wichita—**KAKE**, local MBS outlet, observed Leap Year on Feb. 28 by handing over all announcing chores to a group of local non-professional women. Femmes, who handled all gabber duties for 18 hours, also were featured in a special Leap Year airer.

Cleveland—WGAR starts a farm show from 6:30 to 7 a.m. Monday through Saturday with Dick Kathe, formerly WMRN, as farm editor.

San Antonio—Alex Cole has joined the sales staff of KITE, coming from a similar post with KMAC.

Television Reviews

Continued from page 26

the medium shot which gives the viewer the best perspective of the action as a whole. There is a time and place for closeups but athletic fields are not studios and the two techniques, for the cameras, should be separate and distinct.

LEADERS IN INDUSTRY
With Allen Scott, Arthur C. Kaufmann, John A. Murphy
Producer: Herbert Ringgold
Director: Paul Nichols
15 Mins.; 8:15 p.m., Tues. (24)
REYNOLDS & CO.
WPTZ, Phila.
(Phil Klein)

A stock brokerage, Reynolds & Co., is trying something virtually unheard of—trying to get clients via an air show. Using video and big names in business and industry in and around Philly, the brokers hope to hit the upper bracket audience which might be potential customers for stocks and bonds.

The show is of the interview type with some props to give it visual interest. Guest on show reviewed was Arthur C. Kaufmann, executive head of Gimbel Bros. and newly-elected president of the Philly Chamber of Commerce. Kaufmann described the working of the huge department store with photographs showing the various departments.

Show was given a lift by the glib ad lib of Allen Scott, who is a vet announcer and has the know-how in handling q and a so that it has some life. Kaufmann made an apt subject for the quiz; the guy has a natural sense of humor.

John A. Murphy, a partner in the firm of Reynolds, takes a brief part in the questioning, while the commercials are restricted to a pitch to viewers to send for a booklet on investments, giving the show the aura of a public service rather than a straight sales approach.

This type of show could be deadly on video, but rapidfire handling by Scott makes it okay listening and viewing. *Shal.*

TO THE QUEEN'S TASTE
With Mrs. Dione Lucas
30 Mins.; Thurs., 8:15 p.m.
Sustaining
WCBS-TV, N. Y.

"To the Queen's Taste" is a natural type of women's show for video. It's a cookery program originating from the kitchen of the Cordon Bleu Restaurant which gives the femmes a chance to see a theoretical recipe being worked out in practice with perfect clarity. The cameras have little to do except follow the culinary legerdemain of Mrs. Dione Lucas, owner of the restaurant. Besides being one of the country's topranking chefs, Mrs. Lucas has enough wit and charm to make this program acceptable to non-cooking males. Under normal procedure, however, this type of show should be slotted for afternoon viewers.

No doubt working under the theory that television set owners can afford them, Mrs. Lucas avoids such plebian dishes as hamburgers and prefers to play around with shrimps a la creole and champignons a la patisserie, or some such dish. The recipes are worked out step-by-step with Mrs Lucas keeping up a steady flow of chatter containing helpful hints to housewives. At the end of the half-hour, the dishes are taken out of the oven, definitely not half-baked. *Herm.*

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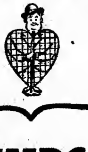
When you buy The Team you get KMBC, plus KFRM, its new 5,000-watt daytime 550 Kc. associate station for rural Kansas. The Team's coverage is custom-built to cover all the Kansas City market. And The Team is the only Kansas City broadcaster doing that job.



KMBC
of Kansas City
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for Rural Kansas
For complete Coverage of Kansas City's trade area
FREE & PETERS, INC.
National Representatives

Power of the Portable

Hollywood, March 2.

The importance of the portable radio is best dramatized by Loretta Young's crack, "We have the entire house and swimming pool all hooked up for everything fancy from the Capehart to radio—I suppose the television is next—but we wind up actually using the portable radios the most."

Hollywood, like the showfolk in New York, is perhaps the most airminded consumer market, so far as receiving sets are concerned.

JWT

Continued from page 27

first "Aldrich Family" or "Hardy Family" series. Other viewers asked for more mystery shows and one Brooklyn physician suggested that Kraft mix 'em up for more variety, running a mystery one week, a drama the next, then a comedy, etc.

Long Branch, N. J., viewer, praising the "consistently high level of entertainment" in the Kraft shows, declared: "Other sponsors will have to recognize television for what it is today and be willing to undertake the high cost of fine television entertainment in order to compete with the excellent showmanship afforded the public by your company." Another viewer, bringing up tele's potential threat to the legit theatre, noted that the Broadway production of "A Young Man's Fancy" had closed to wait for another available theatre. She suggested it be staged in the interim on video, so that it could be judged when the play reopened whether tele would actually cut into legit boxoffice. ("Fancy" has since been completely abandoned.)

Kraft also got its humorous letters. Group of high-school kids in Boonton, N. J., noted they had staged the same play in their high school auditorium, and declared: "We liked ours better. Our play got three curtain calls. Yours received none... Anytime you want us to come and put on a good show for you, let us know." A building contractor in Huntington, N. J., after buttering up Kraft by praising the shows, recalled he'd been a star athlete in high school and also sang with a barbershop quartet. He suggested himself as the star of a sports show and a barbershop harmonizing program on tele.

Wm. Morris

Continued from page 27

Marvin Salzman now heads up its tele department.

Jack Mulvihill, now east, tops GAC's radio-television department here. Milt Krasny, agency chief here, says several packages are being worked on and it's likely activities will increase soon. Berg-Allenberg has Harmon Nelson doubling between radio and tele, aided by Keith Brown, and like others, doing groundwork with ad agencies, nets and stations-in-the-making. Nick Kessely, recently brought from New York, is share-watching radio-tele for Sam Jaffe. Music Corp. of America's Mickey Rockford, Coast air-rep, and aides are also on the double duty kick. Part-timing for Famous Artists is Tom Greenhow, and dittoing for M. C. Levee is Ben Benjamin, who says he's packaging some puppet shows initially. Mort Warner holds the dual fort for Artists, Ltd., while Carlton Alsop is the radio-tele. fronter for A. & S. Lyons, with "Barry Wood Show" already going on KTLA.

NBC Accelerates

Continued from page 27

start operating at about the same time, so that the two stations will comprise a modified regional net until they can be linked to the east coast chain. Mullen declared that the coast-to-coast link would be completed by 1950 "at the latest."

Pacting of the Chronicle station by NBC and the working arrangement with Balto's WBAL-TV, which is owned-and-operated by the Hearst syndicate, has knocked two stations, at least, from the contemplated network of newspaper-owned outlets. Other trade reports, meanwhile, indicate formation of such a web may fall by the wayside before it's even started. WPIX, the N. Y. Daily News' forthcoming station, for instance, is rumored already casting around for a major network affiliation.

Monitoring the Foreign Countries

Washington, March 2.

(Following developments in radio around the world have been broadcast by the various countries and monitored by the U. S. Government.)

CZECHOSLOVAKIA: Immediately after the Communist seizure of the Czech government, the job of "purging" employees of Radio Station Prague got under way. The Action Committee of the station summoned all employees of the station to a meeting and decided that "certain employees known for their negative attitude" should be suspended forthwith. One employee, described as a "disrupter" had fled the country. The Action Committee also charged that a former announcer, Mancal, had sought to gather a group to occupy the radio station. Some people were forbidden further access to the station.

BULGARIA: A bill to formalize the government monopoly of the Bulgarian radio service has been submitted to the Supreme National Sobranie. The monopoly would include construction and maintenance of radio communications and broadcasting stations, transmission of speeches, music, television, etc. The monopoly would be controlled by the Posts, Telegraph and Telephone Ministry, the committee for Science, Arts and Culture, the Directorate General of Radio Broadcasting, and the National Defense and Interior Ministries.

BELGIUM: The Private Radio Broadcasting Assn. has protested the closing down of private stations, and has requested that the government introduce the radio broadcasting law which has been promised since 1945.

NORTHERN KOREA: Owners of radio receiving sets have been ordered to take out permits immediately and to notify the officials of any change of address.

BRAZIL: The Ministry of Education and Health has begun experimental service on its new shortwave educational station.

Radio Reviews

Continued from page 28

classical and hoe down strains were alternated in the program, which carries a $25 weekly cash award for the best letter explaining why either of the two styles of music is preferred.

Inclination of the live talent to robustly applaud selections played by their own clan was a distinct drawback to the initial program as the recordings had no palm-pounders to win more support.

Marshall Pope, who m.c.'d the show, pleaded through the program with dialers not to turn off their sets when music being played was not their particular choice, explaining that some of the tunes, such as "Chokin' the Reeds," by the hillbillies and "Dance of the Reed Pipes" by the symph had much in common.

The symph music included a few bars from Beethoven's "Fifth," a two-minute excerpt from "Carmen," Tschaikovsky's "Waltz of the Flowers," "Dance of the Reed Pipes" and "Caprice Espanol." The ditties turned out individually and en masse by the hillbillies included "Turkey in the Straw," "Shave and a Haircut — Two Bits," "Paddy On the Turnpike," "Dill Pickle Rag," "Careless Darling" and "Mama Don't Like Symphony Music in Here Now."

The wide contrasts in the styles of music being presented seems certain to attract a large following, and it looks like the station will not have to wait long for a bankroller. *Sahu.*

Follow-up Comment

Fred Allen took over the sermonizing stint of "The Family Hour" on MBS last Thursday (26) and gave it a delivery that was so warm and forthright that it couldn't have helped but cause many a listener to perk up his ears and wonder at the comic's alter personality. The theme was of the usual pattern which precedes and follows the dramatized story, namely, a plea for family prayer, but Allen, instead of tossing off one of those lip-service jobs, molded it into something that sounded as though the thought had deep meaning for him and had a strong personal association.

Anybody Need Free Time?

Philadelphia, March 2.

WPEN's recent offer to 40 public service organizations here of free sustaining time, has been snapped up—but quick.

Arrangements have been completed with 16 groups, which takes care of all of the station's sustaining time now. The remaining 24, says Program Director, John McClay, won't be forgotten. "Over the course of the year," he added, "all will receive equal free air time."

UNITED REXALL DRUG CO.
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"
Mgt.: LOU CLAYTON

Radio Station
WOV
NEW YORK
Announces with pleasure
the appointment of the
BOLLING COMPANY INC.
as its National Representative
[signature]
General Manager
Effective March 8, 1948

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING FEB. 27

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		New York: Tedd Lawrence—WHN	New York: Jack Lacy—WINS	Chicago: Bill Evans—WGN	Chicago: Hugh Douglas—WCFL	L.A.: Ira Cook—KFAC	Mpls.: Leigh Kammen—WLOL	Buffalo: Martin Tobin—WGR	Denver: Herb Trackman—KMYR	D.C.: Ed Gallaher—WTOP	N.O.: Johnny Murray—WDSU	Phoenix: Dick Gilbert—KRUX	Detroit: Ed McKenzie—WJBK	Seattle: Neal Edmondson—KING	Seattle: Bill Griffiths—KOL	Syracuse: Bob Van Kleeck—WOLF	Charlotte: Alonzo Squires—WAYS	K.C.: Bob Kennedy—WHB	Cincy: Nelson King—WCKY	Memphis: Bill Gordon—WHAM	Boston: Bob Elliott—WHDH	Boston: Sherm Feller—WEEI	S. F.: Jack Gregson—KSFO	St. L.: Gil Newsome—KWK	Pitt.: Bill Brant—KDKA	TOTAL POINTS
1	1	8	Art Mooney	M-G-M	Four-Leaf Clover	Remick	ASCAP	4	7	2	4	2	1	1	1	2	1	..	6	1	1	..	5	1	2	1	1	5	1	..	..	171
2	2	6	Peggy Lee	Capitol	Manana	Barbour-Lee	ASCAP	1	6	3	1	1	3	2	2	5	3	6	..	5	..	2	7	3	4	4	3	3	5	2	5	165
3	4	19	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	..	..	1	3	..	2	..	9	6	..	2	..	3	8	..	4	5	..	3	5	1	3	7	..	106
4	3	8	Gracie Fields	London	Now Is the Hour	Leeds	ASCAP	..	4	..	..	3	..	3	..	..	..	..	4	..	..	1	1	..	1	..	2	..	..	5	..	75
5	5	15	Peggy Lee	Capitol	Golden Earrings	Paramount	ASCAP	..	..	..	5	..	6	5	..	..	..	..	..	9	..	..	3	6	..	..	4	..	2	..	..	48
6	8	8	Bing Crosby	Decca	Now Is the Hour	Leeds	ASCAP	5	..	..	2	..	..	..	..	1	4	..	..	2	..	..	..	..	..	..	..	..	6	..	..	46
7	12	14	Jo Stafford	Capitol	Serenade of the Bells	Morris	ASCAP	..	..	5	..	..	..	7	4	7	..	..	..	8	..	..	..	2	..	..	10	..	4	..	..	41
8A	11	7	Francis Craig	Bullet	Beg Your Pardon	Robbins	ASCAP	..	..	7	..	4	..	..	..	9	..	..	..	..	..	..	2	..	..	..	8	..	7	9	4	37
8B	9	19	Frankie Laine	Mercury	Shine	Shapiro-B.	ASCAP	..	5	..	..	..	8	4	..	..	..	..	8	..	..	6	..	..	7	..	..	..	..	..	2	37
10	6	13	B. Clark-R. Noble	Columbia	I'll Dance at Your Wedding	Simon	ASCAP	..	8	4	..	10	5	..	..	..	..	1	..	7	..	..	..	..	..	7	..	..	10	..	..	36
11	7	22	Jack Owens	Tower	How Soon	Supreme	ASCAP	..	..	6	..	..	..	..	..	..	..	..	..	4	2	..	..	..	8	2	..	..	..	..	..	33
12	39	18	Bing Crosby	Decca	How Soon	Supreme	ASCAP	3	..	..	..	..	..	6	..	..	..	..	..	..	..	..	9	4	..	..	..	..	8	..	..	25
13	10	5	Frankie Carle	Columbia	Beg Your Pardon	Robbins	ASCAP	..	..	..	..	..	..	10	..	..	..	..	..	6	..	..	..	8	3	5	..	..	..	..	..	22
14	16	2	Margaret Whiting	Capitol	Now Is the Hour	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	1	18
15	51	2	Rosetta Howard	Columbia	Ebony Rhapsody	Famous	ASCAP	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	5	..	..	..	..	..	10	17
16	..	1	Buddy Clark	Columbia	Now Is the Hour	Leeds	ASCAP	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	16
17A	20	5	Arthur Godfrey	Columbia	Slap Her Down Again, Paw	B. Miller	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	9	..	..	..	..	6	..	14
17B	..	1	Les Paul	Capitol	Brazil	Southern	BMI	..	..	..	..	8	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	6	..	..	..	14
19	45	4	Eddy Howard	Majestic	Now Is the Hour	Leeds	ASCAP	..	..	8	..	..	..	..	3	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	13
20	..	1	Anne Shelton	London	You've Changed	Melody Lane	ASCAP	..	..	..	..	..	..	..	..	3	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	12
21A	26	5	Larry Green	Victor	Beg Your Pardon	Robbins	ASCAP	..	..	..	..	..	9	..	..	..	..	..	..	..	9	..	..	..	..	..	..	4	..	..	..	11
21B	15	3	Dick Haymes	Decca	Little White Lies	BVC	ASCAP	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	3	11
23A	..	2	Perry Como	Victor	Pianissimo	Santly-Joy	ASCAP	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
23B	29	3	Ben Light	Tempo	I Cried for You	Miller	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	10
25A	25	2	Ray Block	Signature	Saber Dance	Leeds	ASCAP	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
25B	22	7	Buddy Clark	Columbia	Ballerina	Jefferson	ASCAP	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
25C	44	4	Vic Damone	Mercury	Teresa	Duchess	BMI	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	9
25D	14	19	Arthur Godfrey	Columbia	Too-Fat Polka	Shapiro-B.	ASCAP	..	..	..	..	..	..	..	8	..	..	..	..	10	..	..	..	7	..	10	..	..	..	..	..	9
25E	18	20	Sammy Kaye	Victor	Serenade of the Bells	Morris	ASCAP	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	9
25F	..	1	Hal Kipling	Scott	Raisins and Almonds	Public	ASCAP	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
25G	32	3	Kay Kyser	Columbia	Big Brass Band Brazil	Morris	ASCAP	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
25H	..	1	Frankie Laine	Mercury	We'll Be Together Again	Loft Marmor	ASCAP	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	9
25I	21	4	Esy Morales	Rainbow	Jungle Fantasy	San Juan	BMI	..	10	..	..	..	10	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	9
34A	13	4	Spike Jones	Victor	My Old Flame	Famous	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	7	10	..	..	..	..	..	..	..	8	..	8
34B	19	4	Russ Morgan	Decca	Four-Leaf Clover	Remick	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	8
34C	..	2	Frank Sinatra	Columbia	But Beautiful	Burke-VH	ASCAP	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	8
34D	..	6	Uptown String Band	Mercury	Four-Leaf Clover	Remick	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	8
34E	37	3	Mark Warnow	Coast	Who Put Dream in Your Eye	Stuart	BMI	..	..	..	..	9	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	8
39A	41	9	Bull Moose Jackson	King	I Love You, Yes, I Do	Lois	BMI	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	10	..	..	..	..	..	..	7
39B	27	4	Andrews Sis-Haymes	Decca	Teresa	Duchess	BMI	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	7
39C	..	7	Guy Lombardo	Decca	I'm My Own Grandpa	General	ASCAP	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	7
42A	40	7	Larry Green	Victor	Song of New Orleans	Simon	ASCAP	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	6
42B	33	4	Macklin Marrow	M-G-M	Saber Dance	Leeds	ASCAP	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
44A	..	1	Buddy Clark	Columbia	All Dressed Up Broken Heart	Marks	BMI	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
44B	..	2	Perry Como	Victor	Because	Chappel	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5
44C	..	2	Tony Pastor	Columbia	I'm My Own Grandpa	General	ASCAP	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
47A	..	..	Eddy Howard	Majestic	My Cousin Louella	Shapiro-B.	ASCAP	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
47B	17	3	Vaughn Monroe	Victor	Matinee	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	4
47C	..	1	Louis Prima	Victor	Thousand Islands Song	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	4
50	..	1	Don Reid	Metrotone	More Than Ever Before	United	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	3
51A	..	1	Tex Beneke	Victor	Don't Have to Know Language	Burke-VH	ASCAP	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
51B	..	3	Freddy Martin	Victor	Saber Dance Boogie	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

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DISKERS JOCKEY FOR 'SLEEPERS'

AFM-Industry Music Comm. Begin Tossing Brickbats Over Disk Ban

Argument between the American Federation of Musicians and the Industry Music Committee over the recording ban put into effect last Jan. 1 by the AFM is getting sharper. In answering president James C. Petrillo's lengthy explanation of his reasons for calling the ban, which was printed last week in the International Musician, AFM house organ, and sent to newspapers, the industry committee rapped Petrillo plenty by stating that the royalty monies received by the AFM as a result of its recently expired contract with the recorders were improperly distributed.

Industry committee asserted that the coin was "distributed among the locals of the union, in ratio to the voting power of the locals in electing the Federation's president. Moreover, practically all of the money went to people who were already fully employed. The head of the union is still looking, not for compensation for the people who actually perform music, but for support for persons who earn their money in other fields who also happen to be members of the AFM."

This attack by the Committee on Petrillo indicates the temper of some recording execs in the disk fight. They are becoming increasingly militant under the Taft-Hartley law, which ties Petrillo's hands pretty tightly. That attitude has been evident by recent indications that certain disk execs were of no mind to string along with the AFM. One major company actually has issued orders to recording directors to

(Continued on page 41)

Local 47 Warns Maestros On 'Travel' Scheme

Hollywood, March 2.

Local 47 of the American Federation of Musicians apparently has shagged member-maestros continuing to attempt ducking its rules concerning road trips by combos composed of all Local 47 members. It sent out a letter last week to all members to stop adding "travelling" men to bands composed of all Local 47 musicians as a means of avoiding payment of transportation costs. (When a maestro has a "local" band, if he adds just one member of another AFM local the combo becomes a "travelling" unit).

Local 47 execs state that any leader caught in such an act will be hauled before the local's trial board.

Mileage rate established by Local 47 calls for from $2.50 for 26 miles up to $25 for 400 or more. Fees are per trip.

DECCA USES BACKLOG OF TRANSCRIPTION SUBSID

Decca Records is beginning to utilize the raft of material stocked away before the disk ban by its World Broadcasting transcription subsid. Decca did not, for example, make a master of "Beg Your Pardon" for its own use prior to the ban, but the tune had been cut for World by Russ Morgan and, as a means of competing with rival companies now that the tune has reached the hit class, it transferred the transcribed version into its record division.

Decca's contracts with its own recording artists who also are under contract to World allows the switch of material from one disk channel to the other. Decca simply pays Morgan and his musicians the amount they would have been paid had the tune originally been made for Decca use. This arrangement, which has existed for years, figured to be of some help to Decca during the disk ban, and in this case it has been. Most record companies did not cut all the tunes submitted to them by publishers prior to the ban.

Schwarz's 7th Brass Ring

Washington, March 2.

Paul J. Schwarz was reelected last week to his seventh term as president of Local 161, American Federation of Musicians. Other officers named were: Edward S. McGrath, veepee; Ray Peters, secretary; John Fichette, treasurer.

Electees for the board: Marty Emerson, Jim Nicholas, Jack Allyn, Tony Saudio and Robert Weaver.

Agents Ask AFM OK To Check On Deposit Checks

Band agencies are suggesting to the American Federation of Musicians another change in the prescribed methods of doing business with buyers. They are seeking the consent of the AFM in checking the validity of deposit checks forwarded by buyers, before confirming future bookings.

Procedure now, when a band is sold on a one-nighter for example, is to deposit with the AFM the contract between a buyer and the agency and/or a leader at the time the former sends it in signed. Accompanying this contract is his deposit check. This is placed in a bank for collection, but by the time it's proven whether the check is good or not the agreement has been confirmed by the AFM. Then there's a tussle. Some agencies want the AFM to allow delaying the filing of contracts with the union until deposit checks clear and the agency knows for certain that the buyer is financially responsible.

It's all a part of current conditions and a companion move to one of some months ago. At that time agency men secured a change in the AFM rule which makes them responsible to a bandleader if the promoter of a date fails to pay off. Formerly the agency was forced to take over the promoter's debt to the leader without equivocation. Now the agency isn't responsible unless it's proven it was negligent in making the booking with an irresponsible buyer, and then not until the AFM has exhausted all other efforts to collect for the maestro involved.

AFM Hoists Trial Balloon

Hollywood, March 2.

American Federation of Musicians has developed a plan which it hopes will replace the royalty-per-record-sold agreement, which, when outlawed by the Taft-Hartley Law last summer, launched the AFM's refusal to record and started the disk strike. Plan is for the establishment of symphony orchestras around the country paid for by contributions from the recording industry and Hollywood film producers (idea would be incorporated into whatever new deal AFM will make with filmites).

Recording industry executives know nothing about the latest AFM idea and film producers couldn't be found here who could say they had heard of it. At any rate, disk industry attorneys were of the opinion that even kicking in to the AFM under the word "contribution" would be a violation of the T-H law.

H'wood Unit for Regent

Hollywood, March 2.

Regent Music, owned by Harry Goodman, brother of Benny, is opening a Hollywood office. Branch will be managed by Duke Niles, now on his way here from New York.

Regent is a Broadcast Music-affiliated publishing firm.

'COLUMBUSING' NEW SONG HITS

Almost every disk jockey who has a reasonable listener-rating, and many that do not, is doing his or her best currently in an effort to come up with a "sleeper" recording as a means of getting credit for launching a national hit song. Due to the publicity accorded a handful of jockeys in the past year or so who have plugged obscure disks into big hits, the practice of selecting likely new or old platters and plugging them constantly hoping to initiate a national craze has reached almost the saturation point. It's figured that 85% of the nation's jocks have their own pet "sleeper."

At one recent gathering of disk jockeys in the east, record company representatives attending were at one time or another during the party buttonholed by every spinner present on the subject of sleepers. One spinner on a midwest station has been plugging a disk of his choice for the past four months without a break, in an effort to make it catch on with local listeners and thereafter spread to other territories. So far he hasn't been very successful and the disk itself is by now a dead issue in every other part of the country.

The desire to be able to point out that he or she gave the first impetus

(Continued on page 53)

Standard Pushes Case vs. Petrillo On Bargaining

Hollywood, March 2.

Standard Transcriptions is pressing its case against the American Federation of Musicians over the latter's disk ban, whereas Capitol appears to be at ease following its opening outburst last week. Standard last week sent letters to both AFM head James C. Petrillo and the execs of AFM local 47 here demanding that a date be set for a collective bargaining meet in accordance with the terms of the Taft-Hartley Law. Standard has given the union until March 22 to set such a date, after which it would move deeper into legal channels.

If the union fails to agree to the bargaining process, Standard can file a petition with the National Labor Relations Board. Beyond that, Standard is not at the moment prepared to go. Lewis Teegarden, firm's attorney, asserts there are no further plans at the moment, except possibly against CBS, which last week refused Standard permission to use its Hollywood studios to record artists notified to appear for cutting. Teegarden indicated Standard is miffed by CBS' refusal, which is looked upon as a secondary boycott, a violation of the T-H legislation.

Meanwhile, Ike Carpenter, who with Mischa Novy last week was ordered by Standard to come in for recordings as per their agreement with the firm, has advised Petrillo that he will hold Petrillo responsible in the event Standard obtains a court order preventing him from doing live dates unless he fulfills his recording pact, a move which has been threatened. AFM execs have advised Carpenter and Novy simply to "sit tight" and follow instructions to stay clear of Standard.

Capitol Records appears to be satisfied with having ordered the bands of Wesley Tuttle, Benny Goodman and Jesse Price to record and is doing nothing further. Cap wanted to settle the contractual angle more than anything else. It doesn't intend risking future trouble with Petrillo by stirring up a storm similar to Standard's. Its contracts with leaders guarantee the latter a certain number of sides yearly and it didn't want to be put in the position of having maestros approach it if and when the ban is dissolved and demand payment for the uncompleted sides which the disk ban prevented them from doing. In this way Cap feels safe from future litigation.

Youmans Estate Bests Miller Music In Royalty Fight, May Collect 250G

Miller Music lost its fight in N.Y. Supreme court last week to retain a portion of performance royalty coin earned by 19 songs written by the late Vincent Youmans. If the decision is allowed to stand, Vinyou, Inc., which is Youmans' estate, stands to collect from Miller an estimated $250,000. This figure represents the difference between what Miller had paid and what Vinyou claimed since the contracts were inaugurated in 1931 and 1932.

Argument stemmed from agreements made between the two parties via which they would act as co-publishers of songs such as "Time On My Hands," "More Than You Know," "Without a Song," "Great Day," "Through the Years" and "Drums In My Heart." Agreements called for slices of performance royalties paid by the American Society of Composers, Authors and Publishers to Miller, amounting to 50%, 33 1/3% and 25%, involving separate groups of the tunes.

When Miller failed to account for the agreed-upon splits of the performance royalties, Vinyou filed suit in 1941. It had received its due slice of mechanical, sheet music and other royalties, and so these did not enter into the suit.

In deciding in favor of Vinyou on three counts stemming from the three separate contracts, Justice Irving Levy decided against a fourth,

(Continued on page 42)

Sleeper for Col.

Last week, Columbia moved a "sleeper" disk that was being issued by its foreign department into the pop division for promotion along with its pop bands and singers. Disk was made by a polka band conducted by Frankie Yankowic. Titled "Just Because," the item has sold well over 100,000 copies, unusual for an obscure disk.

Eddy Howard has also made a version of the song, for Majestic, Leeds owns the copyright.

Dorothy Fields 1st Femme Candidate For ASCAP Board

Dorothy Fields, the femme songwriter, established a precedent for the American Society of Composers, Authors and Publishers last week when she was named as a candidate for a seat on the Society's director board. Her name was included among nominees Sammy Fain, Joseph Meyer, Mitchell Parrish, Andy Razaf, Eastwood Lane and Jacques Wolfe as writer candidates.

On the publisher side of the nominations, which had presented a problem for the Society due to the inability of the first-named nominations board consisting of Dave Dreyer, Redd Evans and Adolph Vogel to get together on nominations (Dreyer and Evans resigned, replaced by Ben Bloom and Jules Von Tilzer), there's another unusual occurrence. Jack Robbins, who went off the board after selling his 26% slice of the Big Three to partner Metro (which in turn sold it to 20th-Fox), has been posted again. He went into own publishing business soon after selling out to Metro, and is now again qualified for a board slot. Dreyer, whom Evans and Vogel sought to name as a nominee while he was a member of the nominating board, also was put up for a directorship by the new board, along with Sam Fox and John Sengstack. Robbins is expected to get the nod over his rivals.

Incumbents in the writer faction are Gene Buck, Ray Henderson, George W. Meyer and John Tasker Howard. On the publisher side the current seat-holders are Max Dreyfus, Jack Mills, Donald Mills and Johnny O'Connor. Since the latter is resigning from contention, one of the above named pubs must be named by the voters.

B.G. 6 Set For Click Club, Phila.

Benny Goodman is coming east in May to go to work. He's been booked into the Click Club, Philadelphia, owned by Frankie Palumbo, at the head of his sextet. He opens May 24 for two weeks on his first dance booking in the eastern area in some time. Goodman has played concerts in the east solo during the past year, but has not worked with a big band or his sextet.

What will follow the Click is uncertain. There's a possibility B. G. will work with a big band after that date, but so far nothing is definite. His manager, Mark Hanna, who's also been booking the clarinetist since the latter's break with Music Corp. of America a couple years ago, has been submitting the leader for other dates, however.

B.G. has been living on the Coast and concentrating on making Capitol recordings, which, of course, were stopped as of Jan. 1 last by the American Federation of Musicians' disk ban. He also has a house in Connecticut and is bringing his family east for the summer.

Decca Talking A Takeover Deal With Majestic

There's a possibility Decca Records may take over the Majestic Records manufacturing. During the past week or so Decca chiefs have been discussing the move, and Jack Kapp, president, went to Chicago over the past weekend to talk with Majestic execs.

It's emphasized that so far nothing definite has been arrived at between the two organizations. No offer has been made by Decca and none can be until Majestic's legal difficulties have been straightened. It took refuge from creditors several weeks ago behind Chapter II of the Chandler Act and is now in the process of reorganizing. This move included the radio, television and recording angles of the company, all grouped under the Majestic Radio & Television title.

In the event Decca does come to a conclusion with Majestic the move would be in line with its expansion aims. It now produces three labels—Commodore, Decca and Brunswick—and should it make a deal with Majestic, it's probable the latter label would retain its identity.

Majestic's plant, in Newark, resumed operation late last week. Company has four records for which there has been a consistent demand, and has begun filling orders for them. Three are Eddy Howard disks and one Rose Murphy.

Kapp also commuted to Choate prep school at Wallingford, Conn., last week to address the student body of 600 on the record business, the AFM stance on the disk situation, etc.

CUGAT, LOMBARDO, FINA PACTED BY WALDORF

Xavier Cugat, Guy Lombardo and Jack Fina have completed contracts with the Hotel Waldorf-Astoria, New York, eliminating the talent problem for the hostelry's Roof season. Cugat opens May 13 for eight weeks, followed by Lombardo July 8 for four and Fina Aug. 5 until the end of the Roof's run early in September.

Cugat precedes the Waldorf date with four weeks at the Capitol theatre, N.Y., opening April 15. His projected trip to the Philippines has been set back until August at lea

Jocks, Jukes and Disks

By Ben Bodec

Jan Garber Orch.—"Serenade," "My Extraordinary Gal" (Capitol). In a business where hits come from the least expected sources the debut of Garber on Capitol could harbor a surprising repercussion. His treatment of "Extraordinary Gal" has a freshness and insinuating catchiness which could lift this Terry Shand oldie into a lather of revival. Number was quite a favorite of Isham Jones. "Serenade" gets some pleasant tenorizing from Ernie Mathias.

Frank Sinatra—"But None Like You," "We Just Couldn't Say Goodbye" (Columbia). Sinatra's tonsils sound tired on either side and there isn't much fire in either of these ditties. For rating purposes, "Goodbye" is the more appealing item.

Jo Stafford—"It Was Written in the Stars," "It's Monday Every Day" (Capitol). Not much else in "Stars" than a nice vocal exercise in the knack of changing keys, whereas La Stafford in "Monday" is as engaging as she can be in juggling an easy-going blues composition.

Adele Clark—"None Like You," "You've Changed" (Decca). Promising bow for this talent who has been seeking her stylistic groove since she exited from the WACS. This may be it. Her subdued manner, simple but adroitly sensitive phrasing and her relaxed approach make this platter worthy of jock attention. Though the heart's there, she still needs a little warmth.

Louis Prima—"Tutti Tutti Pizzicatto," "The Bee Song" (Victor). Zaniest brace the fog-voiced bandman has contrived in some time. While the buzzing routine that attends the "Bee" recital will amply tickle the clientele with a leaning for the whacky, the chances are that the other side's broad spoofing of music instruction will turn out the more clicksome.

Noro Morales Orch.—"Hora Staccato," "Chen Chen Co" (M-G-M). Esy Morales, whose flute springboarded "Jungle Fantasy" into a best seller for Rainbow, may repeat that feat for his brother, Noro's, fast rumba, "Hora Staccato." Esy's soloing will, in any event, make the platter a "must" for the disk segments of Latin-American persuasion. The reverse surface is one of those shouting fests, but still solid Afro-Cuban fare.

Tex Beneke Orch.—"Cherokee Canyon," "St. Louis Blues March"; "Beyond the Sea," "Strange and Sweet" (Victor). Beneke has finally got his "March" standby on wax for the trade and it's a whopper. Jack Sperling goes to town on the drums and the arrangement's marching tempo is so deftly dovetailed with the blues theme as to give the W. C. Handy classic a new polish. The bandmans' sax and vocalizing in "Cherokee" make it an appetizing mate. "Sea" smacks of bestseller stuff. Concert treatment of this European import, with the strings dominating the melody, ranks as one of the band's finer productions. Larry Stevens adds a notch of his own with the lyric.

Hoagy Carmichael—"Ok'l Baby Dok'l," "For Every Man There's a Woman" (Decca). Bounces the novelty into one of the better versions, with the Chickadees furnishing a snappy assist, but his draggy, off-key rendition of the ballad tends to distort its original rhythmic appeal.

Platter Points

Phil Harris (Victor) ticks off a couple of sharp lyric recitals on the themes of "I'm My Own Grandpa" and "Never Trust a Woman." A natural for his following.... **Martha Davis**, Decca's throaty chanter of the blues, tries hard on "Honey, Honey, Honey" but really goes to town with "Cincinnati," especially that riding of the ivories.... **Hi, Lo, Jack and the Dame** (Bullet) fare well with "Corabelle" but make a risible and bright novelty of "Cut the Knot, Turn Me Loose."... **Johnny Morris** (Orpheus) whips up "John's Other Wife" into quite a zaney event, but there's one line in it, the reference to the hotel clerk and the registered "Mr. Smith" that may make it skiddish for radio.... **Snooky Lanson**, Ray Noble's ex-vocalist, has a distinctive rendition of "Beg Your Pardon" on Mercury.... Another quality job on the same label is **John Laurenz's** "Serenade." His "Just About This Time Tonight" is not so forte.... **Alan Dale** (Signature) makes listening a refreshing occasion with both "I'll Hold You in My Heart" and "Papa, Won't You Dance with Me." In **Frankie Carle's** latest twin for Columbia the highlight of "Some One Cares" is his flavorsome piano, while Gregg Lawrence's manful job on "Laroo Laroo Lilli Bolero" merits him an extra gold star.... **Paul Gayten** (DeLuxe) imparts some of his pungent New Orleans boogie woogie to the 48ing of "I Love You, Yes I Do."... **Billy Eckstine** doffs the old intimate touch and goes concerty on "I'm Out to Forget Tonight" and "Intrigue" (M-G-M), with Hugo Winterhalter-ing piloting the symphonic unit behind the crooner. Nevertheless, that beguine rhythm on "Intrigue" makes it an appealing side... **Hadda Brooks Trio** (Modern) dishes a nifty barrelhouse piano via "Hollywood House Party Boogie," with the leader shaping up as a restrained Nellie Lutcher in her (Miss Brook's) treatment of "Honey, Honey, Honey."... **Charles Leighton** (Harmonica Records) turns in snazzy mouthorgan versions of "I Don't Stand a Ghost of a Chance" and "I Can't Give You Anything But Love."... **Eddie Heywood Trio** (Victor) has a pair of dillies in "Heywood's Boogie" and "The Continental." First item is a sizzling mixture of beats centered around the Heywood piano and on the reverse side the tempo eases but the blend of riffs and melodies ingratiate.... **Les Paul** unveils a batch of intriguing sound effects in his guitar strumming with the Trio in "Lover" and "Brazil" (Capitol). Instrumentalists, especially, will get a kick out of this coordinating of a recording into a re-recording.... **The Three Dynamites** (Columbia) tout a brand of uninhibited backroom jive to pieces captioned "Jumpin' to the Boogie" and "Dig These Dynamites." ...**Freddy Slack** (Capitol) trims a not too intricate set of jazz notes in "Two Left Hands," with Charlotte Blackburn caroling pleasantly, but spirals off into the esoteric via an instrumental tagged "Strollin'."

My Favorite Five

Bill Evans
WGN, Chicago

"Song of India" (Tommy Dorsey)
"Jealousie" (Alfred Newman)
"White Christmas" (Bing Crosby)
"Tumbling' Tumbleweeds" (Jo-Stafford)
"My Ideal" (Fred Waring)

Disk Jockey Reviews

JACK GREGSON REVUE
With Jack Gregson
120 Mins.; 10 to 11 a.m.; 2 to 3 p.m.
Participating
KSFO, San Francisco

Highlighting a big personal pitch in his commercials, which gives them a breezy appeal, Gregson has an affable unaffected style which is easy on the ears and nerves. Slanting his chatter so that it delineates the personality and background of his sponsors, most of which are radio shops, auto repair spots, and similar service salons, Gregson courses along in a completely relaxed manner, talking about "Brown's" experiences in the air-corps and "wouldn't he therefore be just the person to fix your auto," etc.

Gregson is an old hand with air palaver having been in radio since the age of 12 in Seattle. Approach is completely personal and infectious. Commercials are kept to 15-minute intervals.

Music spinning is mostly in the popular field with top tunes of the day getting best break. *Ted.*

M-G-M Goes West For Pressings

M-G-M label will have recordings pressed on the Coast, starting within the next week or so. Company has made a deal with the Superior pressing plant, Los Angeles, under which it will begin turning out M-G-M disks for Coast market consumption as soon as stampers shipped from the east arrive. Agreement was completed only late last week and so the first disks under the deal aren't expected to be available for 10 days or more.

Up until the Coast arrangement was made, M-G-M's production was confined to its Bloomfield, N. J., plant, which was built up from scratch after the building was taken over from the Government. All equipment is new, including between 85 and 90 automatic pressing machines now turning out approximately 65,000 disks daily on an eight-hour shift, five days a week. That's 325,000 weekly, and the majority of the output is being taken up by Art Mooney's "Four-Leaf Clover" disking.

Eli Spivaek, gypsy singer-guitarist at the Club Skazka, N.Y., publishing his self-composed tune, "Beautiful Stranger," under his own imprint, Exclusive Music Co., Henry Berman authored the lyrics.

Petrillo's Disk Pot Won't Boil After July 1; Companies To Drop Royalties

American Federation of Musicians will be paid royalties on every recording sold by the major disk manufacturers for the first half of this year, according to terms of the now-expired agreement between the two parties, but after July 1 such payments will cease.

Whether James C. Petrillo, AFM head, still believes the AFM will continue to receive royalty payments on pressings sold from masters made during the term of the expired contract is undisclosed. But the diskers say they will stop such payments after July 1. They will continue them until that date because the Taft-Hartley law prohibits such payments to unions after the expiration of such a contract or following July 1, whichever comes first. In this case it would seem that the contract expiration arrived first (last Jan. 1), but the companies will pay on the first six months of this year regardless.

Petrillo had stated last December, before the AFM contract with the diskers ran out, that the AFM would benefit from it for at least 10 years. He asserted that the royalty arrangement would apply to all pressings made from masters cut between Nov. 11, 1944, when the contract was made, and Jan. 1 last, when it expired. Since many such disks remain in vogue for years he felt that the AFM would continue to benefit.

Disk company attorneys felt differently but weren't inclined to argue at that time. Two who feel that they represent the four major companies — RCA-Victor, Columbia, Decca, Capitol—assert the payments will stop as of July 1.

Hendler Rejoins RCA

Herb Hendler joined RCA-Victor again Monday (1) at the company's Camden, N. J., headquarters. He's with the advertising and promotion department under Dave Finn.

Hendler quit a record promotion post with Dinah Shore for Victor.

Frankie Carle Cancels Tour to Plane to Ill Daughter on Coast

Frankie Carle cancelled a string of one-night dates through the south last Thursday (26) afternoon to fly to California to the bedside of his daughter Marjorie, who sang with his band under the name Marjorie Hughes until last fall. Carle abruptly dropped his tour the afternoon he was to have worked the Aud., Columbia, S. C. and rushed to Dallas, to board a plane for the Coast.

In all, the leader has so far cancelled five bookings; others are being held until it's determined whether he will play them. He's on the one-night run until March 20, ending it in New England.

His daughter, who's married to Hugh Backenstoe, former assistant to Carle, is gravely ill and Carle didn't wait for anything to head west.

AL BORDE-INGALLS TO SET JOCKS FOR VAUDE

Chicago, March 2.

Al Borde, who packaged and booked the disk jockey revue opening at the State-Lake theatre here, March 12, and Miles Ingalls, New York agent, have joined forces aimed to produce a series of similar revues throughout the country. First eastern show, using local jocks, opens in Boston, March 18. Other shows are set to open within a month in Columbus, Cincinnati, Dayton and Milwaukee.

Mel Torme, Ella Fitzgerald, Herbie Fields orch and Lee Monty's Tu-Tones will be featured with local deejays, Dave Garroway, WMAQ; Ernie Simon, WJJD; Eddie Hubbard, WIND; and free-lancer Linn Burton.

VARIETY 10 Best Sellers on Coin-Machines Week of Feb. 28

1.	NOW IS THE HOUR (5) (Leeds)	Gracie Fields	London
		Bing Crosby	Decca
2.	FOUR LEAF CLOVER (6) (Remick)	Art Mooney	M-G-M
		Uptown String Band	Mercury
3.	MANANA (4) (Barbour-Lee)	Peggy Lee	Capitol
4.	GOLDEN EARRINGS (10) (Paramount)	Peggy Lee	Capitol
		Dinah Shore	Columbia
5.	SERENADE OF THE BELLS (8) (Morris)	Jo Stafford	Capitol
		Sammy Kaye	Victor
6.	BEG YOUR PARDON (2) (Robbins)	Francis Craig	Bullet
		Frankie Carle	Columbia
7.	BALLERINA (15) (Jefferson)	Vaughn Monroe	Victor
		Jimmy Dorsey	M-G-M
8.	I'LL DANCE AT WEDDING (7) (Simon)	Clark-Noble	Columbia
		Tony Martin	Victor
9.	HOW SOON (14) (Supreme)	Bing Crosby	Decca
		Jack Owens	Tower
10.	SABRE DANCE (1) (Leeds)	Macklin Marrow	M-G-M
		Freddy Martin	Victor

Coming Up

BUT BEAUTIFUL (Burke-VH)	Bing Crosby	Decca
IN LITTLE BOOK SHOP (BVC)	Vaughn Monroe	Victor
	Guy Lombardo	Decca
SHINE (Shapiro-B)	Frankie Laine	Mercury
MY OLD FLAME (Famous)	Spike Jones	Victor
TERESA (Duchess)	Andrews Sis-Haymes	Decca
	Vic Damone	Mercury
BEST THINGS IN LIFE (Crawford)	Jo Stafford	Capitol
	Dinah Shore	Columbia
LITTLE WHITE LIES (BVC)	Dick Haymes	Decca
GONNA GET A GIRL (Miller)	Tony Pastor	Columbia
	Benny Goodman	Capitol
PIANISSIMO (Santly-Joy)	Perry Como	Victor
	Buddy Clark	Columbia
BECAUSE (Chappell)	Perry Como	Victor
MADE FOR EACH OTHER (Southern)	Clark-Cugat	Columbia
STARS WILL REMEMBER (Harms)	Vaughn Monroe	Victor
	Frank Sinatra	Columbia
THOUSAND ISLANDS SONG (Morris)	Louis Prima	Victor
	Johnny Mercer	Capitol
MATINEE (Morris)	Vaughn Monroe	Victor

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

CBS Mulls Recording 'CBS Is There' B'cast For Disk Subsid Sale

Columbia Records may put out album versions of the CBS documentary series, "CBS Is There." Idea under consideration is to press 12-inch platters of selected shows along the lines of Decca's "Sorry, Wrong Number," a much repeated dramatic program which CBS originated.

Networks has received hundreds of requests from schools for recorded copies of "CBS Is There" broadcasts and it was this surge of interest that induced CBS to bring its recording subsid into the picture. If the plan goes through it will be the first radio program given the status of a production series by a phonograph record company.

SIGNATURE CREDITORS AGREE TO EXTENSION

Signature Record executives met Monday (1) with a committee of its creditors before Referee Olney in N. Y. federal court and secured an extension time to proceed with reorganization plans (Signature filed under Chapter 11 of the Chandler act last Dec. 13). Referee allowed the requested additional time to reshape its affairs and set March 10 as the date for another confab.

Meanwhile, Signature is proceeding with the establishment of a new string of distributors. It's old agreement with General Electric was cancelled some time ago.

C.C. Camarata London's Eastern Disk Sales Head

Carleton C. Camarata has been named eastern division sales manager of London Records, which makes him at the same time assistant to national sales mgr. James P. Bray. He's brother of London's maestro Tuttie Camarata.

Revised setup of the company puts Joseph C. Martin in charge of advertising and promotion, but Ascher Associates continues to handle publicity.

London has so far shipped into this country close to 750,000 copies of Gracie Fields' "Now Is the Hour," giving the American branch of the London Gramaphone Co. its first major break in this new market.

Capitol Records has declared regular quarterly dividend of 65c a share on $2.60 cumulative convertible preferred stock payable April 1 shareholders of record March 15.

93 MILLION READERS

NATION-WIDE CAMPAIGN

. . . WILL SEE THIS AD APPEARING IN THE *TOP* CIRCULATION NEWSPAPERS

in the 48 STATES AND CANADA

Chorus

IF THAT'S THE WAY YOU FEEL ABOUT ME

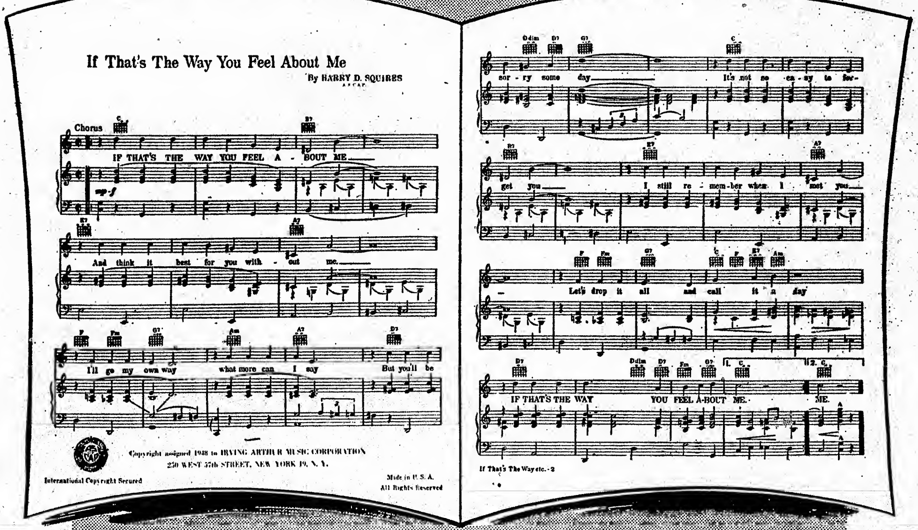
by HARRY D. SQUIRES

THE *New* HIT SONG!

THIRTY FIVE CENTS IN U. S. A.
AT YOUR MUSIC DEALERS OR DIRECT . . .

IRVING ARTHUR MUSIC CORP.
250 WEST 57th STREET, NEW YORK 19, N. Y.

THIS AD WILL APPEAR ON MARCH 7th 1948



Irving Arthur
MUSIC CORPORATION
MUSIC PUBLISHERS
250 WEST 57th STREET NEW YORK 19 N. Y.
IRVING SQUIRES

Barton Music Co. Nearer Takeover

A conclusion is expected to be reached within the next week or so over the future of Barton Music, which for weeks has been embroiled in a financial situation that has kept it teetering on the brink of a bankruptcy petition. In recent weeks there have been three other music firms interested in taking it over, but it appears that a deal will be consummated soon via which Henry Levine, music printer and owner of Jewel Music, will get the catalog, its assets and its debts.

A plan has been worked out whereby songwriters, who are Barton's major creditors, will be paid off 75c on the dollar and general creditors 50c on the dollar. All told, Barton owes between $60,000 and $65,000 to the former and some $17,500 to others, excluding the claim of Charles Ross, onetime professional manager of the firm, who has launched a suit for $35,000.

During recent weeks, the firm's financial position has been improved by the collection of some $18,000 in royalty collections, debts outstanding of its own and an extra, undisclosed amount from the sale of office furniture and space lease to Tommy Valando's new Laurel Music.

Levine would get the catalog for about $20,000, plus whatever it costs him to satisfy creditors. One debt of $2,500, owed Frank Sinatra in royalties, is being contested. Sinatra has been asked to waive the coin due to the fact that he's now revealed to have recovered the copyrights to "Nancy" and "Put Your Dreams Away" some time ago for $1 each. This is the way Sinatra is believed to have gotten out of Barton (he was a one-third stockholder). Barton and Hank Sanicola, the other owners, now in California, probably won't realize any money out of the disposition of the company.

FIRST SMASH HIT OF 1948!!
WITH A HEY AND A HI AND A HO HO HO!
BOURNE INC.
799 Seventh Ave.
New York

Abe Olman Suggests
I'M IN THE MOOD FOR LOVE
Music by . . .
JIMMY McHUGH
ROBBINS

WANTED
Active Partner Who Knows
Record Mfg. Biz
also
Music Pub. Biz (BMI)
2—N. Y. Corporations Need $10,000 for expansion and partner to spend part time on premises and outside. $5,000 for 1/3 and other $5,000 to be re-invested in same by present owners.
Box 1879, c/o Variety,
154 W. 46th St. New York 19

RETAIL DISK BEST SELLERS

VARIETY Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Feb. 28

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Liberty Music Shop)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Derel's Music Shop)	San Francisco—(Sherman-Clay)	Boston—(Boston Music Co.)	Indianapolis—(Pearson)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Cleveland—(Wurlitzer)	TOTAL POINTS
1	1	ART MOONEY (M-G-M) "Four-Leaf Clover"	1	1	2	1	2	1	3	2	1	2	2	103
2	3	PEGGY LEE (Capitol) "Manana"	2	2	6	6	6	4	2	4	..	5	3	70
3	2	GRACIE FIELDS (London) "Now Is the Hour"	..	..	1	..	1	..	1	3	2	..	1	57
4	4	PEGGY LEE (Capitol) "Golden Earrings"	5	6	4	4	8	6	..	5	5	7	4	56
5	5	VAUGHN MONROE (Victor) "Ballerina"	3	..	3	3	7	8	8	..	4	3	9	51
6	6	BING CROSBY (Decca) "Now Is the Hour"	4	9	..	2	..	2	..	..	..	1	..	37
7	8	JO STAFFORD (Capitol) "Serenade of the Bells"	..	..	5	..	8	..	..	..	3	6	..	22
8	7	SAMMY KAYE (Victor) "Serenade of the Bells"	..	..	..	5	..	..	7	..	..	..	6	15
9	10	FRANKIE CARLE (Columbia) "Beg Your Pardon"	..	..	..	..	..	3	..	6	..	..	..	13
10A	14	FRANKIE LAINE (Mercury) "Shine"	..	..	7	..	..	..	5	..	..	10	..	11
10B	..	FRANK SINATRA (Columbia) "But Beautiful"	..	..	8	..	3	..	..	..	..	..	..	11
10C	15	FRANCIS CRAIG (Bullet) "Beg Your Pardon"	..	..	..	7	10	..	..	..	..	..	5	11
10D	11	B. CLARK-NOBLE ORCH. (Col) "I'll Dance at Your Wedding"	8	..	..	8	..	..	..	..	6	..	..	11
10E	..	LES PAUL (Capitol) "Lover"	..	..	..	..	..	..	..	1	..	..	10	11
15	..	VAUGHN MONROE (Victor) "Matinee"	..	..	9	..	..	..	..	..	..	4	..	9
16A	18	B. CLARK-NOBLE ORCH. (Col) "Treasure of Sierra Madre"	..	3	..	..	..	..	..	..	..	..	..	8
16B	..	GUY LOMBARDO (Decca) "I'm My Own Grandpaw"	..	..	..	..	10	..	..	4	..	..	..	8
16C	12	ARTHUR GODFREY (Columbia) "Too-Fat Polka"	..	..	..	..	..	5	..	..	..	9	..	8
19A	..	STAN KENTON (Capitol) "Lover"	..	4	..	..	..	..	..	..	..	..	..	7
19B	9	MACKLIN MARROW (M-G-M) "Sabre Dance"	..	..	..	..	4	..	..	..	..	..	..	7
20A	21	JO STAFFORD (Capitol) "Best Things in Life Are Free"	..	..	..	..	5	..	..	..	..	..	..	6
20B	..	JO STAFFORD (Capitol) "I'm My Own Grandpaw"	..	5	..	..	..	..	..	..	..	..	..	6

FIVE TOP ALBUMS	1	2	3	4	5
	"PARK AVENUE HILLBILLY" Dorothy Shay Columbia	"ALLEGRO" Orig. Cast Victor	"SENTIMENTAL DATE" Perry Como Victor	"GOOD NEWS" Orig. Cast M-G-M	"CAPTAIN FROM CASTILE" Alfred Newman Majestic

T.D.'s Ideas On Price Structures

Tommy Dorsey recently experimented with a new and unusual method of selling his band on one-nighters as a means of helping promoters against financial loss.

Leader developed a plan whereby he asked $1,500 nightly in guarantees plus graduating percentage splits. When he played a date, the first $1,500 that came into the b.o. went to him as his guarantee, the next $500 to the promoter, the next $500 split 60%-40%, the following $500 cut 65%-35% and all similar sums thereafter split 70%-30%.

Dorsey tried out such a financial arrangement on a date in the mid-west recently and it didn't work out well. He felt that it failed because the promoter involved did not lower his admission price commensurate with his lower guarantee. He still feels it would work to the advantage of both himself and promoters.

Dorsey, now on vacation in Florida, resumes work on a one-night tour through the southeast April 5, but is not being sold on the plan he developed. He's being peddled on his usual $2,000 a night against 60%.

Indie Union 'Ready' To Make Records

New York recording companies were notified last week that the independent Musicians Union, Local 701, New York, were ready and eager to make records for them. This union, which has 320 members, was inaugurated in 1939 and has had several discussions with the American Federation of Musicians over joining that org but none ever reached a deal.

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L.A. Plant Agrees To Continue Vita Pressing On Cash Plus Carry Basis

Chicago, March 2.

After a series of confabs with Viacoustic Records execs, Larry H. Mead, head of Perfection Plastics Company, Los Angeles producer for the diskery, has agreed to continue pressing and distribution for the company. As a creditor, Perfection will collect the balance due on Vita's overdue account according to the provisions made by Judge Walter LaBuy. (Vita last week filed for reorganization under Chapter 11 of the Chandler Act). All future commitments will be handled on a cash basis. A newly developed plastic material, less expensive than vinylite, will be used.

While in the midwest, Mead contracted with Chi's Rondo Record, to act as its Coast distrib. A similar deal was made with Metro-tone Records of Brooklyn.

Mead, who is also prexy of the Belda Record and Publishing Co., producers of kiddie disk and book combinations, made arrangements with Sears & Roebuck, Chi, to serve as his local retail sales outlet. He also signed with Pan-American Distributing of Detroit, which will service Belda through the Kresge Dime Store chain.

Maas' Morris Shift

Jack Maas, who represented the Burke-Van Heusen publishing firm in Hollywood, will not be out of the Edwin H. (Buddy) Morris setup completely when and if the B-VH firm is revised in scope. He will shift to the Melrose firm and continue at his Coast post.

TAVERN JUKES QUIET; OPS BLAME TELEVISION

Hollywood, March 2.

Juke box operators here are dazed by empty coin boxes in their platter machines and are laying the blame on television for the worst year in their revenue history. As a result, some over-anxious ops are known to be offering machines on as high as a 70%-30% take to locations just to keep the jukes plugged in.

There's a difference of opinion among ops over whether they are killing themselves by offering such a huge slice of the profits to location owners during this period when prices on platters, jukes and repairs are also the highest in history. Operators, 14 years ago, placed their machines in locations and were accepted by proprietors merely as a biz boost. The next year a 25% cut was handed to the locations, and in 1938 the take jumped to a 50-50 split, with ops ladling out for machines platters and upkeep.

It's 'Oh, Florence' Now on Label, Too

Because customers were asking for Louis Prima's RCA-Victor recording of "1,000 Island Song" as "Oh, Florence," a phrase in the lyric, Victor is switching the title of the tune on forthcoming pressings. Retailers, it was found, were becoming confused, too, by the requests.

As a result of Victor's switch of the title, Morris Music is also revising the tune's callin' name. On future printings the "Oh, Florence" tag will be used.

Harry Cool Cancelled In Indpls. Due to Tiff Of Theatre on Standby

Indianapolis, March 2.

Harry Cool's orchestra was cancelled out of a scheduled booking at the Circle theatre here, which was to have started Friday (26), due to the insistence by the American Federation of Musicians local that a standby band be hired. Theatre had agreed to put on a pit band at a cost of approximately $900 for the week, but attorneys didn't want them to actually work, pointing out that would constitute "featherbedding" and a violation of the Taft-Hartley law. The entire deal was okayed, but when the AFM local execs were advised that a standby crew for the one week was okay, they insisted on the theatre signing a contract to adhere to the standby principle weekly thereafter. This the theatre ops refused and there was nothing to do but cancel Cool's travelling band.

Memphis AFM Gripe

Memphis, March 2.

AFM local here has requested the national office in New York to place the Warner theatre here on the "unfair list." Action followed the refusal of theatre operators to hire a standby orchestra during a one-day date played by Vaughn Monroe's orchestra Feb. 16.

Monroe was not involved in the dispute. He played the date.

Arthur Lee Simpkins forced to cancel dates at the Town Casino, Buffalo, and the Latin Casino, Philadelphia, because of illness.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Feb. 28

National Rating This wk.	Last wk.	Title	Publisher	New York, G. Schirmer, Inc.	Chicago, Lyon & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Preeman	San Francisco, Pacific Coast Music Co.	Boston, H. N. Homeyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capitol Music Co.	Cleveland, Grossman Music Co.	TOTAL POINTS
1	1	"Now Is the Hour"	Leeds	1	1	1	1	2	1	2	1	1	1	3	106
2	2	"Four-Leaf Clover"	Remick	2	2	2	2	1	2	1	2	2	2	1	102
3	4	"Ballerina"	Jefferson	3	6	3	5	7	3	7	10	4	4	2	67
4	5	"Golden Earrings"	Paramount	5	5	4	4	6	4	3	4	5	..	5	65
5	3	"Serenade of the Bells"	Morris	4	4	..	3	3	5	4	..	3	3	7	63
6	8	"Beg Your Pardon"	Robbins	6	3	5	7	9	8	..	5	..	10	4	42
7	6	"How Soon"	Supreme	..	..	6	..	..	6	5	3	6	..	8	32
8A	7	"I'll Dance at Wedding"	Simon	7	..	9	6	..	10	8	..	7	7	9	25
8B	11	"Manana"	Barbour-Lee	..	8	10	9	5	9	..	..	..	5	6	25
10	10	"Best Things Are Free"	Crawford	..	..	7	..	4	..	..	6	10	8	..	20
11	9	"But Beautiful"	Burke-VH	8	9	..	..	..	..	..	7	8	9	..	14
12	12	"The Stars Remember"	Harms	..	..	..	..	10	..	6	9	9	..	..	10
13	13	"How Lucky You Are"	Maurice	..	..	..	..	8	..	..	..	..	6	..	8
14	15	"I'm Own Grandpaw"	General	..	7	..	10	..	..	..	..	..	..	..	5
15	..	"Near You"	Supreme	..	..	..	..	..	7	..	..	..	..	..	4
16A	..	"My Happiness"	Mills	..	..	..	8	..	..	..	..	..	..	..	3
16B	15	"I Still Get Jealous"	Morris	..	..	..	..	..	..	..	8	..	..	..	3
16C	14	"A Fellow Needs Girl"	Williamson	..	..	8	..	..	..	..	..	..	..	..	3

PRES. AURIOL HONORS ARMSTRONG AT NICE

Nice, March 2.

Louis Armstrong was honored last week at Nice by French President Vincent Auriol at the completion of his week at the Jazz Festival there. Trumpeter was given the Vase de Sevres, a signal honor, at a $15-per-person finale ball at the Negresco hotel.

Armstrong is now in Paris, where he's to perform at two concerts tonight (2) and tomorrow (3). The combo leaves for U. S. Thursday (4).

A headache to Armstrong and other maestroes brought here from other countries to perform at the Festival, but especially to the U. S. musicians, were the attempts by b.o.-minded jazz cafe owners and others to get them to do impromptu performances when visiting local niteries. They were forbidden under the terms of their agreements to do any other appearances upon pain of having their contracts cancelled. The latter called for free transportation, meals and lodging.

Pubs Eye Tele Film Makers Warily Fearing Confliction With H'wood

With companies intent on making films for television sprouting up all over the country, several of the major music publishing houses seem to have decided to go slow about issuing licenses for such films until they've canvassed the situation. The angle that has them concerned is how this new film industry will or could affect their licensing and price relations with Hollywood's film makers.

These music firms, in mulling propositions already received from TV-film producers, take the view that they don't know as yet the value of the rights being asked of them and that they might give away something that will result in sharp repercussions from Hollywood customers. One thing that these pubs say they are not disposed to do is to sell the title of a song for a TV-film on an exclusive basis. That is something they would prefer to retain for box-office films where the compensation is far greater.

J. Dorsey Uncertain On Modus Operandi Should He Reorganize

Hollywood, March 2.

Jimmy Dorsey has not yet made up his mind about reorganizing his orchestra. He's being urged, however, to revamp completely the style of the band if and when he decides to pick up a baton again. Advice he's getting is to lay out a style that emphasizes entertainment and comedy touches more than the musical angle. And he's purportedly resisting the advice.

Dorsey still hasn't made up his mind over the agency with which he would be affiliated, but General Artists Corp. apparently has the inside track.

Harem, N.Y., Sets Arnaz In Switch to Names

Harem, New York nitery on the site of the old Hurricane, which used name bands, is itself going for a similar policy with Desi Arnaz orchestra. Arnaz opens March 14 for four weeks and then moves to the Click, Philadelphia, April 12.

Arnaz is also set to inaugurate a band policy at the Piping Rock Club, Saratoga, N. Y., during the racing season. He opens there Aug. 2.

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AFM-Diskers

Continued from page 37

use musicians if a song warrants recording.

Beyond citing the increasing bitterness of the disk argument, Petrillo's explanation of the ban proved little except to reveal there is no secret agreement between the union and the disk manufacturers, as has been rumored for weeks. Petrillo pointed out in his lengthy discourse that the ban was brought about by pressure from his membership as a whole and that in 1946 RCA-Victor used only 2,844 musicians, paying them an average of $177; Columbia used only 1,942, paying an average $213, and Decca only 1,652 at an average $103.

Recorders laugh at these figures, pointing out that in so far as they are concerned it's the name bandleaders who make record sales possible and not the musicians who work for him, and that the union carefully avoids stating how much the leaders received. Such figures range downward from the $200,000 paid in 1947 to Guy Lombardo. Another thing the recorders point out is that the making of records and the popularity they enjoy have strengthened in the past 10 years the public interest in music and is the cause of the AFM membership roster jumping to its present high of 225,000.

Pact Time Finds Penn, N.Y., Jumping With MCA Execs At Jurgens' Band Preem

Attendees at the opening of Dick Jurgens' band at the Cafe Rouge, Pennsylvania hotel, New York, last week (23) were amazed by the turnout of Music Corp. of America executives. It extended from president Lew Wasserman, through David (Sonny) Werblin, Ear Bailey, Jim Breyley, D'Arve Barton, Charles Miller, Bill Richards, Johnny Dugan, and several others.

P.S. The conclusion of the majority of bandsmen present was correct. Jurgens' MCA pact expires in another month and he's been stubborn about renewing. And the MCA turnout for his opening has reached the ears of other MCA maestros and they want to know how come.

Stone on ASCAP Staff

Louis T. Stone, attorney, formerly with Cravath, Swaine & Moore, law firm, has been added to ASCAP's staff in New York as assistant to resident counsel Herman Finkelstein. Press of work upon the latter required the assistance.

Stone's appointment was okayed by the Society's board of directors recently.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	21	2,175	47,325
Dick Jurgens	Pennsylvania (500; $1-$1.50)	1	1,625	1,625
Shep Fields*	New Yorker (400; $1-$1.50)	1	1,250	2,025
Johnny Pineapple	Lexington (300; $1-$1.50)	68	800	61,400
Guy Lombardo	Roosevelt (400; $1-$1.50)	20	2,575	44,475
Eddy Howard	Commodore (400; $1-$1.50)	7	1,225	9,325

**Lucienne Boyer at Waldorf; Ice Show at New Yorker.*

Chicago

Murray Arnold (Empire Room, Palmer House; 550; Min. $3.50-$1 cover). Kaye Ballard heads hold-over revue, but seasonal dive continues. Fair 2,200.

Skitch Henderson (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). Last two weeks before shift to ice show policy. Light 2,400.

John Kirby Sextet and Barbosa's Quintets (College Inn, Sherman, 650; $2-$3.50 min.). Kirby and Mildred Bailey, rocking the blues with n.s.g. blz. Lean 2,000.

George Olsen (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Olsen, Rolly Rolls and French revue, neat 3,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1.50-$2). Stout 2,500 tabs.

Jan Garber (Biltmore; 900; $1-$1.50). Crackerjack 2,750 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trianon; $1-$1.15 adm.). Just above 10,000 mark.

Del Courtney (Aragon; $1-$1.15 adm.). First week moderate 11,000.

Art Kassel (Blackhawk; 500; $2.50 min.). Joins the moaners with 1,900.

(Los Angeles)

Woody Herman (Palladium, B, Hollywood, 4th wk.). Smash 18,000 admissions, including USC Prom Friday (27) when general public was excluded.

BMI Pin-up Sheet

HIT TUNES FOR MARCH
(On Records)

ALL DRESSED UP WITH A BROKEN HEART (Marks)
Peggy Lee—Cap. 15022 • Buddy Clark—Col. 37985
Bob Houston—MGM 10112 • Alan Gerard—Nat. 7019
John Laurenz—Mercury 5093 • Alan Dale—Sig. 15174
The Five Bars—Bullet 1009 • Jack Owens—Tower 1263
The Vanguards—Universal 34 • Jerry Cooper—Diamond 2090
Russ Morgan—Dec. 24339 • Eddy Howard—Maj. 1236

DREAM PEDDLER, THE (Peer)
Frankie Carle—Col. 38036 • Hal Derwin—Cap. 481
Sammy Kaye—Vic. 20-2652 • Snooky Lanson—Merc. *

FOOL THAT I AM (Hill & Range)
Dinah Shore—Col. 37952 • Sammy Kaye—Vic. 20-2601
Georgia Gibbs—Maj. 12013 • Billy Eckstine—MGM 10097
Erskine Hawkins—Vic. 20-2470 • Brooks Brothers—Dec. 48049
Dinah Washington—Merc. 8050 • Gladys Palmer—Miracle 104

IT'S EASY WHEN YOU KNOW HOW (Pemora)
John Paris—Vic. 20-9027 • Jean Edwards—Vita. 932
Buddy Clark-Xavier Cugat—Col. * • Blue Barron—MGM *
Eddie Ballantine—Tower *

I WOULDN'T BE SURPRISED (Republic)
Harry Cool—Merc. 5080 • Sammy Kaye—Vic *

LET'S BE SWEETHEARTS AGAIN (Campbell-Porgie)
Margaret Whiting—Cap. 15010 • Victor Lombardo—Maj. 7269
Blue Barron—MGM 10121 • Shep Fields—Musicraft 525
Bill Johnson—Vic. 20-2591
Guy Lombardo-Monica Lewis—Dec. 24298

LOVE IS SO TERRIFFIC (Mellin)
Les Brown—Col. 38060 • Art Lund—MGM 10126
Helen Carroll & Satisfiers—Vic. 20-2672
Vic Damone—Mercury 5104 • Ernie Felice Quartet—Cap. 486

PASSING FANCY (BMI)
Vaughn Monroe—Vic. 20-2573 • Ray Dorey—Maj. 1186
Johnny Johnston—MGM 10127 • Frances Langford—Mercury 5095

TERESA (Duchess)
Dick Haymes-Andrews Sisters—Dec. 24320 • Kay Kyser—Col. 38067
Jack Smith—Cap. 484 • Vic Damone—Mercury 5092
Do-Ray-Me Trio—Com. 7504 • Three Blazers—Excl. 261

WHO PUT THAT DREAM IN YOUR EYES (Stuart)
Mark Warnow—Coast 8026 • Ray Carter—Rep. 122
Jack McLean—Coast 8015

WHY DOES IT HAVE TO RAIN ON SUNDAY (Johnstone)
Freddy Martin—Vic. 20-2557 • Snooky Lanson—Merc. 5082
Dennis Day—Vic. 20-2377

YOU'RE GONNA GET MY LETTER IN THE MORNING (London)
Mary Osborne—Dec. 24308 • Guy Lombardo—Dec.*
Adrian Rollini—Bullet 1023

YOU'VE CHANGED (Melody Lane)
Anne Shelton—London 118 • Adele Clark—Dec. 24352
Harry James-Dick Haymes—Col. 36412
Frankie Laine—Atlas 236 • Mary Osborne—Aladdin 3010
King Cole Trio—Cap. * • Joan Edwards—Vita. *
*Soon To Be Released.

Coming Up

A BED OF ROSES (Johnstone)
I'M LOOKING FOR A SWEETHEART (Jay-Dee)
I LOVE YOU, YES I DO (Lois)
I WANT TO CRY (Excelsior)
LOVE IS FUN (Encore)
MY PROMISE TO YOU (BMI)
RHUMBA JUBILEE (Amigo)
ROSALINDA (Cherio)
SOMEONE CARES (Campbell-Porgie)
SWING LOW SWEET CLARINET (Stuart)
THE DREAM PEDDLER (Peer)
THE JUNGLE RHUMBA (Duchess)
THERE I GO (BMI)
TROUBLE IS A MAN (Regent)
WHO'S GOT ALL THE DOUGH (Alvin)

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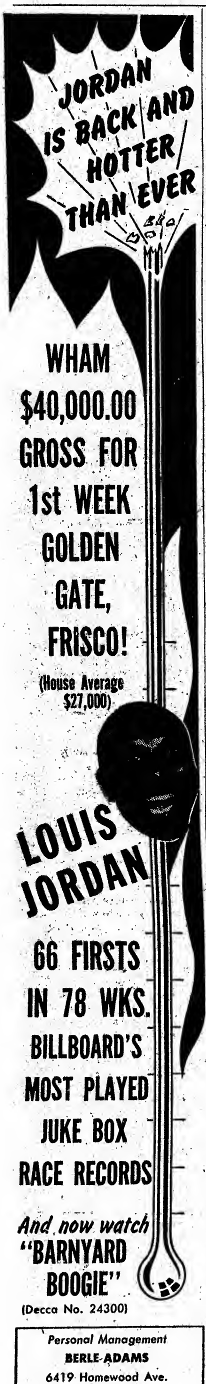

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ASCAP's '48 Windfall With Radio Pact on Retroactive 'Sustaining' Coin

American Society of Composers, Authors and Publishers' 1948 distributable melon will be considerably enriched upon the completion of negotiations between the Society and the radio networks for the extension of their current contract another nine years. The amount which will accrue to ASCAP represents the difference between the rate ASCAP has been receiving for cooperative programs that are originated by networks as sustaining and sold commercially by affiliates, and the charges it feels it should have gotten from the sponsored outlets. It had been paid on an overall sustaining basis.

Network and indie station representatives who have been meeting with ASCAP to negotiate a nine-year extension of the current agreement have agreed, it's said, to reimburse ASCAP retrocatively for those shows locally sponsored over the years. There can be no definite estimate of the amount involved, but fairly responsible guesses put the figure in the neighborhood of $500,000. Exact amount awaits an accounting.

Completion of discussions over the contract extension, incidentally, is a matter of a few weeks. Radio men met with ASCAP's radio committee 10 days ago in New York and the conclusions arrived at were placed before the respective ASCAP and National Assn. of Broadcasters directors boards a few days later.

Youmans-Miller

Continued from page 37

which asked for cancellation of the contracts. This move, by Zissu & Marcus, attorneys for Vinyou, was customary and was not expected to be honored. Justice Levy ordered that a referee be appointed to make an accounting due Miller of the royalty coin involved.

Miller Music To Appeal

Miller's defense, handled by Julian T. Abeles, was based on several points: (1) that at the time Robbins-Metro bought the Miller catalog in 1937 the attorneys for Miller raised no points over the Youmans contract, (2) that Youmans personally filed a petition in bankruptcy in California in 1936 and did not list the Miller agreement as among his assets, and (3) that no attempt was made by the writer until 1941 to collect his portion of the royalties. It was also claimed that Youmans or his estate was and is being paid its proper share of performance royalties from ASCAP itself based on Youmans' position as a writer.

Abeles will appeal the decision. Vinyou is demanding not only a portion of performance royalties paid Miller but is also seeking a slice of availability and seniority revenue accruing to Miller from the Society. Since this income is based on an overall picture of the company's holdings, not only those songs by Youmans, this argument by Youmans' attorneys presents an unusual picture.

Alvy West Preems Swing Regime at Edison, N. Y.

Edison hotel, New York, switches the policy of its Green Room from sweet bands to swing combos March 25 with the advent of Alvy West's six-piece unit. Irwin Kramer, who's now buying music for the room, has been itching to make the change for sometime. With West he will use another small group of a semi-jazz type for dancing. Henry Jerome's big band goes in for nine days March 17.

West's combo, a new one which got a start mainly due to its recent album of originals for Columbia Records, is in for eight weeks with three four-week options. It's his first date in the east; previously his only booking was at the Chanticleer, Hollywood.

GAC, WM BOOK INTO MCA L.A. GROVE STRONGHOLD

Hollywood, March 2.

Cocoanut Grove of Ambassador hotel, a Music Corp. of America stronghold for 14 years, has been cracked by General Artists Corp. and also by William Morris agency. GAC has inked Frankie Carle orch to a five-week stint, starting May 11, and has also secured definite commitment whereby Grove will play Sammy Kaye group for eight weeks during summer. William Morris booked Miguelito Valdes into spot, opening June 15.

Ambassador hotel account further was dented by GAC in setting Ernie Felice combo into the Casino bar, adjacent to Grove, for indefinite engagement commencing March 9.

CAPAC, Can. Theatres To Discuss '49 Rate Boosts

Toronto, March 2.

Composers, Authors and Publishers Assn. of Canada has promised that it will seek no theatre tariff increases during 1948, but intimate that the situation will change the following year. Meanwhile, Col. John A. Cooper, secretary-treasurer of the newly-formed National Committee of Motion Picture Exhibitors Assn. of Canada, is now huddling with the Musical Protective Society of Canada to prepare for forthcoming coin discussions with CAPAC.

Canadian exhibitors are resigned to the eventuality of higher music fees. It's expected CAPAC will ask a 15-20% increase over the present rate.

Present rates, based on per seat per annum in Canadian film houses, are as follows: 1,600 seats and over, 15c.; 801 to 1,599, 12c.; 800 seats and under, 10c. Understood that CAPAC may be influenced by the new tariff recently negotiated with ASCAP by Theatre Owners of America, whereby scale is: 1,599 seats and over, 25c.; 800 to 1,599, 19c.; 500-799, 12½c.; 499 seats and under, 10c.

Songs With Largest Radio Audience

The top 31 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of February 20-26, 1948

A Fellow Needs a Girl—*"Allegro"	Williamson
An Old Sombrero	Shapiro-B
Ballerina	Jefferson
Beg Your Pardon	Robbins
Best Things Are Free—†"Good News"	Crawford
Big Brass Band From Brazil—*"Angel In the Wings"	Morris
But Beautiful—†"Road To Rio"	Burke-VH
Golden Earrings—†"Golden Earrings"	Paramount
How Lucky You Are	Maurice
How Soon	Supreme
I Never Loved Anyone	Dreyer
I'll Dance At Your Wedding	Simon
I'm Looking Over a Four Leaf Clover	Remick
In a Little Bookshop	Triangle
Little Old Mill	Mood
Lone Star Moon	Advanced
Love Is So Terriffic	Mellin
Manana	Barbour-Lee
Now Is the Hour	Leeds
Papa, You Dance With Me—*"High Button Shoes"	Morris
Passing Fancy	BMI
Pianissimo	Santly-Joy
Saturday Date	Southern
Sat. Night Central Park—*"Make Mine Manhattan"	T. B. Harms
Serenade Of the Bells	Melrose
Teresa	Duchess
Treasure Sierra Madre—†"Treasure of Sierra Madre"	Remick
What'll I Do	Berlin
With a Hey and a Hi and a Ho Ho Ho	Bourne
You Don't Have To Know the Language—†"Road Rio"	Burke-VH
You Were Meant For Me	Miller

The remaining 19 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

A-n-g-e-l Spells Mary	United
At the Candlelight Cafe	Witmark
Dickey-Bird Song	Robbins
Gentleman Is a Dope—*"Allegro"	Williamson
I Still Get Jealous—*"High Button Shoes"	Morris
I'll Make Up For Everything	Leeds
It's Easy When You Know How	Pemora
I've Got a Feeling I'm Falling	Santly-Joy
Let's Be Sweethearts Again	C-P
Oooh Look-a There, Ain't She Pretty	Leeds
So Far—*"Allegro"	Williamson
The Stars Will Remember	Harms
Tell Me a Story	Laurel
Thoughtless	Feist
Too Fat Polka	Shapiro-B
Two Things To Worry About	Block
When You're Smiling	Mills
You Turned the Tables on Me	Fox
Your Red Wagon	Leeds

†Filmusical. *Legit Musical.

SPIKE JONES FIRES PITT B.O. IN CONCERT

Pittsburgh, March 2.

Spike Jones concert at 3,800-seat Syria Mosque last Tuesday night (24) packed them in to the rafters, and take soared to nearly $8,000 at $3 top. There wasn't room in the big aud to jam another spectator and show could have sold out all over again. So much so that there's talk by Beegle Brothers, the leading local impresarios, of bringing him back again before the season ends.

Jones' figure represents top dough here all year for this type of entertainment. Stan Kenton gross printed last week included tax money, too, and while Kenton drew as many people as Jones, he was scaled lower and couldn't take out as much coin.

Jones' biz was almost exactly what he did here on his first appearance year ago, with not more than $50 difference either way. Concert was sold out eight days before his appearance.

From M-G-M's New Hit 'THREE DARING DAUGHTERS'
THE DICKEY-BIRD SONG
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Best British Sheet Sellers

(Week Ending Feb. 19)

London, Feb. 20.

Near You	B. Wood
Tree In a Meadow	Connelly
I Wonder Who's Kissing Her Now	Feldman
Peg O' My Heart	Ascherberg
Shoemaker's Serenade	Kassner
Apple Blossom Wedding	Connelly
I'll Make Up For Everything	Maurice
Little Old Mill	Dash
Coffee Song	Southern
Serenade of the Bells	Morris
And Mimi	Connelly
Once Upon a Wintertime	Cinephonic

Second 12

I'm Happy Right Here	Unit
Sorrento	Ricordi
Darby and Joan	Box & Cox
Happy Go Lucky You	Dash
South America	Feldman
Girl That I Marry	Berlin
Garden in the Rain	Connelly
How Are Things in Glocca Morra	Chappell
First Love, Last Love	Dash
I Never Loved Anyone	Yale
Now Is the Hour	K. Prowse
Anniversary Song	Connelly

LOUIS ARMSTRONG
and His Famous All Stars
JACK TEAGARDEN • EARL HINES
BARNEY BIGARD
SID CATLETT • ARVELL SHAW
VELMA MIDDLETON
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Saratoga Niteries Wary of Possible Clampdown On Casino Operations

Operators of Saratoga niteries are fearful that the political situation may spoil any chances of hitting bigtime coin. It's argued that New York's Governor Thomas E. Dewey may force clampdown on the casinos for the season.

Situation is likely to have its repercussions in the buying of talent, inasmuch as the casino activity normally supports the huge shows usually imported during the spa's racing season.

A start has already been made in talent buying with Clark & McCune, owners of the Piping Rock having contracted Pupi Campo's band for the entire month.

Operation of the Piping Rock hasn't been completely settled, so far, although it's likely that Lou Walters, operator of the Latin Quarter, N. Y., may run the nitery end of the spot for the third successive season. Clark & McCune, who own the Brook club, Miami Beach, operate the setup but lease out the nitery.

Talent agency men anticipate that the cafe operations will use top names, even in gambling doesn't materialize, but will economize on the rest of the show.

BLOOM SELLS INTEREST IN CLUB CHARLES, BALTO

Baltimore, March 2.

Cy Bloom, one of the owners of the Club Charles, Baltimore, has been bought out by his two partners, Tom Shaw and Moe Levy, last week, is slated to open a cocktail lounge shortly.

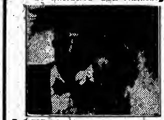
Meanwhile, the remaining partners have sold the building housing the spot and have taken out a long-term lease. No change in the Club Charles' policy is contemplated by Shaw and Levy. Sol Tepper will continue to book out of New York.

Rose Murphy's Cap Date

Rose Murphy, sepia songstress, has been signed for her first Broadway vaude date. She starts at the Capitol theatre at the conclusion of the run of "Naked City."

She'll be on the bill with Xavier Cugat and Harvey Stone. Film will be "B.F.'s Daughter." (M-G).

The Exclusive and Amusing



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Chicago Rep.: PHIL TYRRELL

GOWNS BY ERNESTO

HELENE and HOWARD
'Comedy Dance Antics'
STATE, HARTFORD
Dir.: MATTY ROSEN

Ina Ray Into N.Y. L.Q.

Ina Ray Hutton, originally set for the Latin Quarter, N. Y., in September, has been advanced to open May 23. Entire show will be built around the band.

This will be the first bandshow in that cafe since Ted Lewis several years ago. Lewis, incidentally is booked for a summer date here.

Broadway, N.Y., May Get New Vaude Policy

Broadway may get a straight vaude house yet, if present plans go through. Sam Gutwirth, who in conjunction with Ernie Anderson promotes the Town and Carnegie Hall "Concerts at Midnight," is presently working on a deal to put vaude into the now vacant Broadway theatre.

Gutwirth plans to open around March 27 for three-day bills weekly. Idea is to run Friday, Saturday and Sunday, with a matinee, evening and midnight show Saturdays and two shows on Sunday.

However, there are some hitches in the plans. The first being United Artists (house lessees) refusal to commit the theatre for three nights weekly for any sustained period. If a permanent tenant becomes available, Gutwirth's promotion may be bumped.

Another factor is the present scarcity of top material. Gutwirth hoped to have a layout topped by Milton Berle for the opening show. A headliner of less calibre, he felt, would be insufficient to buck Good Friday. Berle, however, is not available, and Gutwirth is seeking other headliners.

Gutwirth feels that the "Concerts at Midnight" have proven that vaude shows can draw, if angled properly. He says that much of the gamble will be eliminated by running the three best days of the week.

If the proposition comes off, the Broadway theatre on show nights will be the closest approach to the old Palace theatre, N. Y.

FISHER BOWING OUT AS BOOKER OF N.Y. CAFES

Arthur Fisher is bowing out of N. Y. cafe bookings. Fisher, who has been booking the Latin Quarter and the Harem, relinquished these spots to concentrate on theatre bookings. However, he'll continue to book for the Latin Quarter, Miami Beach.

With Fisher's exit, Lou Walters, LQ operator, will do his own booking, while the Harem's Nat Harris' plans will be made known on his return from Florida this week.

Fisher drops a healthy revenue in giving up the cafe business. The talent bill on these two rooms frequently ran around $25,000 weekly. At the 5% booking fee, Fisher's take was around $1,250 weekly.

La Martinique, N. Y., Pacts Line for New Show

La Martinique, N. Y., is restoring girl line starting with the March 11 show. Dario, spot's operator, has set a June Taylor group for show with Frances Faye, Jack Carter, Freddie Stewart, Ralph Font and Val Olman bands.

Dario has also appointed Harry Morton as booker for the spot.

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Not So Open House

New York's dancing teachers, who are in a position to steer trade to the cafes featuring good rhumba bands, are peeved at the Embassy club. Latter, in order to draw attention to its new Latin outfit, Louis Varano's band, last week invited the terp-tutors to an evening at the cafe. They turned out en masse on the assumption it was an evening on the house.

It wasn't.

Grace Hayes was forced to cancel her opening at the Famous Door, Miami Beach, Thursday (26) because of a heart attack. She's the mother of comedian Peter Lind Hayes.

Topline Rhumba Bands Now Luring Hefty Patronage to N. Y. Bistros

Rhumba bands have become standard equipment in virtually every major N. Y. cafe. In many cases the Latineers are the major part of the draw inasmuch as a hearty portion of cafe regulars choose their spots on the basis of who beats out the hippy rhythms.

Even the major tourist havens, the Latin Quarter and the Harem, are going in for Latin name personalities. The Latin Quarter has set Pupi Campo for a date, while the Harem has booked Desi Arnaz. Even the China Doll is going after the rhumba aficionados with the pacting of Noro Morales.

Value of a good Latin band to a cafe is indicated in the pickup in the Club Ebony's receipts as soon as a good rhumba crew was signed. Marcelino Guerra is credited with having taken the spot out of the red.

Business underwent a renaissance at the Havana-Madrid when it started to use name Latins, but biz has dipped again because competition has become more keen. La Martinique similarly affected a business increase when it went Latin.

SCHEDULE OF NATIONAL MEMBERSHIP MEETINGS

to Nominate Delegates to the

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BALTIMORE Branch Area—March 11
3:00 p.m.—New Howard Hotel

BOSTON Branch Area—March 8
3:00 p.m.—Bradford Hotel
(Includes Providence, Springfield, Hartford)

BUFFALO Branch Area—March 12
3:00 p.m.—Elks Auditorium
211 Delaware Ave.
(Includes Rochester, Rome, Schenectady, Canada)

CHICAGO Branch Area—March 10
2:00 p.m.—Garrick Theater Bldg.
64 W. Randolph St.

CINCINNATI Branch Area—March 8
7:00 p.m.—Hotel Gibson
(Includes Louisville, Indianapolis and adjacent cities)

CLEVELAND Branch Area—March 10
3:00 p.m.—Olmstead Hotel
(Includes Akron, Canton, Youngstown and adjacent cities)

COLUMBUS Branch Area—March 7
2:30 p.m.—Variety Club
55 East State St.
(Includes Dayton and W. Va. areas)

DALLAS Branch Area—March 15
5:00 p.m.—Artists Bldg.
1918 Live Oak St.

DENVER Branch Area—March 13
3:00 p.m.—Albany Hotel

DETROIT Branch Area—March 10
3:00 p.m.—Detroiter Hotel
(Includes Toledo and adjacent cities)

HOLLYWOOD Branch Area—March 8
3:00 p.m.—El Patio Theatre

HOUSTON Branch Area—March 16
11:00 a.m.—Chamber of Commerce
914 Main St.

KANSAS CITY, Mo. Branch Area
March 8—7:00 p.m.—Continental Hotel

MIAMI BEACH Branch Area—March 10
3:00 p.m.—Lord Tarleton Hotel

MONTREAL Branch Area—March 14
3:00 p.m.—1252 Stanley St.

NEW ORLEANS Branch Area—March 11
3:00 p.m.—Roosevelt Hotel

OMAHA Branch Area—March 10
2:00 p.m.—Rome Hotel

NEW YORK Branch Area—March 11
2:00 p.m.—Town Hall
(Includes Newark, and adjacent cities in Conn.)

PHILADELPHIA Branch Area—March 9
3:00 p.m.—Commodore Hotel
(Includes Reading, Allentown and adjacent cities)

PORTLAND, Ore. Branch Area—March 10
3:00 p.m.—Labor Temple
1316 S. 14th St.

PITTSBURGH Branch Area—March 9
3:00 p.m.—Henry Hotel

ST. LOUIS Branch Area—March 13
3:00 p.m.—Mark Twain Hotel

SAN FRANCISCO Branch Area
March 9—3:00 p.m.—149 Powell St.

SEATTLE Branch Area—March 11
2:00 p.m.—University Bldg.
Room 407, 1305 3rd Ave.

ATTEND THE MEETING—NOMINATE—VOTE

Sincerely yours,
Four A's AGVA Executive Committee.

HY FAINE (AGMA), *Chairman*
FLORENCE MARSTON (SAG) DEWEY BARTO (AGVA) GEORGE HELLER (AFRA)
RAY COOK (Chorus Equity) A. FRANK REEL (AFRA) ANGUS DUNCAN (Equity)

American Guild of Variety Artists, 1697 Broadway, New York 19, N. Y.

Dusting the Attic

(For no other than nostalgic reasons these Palace bills will be reprinted each week, and for the corresponding week, as they originally appeared in VARIETY *25 years ago.)*

PALACE, N. Y.

(March 1, 1923)

George Gottlieb's final weekly fling at the Palace bill is a corking effort, although there seemed to be an edge in favor of the first half of the program. Even the "Topics" narrations highly amused.

Abundant with feminine names, the show impressed, as reaching its highest point with Fanny Brice and the Biltmore Orchestra, Nos. 4 and 5 respectively. They closed out an initial portion that, in itself, testified it would take plenty of following to gain additional momentum. To hold the pace set by the opening stanza looked to be about impossible. It was, and while entertaining values were affluent during the latter stages, it was a grade below the velocity preceding the interim.

Miss Brice, Grette Ardine, DeLyle Alda, Jue Quon Tai and Robbie Gordone comprised the fair sex contingent of the nine-act bill. They performed in pairs, the initial duo placed ahead of the stretch period, the next two following the cessation of activities, with Miss Gordone closing. Other than the musicians, the Three Londons, Combe & Nevins, and Van & Corbett rounded out the evening.

The former "Follies" comedienne ran away with the performance, doing nine songs and a recitation for 38 minutes, with still a demand. Miss Brice literally went for "the works," even unto a Cockney lyric that listened as being an emergency ditty from former days, and made it problematical as to how the men in the pit played the orchestration. Their rendering wafted suspiciously of a more or less degree of faking, but so was Miss Brice's Cockney-Yiddish accent. A return entrance for an encore finale, with the hotel dance music combination, brought another outburst as a reception for the singer. It reached the clamorous classification at the conclusion. This last bit had Miss Brice in male evening attire stepping to a "hot" selection.

Someone with a sense of proportion evidently has reframed the routine of the Biltmore orchestra. Besides an opening medley rendered behind a gauze screen, upon which flowers float downward, there is but another pop conglomeration of melodies and a violin solo. The follow-up was the encore, with Miss Brice in front, and finish. It makes for a compact offering that has not the fault of running on indefinitely and is neither too much nor too little. Additionally, there is the maneuvering of Willie Creager at the drums, who is practically putting the band over by his comedy mannerisms while working around traps. Not that the orchestra is without merit, albeit there is many a musical combination that can play right along with this one; many can top it; but Creager possesses a sense of showmanship and humor and sells both to the end. The band is not only a "band," but an act.

The Three Londons pushed off at close to eight, succeeded by Coome & Nevins, who carried it along nicely with their songs. Miss Radine assisted by John Tyrell and Tom Mack, flasbed a speed dance episode that, for 17 minutes, provided as much action as could normally be contained in such a length of time. The costumes of the girl, backed by the special setting, illusioned prettily, while the stepping was 'way above par and of sufficient merit to overcome the somewhat weak vocalizing and minor dialog. Singly, doubling or in ensemble the trio seem equally at home, while an early swing of the girl (by the two boys) is bound to be "copped" right and left. The end was a tieup, although the necessity of a speech was sensibly passed.

Van & Corbett, next to closing, froliced through to continuous returns and went to the head of the class as far as the latter half of the schedule was concerned. The team tacked on a bit, for a finish, that had a reappearance of the Chinese girl as an excuse. It framed as a neat comedy situation and sufficed as to its purpose.

Miss Alda was on seventh with her elaborate satire on the musical legit productions. The act clicked regularly and was accorded a substantial outburst at the finale. The cast is capable in their support of the leading member, whose high notes were not all they should have been and developed an inclination to register a little off key every so often. The pantalette costume of Miss Buckley, worn in the second scene, was decidedly unpicturesque and out of place.

Santos & Hayes, although programmed, did not appear, and Jue Quon Tai blazed the trail for the second beat. The miss from the Orient seemed to find it difficult to get started. That may in some part have been due to the morale of the previous succession of events she was forced to follow. The bringing on of the sister provided the impetus, with the song and dance of the protege putting the turn on the right side. It looks now as if the younger member could go out and give her close relative plenty of opposition. Miss Gordone's series of poses terminated for the night to a house that was quite willing to sit and not take any chances of missing a trick.

Skig.

POLLACK CIRCUS SUED BY INJURED BIKE RIDER

Chicago, March 2.

Pollack Bros. Circus was sued for $50,000 in Superior Court here last week by Elsie Walther Sidney, trick bicycle rider.

Miss Sidney claims she was permanently injured last Oct. 30 when she fell 50 feet from a rope. Fall, she maintains, was caused by insecure rigging.

June Richmond's Salary Attached by Attorney

June Richmond, sepia singer, current at the Club Ebony, N. Y., is working sans salary these days. Her coin has been tied up by an attachment obtained by attorney Leonard Loewinthan on a $300 judgment.

After the judgment was filed, Miss Richmond went into bankruptcy listing no assets and $5,600 in liabilities. She subsequently sought to have the attachment vacated and have the attorney take his turn along with other creditors. Justice Byrne of the N. Y. city court last week refused to vacate the attachment.

She may get some of her salary when her case comes up before a federal referee next week.

Georgie Wood's Aussie To London Via N. Y. Stopoff

Georgie Wood, for many years a leading British comic, returns to Australia for some commercial radio starting next October. Wood, just back from Down Under, where he established himself as a legit and pantomime producer, flies back to London Friday (5).

His two biggest hits in that country were "Clutterbuck" which ran 14 weeks in Sydney, and the pantomime, "Aladdin," which did smash business for the traditional six weeks. His production of "Sweetest and Lowest" met with a fair reception.

Upon returning to England, Wood is slated to confer with Parliamentary leaders on the question of British tax laws governing U. S. performers.

Connee Boswell Doubling

Miami, March 2.

Connee Boswell is here doubling between the Olympia theatre and the Brook Club, and doing a click b.o. job at both. Singer opened at the theatre last Wednesday (25) for one week and the Brook date is for two weeks.

Nitery booking was made after the singer left New York to fulfill the Olympia commitment, along with a theatre booking in Jacksonville, Fla.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 2.

Lillian Bergson elated over gift of a gold wristwatch by Paramount Pictures for 25 years of faithful service. Her sister, Gertrude Klein, in from N. Y. C. for the blowout.

Jeanette Binkley shot in from Lancaster, Pa., to visit her father John (IATSE) Binkley, who is progressing nicely.

Ed Warrin in from Newark, N. J., for weekend visit with Arthur Proffitt, who's doing nicely with infirmary routine.

Eddie Vogt appointed as chairman of Publicity for the Red Cross drive; Marie Southard handling Will Rogers collections with George Fee, Inez Delores Liverpool and Mary Mason assisting.

George Fee, musician, given an all-clear and now part-time switchboard operator at the Rogers.

Bill Lalis cheered up plenty by surprise visit from Rose McMahon, Marie Lalis and Irene Langtry last week.

Kenneth Chetwood planed in from Cheyenne to bedside chat with Andrew Grainger, who is doing nicely.

Laura Sloan upped for meals and visiting privileges.

Mabel Burns in and out of the general hospital after mastering the Broncoscophy operation and resting at the Rogers.

(Write to those who are ill).

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Night Club Reviews

Latin Quarter, N. Y.

Frank Libuse, Radio Aces (3), Nick Long, Jr., Marion Manners, Tito & Corinne Valdez, Patricia Adair, Mons. Piroska, Beau Brummels (4), Promenaders (4), Line (17), Vincent Travers Orch, Buddy Harlowe Orch; staged by Natasha Kamarova; produced by Lou Walters; $4 minimum.

Lou Walters' current show at the Latin Quarter is still showing 'em how to deliver entertainment value in the pop priced nitery belt. This is one for the masses that'll sell to visiting firemen and regular nitery patrons. A 90-minute layout titled "America's Hall of Femme," show has pace, color, and variety with plenty of laughs to build it into a solid payoff for the customers.

Production numbers are elaborately dressed and neatly designed to give a firm base to the proceedings. Opening with "New Orleans Mardi Gras," number arrays the full line of girls and chorus lads in a flashy choreographic piece based on a carnival motif. Good specialty dances are delivered by a lowdown adagio team, Tito and Corinne Valdez, and ballerina Patricia Adair with an assist from Mons. Piroska, an agile acroterper with class. Two other production numbers, matching the first, include "New Orleans Bal Mosque" and "Doing the New York," all of them featuring vocals stints by the chanteuses assisted by two male quartets, the Beau Brummels and Promenaders.

Bill rates highest in the key comedy division with Frank Libuse, "Hellzapoppin'" zany, in the top spot. Libuse, equipped with props, pratfalls and stooge, delivers a broad type of comedy that roils the customers. He gives a pre-show taste of his act by acting as a headwaiter and making mayhem on the floor with water squirts, fake dishes and fresh talkback. During his regular stint, Libuse uses an operatic soprano stooge for his takeoff point and his routine is expertly timed for maximum results.

Other sock comedy item is furnished by the Radio Aces, a male trio in the Ritz Bros. vein. Team is stocked with click novelty numbers including "What Does the Public Want," "Sam, You Made the Skirt Too Long" and "The Last of the Masters of Ceremonies." Some of the gags are on the corny side but the trio compensates with a versatile brand of warbling, tricky gag delivery, effective mugging and plenty of zest. Encore bit is a radio quiz program satire that earns big salvos.

In terping department, Nick Long, Jr., displays some clever terpology with a series of impressions on a cavalcade of hoofers ranging from Pat Rooney to Ray Bolger. Bill is rounded out by Marion Manners who shows off a good set of pipes on "Basin Street Blues," a new number, "Matinee" and a couple of Stephen Foster tunes. Muriel King, lyric soprano, warbles an operatic tune that sets off a mild striptease act by a couple of showgirls which precedes the finale.

Vincent Travers orch, with an assist from the Smith Sisters, a harpist quartet, cuts the show in competent fashion and doubles with the Buddy Harlowe combo in furnishing dance music for the customers in a variety of styles.

Herm.

Bowery, Detroit

Detroit, Feb. 28.

Frankie Laine, Frankie Rapp, Dubinettes (6), Jane McDonough, Flying Barrys, Bowery Hepcats (4), Tubby & Kettle, Ben Young Orch (10).

The Bowery has a sock layout for current stanza that should pay off. Frankie Laine toplining, clicks in his song session. Lad has 'em from walk-on and holds them all the way. Opening with "River St. Marie," he follows with "That's My Desire," "Black and Blue," "Baby All the Time," "Someday Sweetheart" and "Shine" for solid returns. Encores with "We'll Be Together Again" for additional plaudits.

Frankie Rapp, versatile emcee, scores in his stanza. His foolery with the Dubinette line of girls and other clowning keeps show moving at a merry pace. Jane McDonough does neatly in her song session.

The Flying Barrys, roller skate team, are okay with trick and fancy skating. Bowery Hepcats provide additional comedy to bill.

Tubby and Kettle, sepia hoofers, contrib clever terp routines.

Ben Young orch backgrounds show expertly.

Stan.

Click, Philly

Philadelphia, Feb. 19.

Ina Ray Hutton Band (12) with Danny Riccardo; Page Cavanaugh Trio.

Ina Ray Hutton, she of the clinging gowns and swaying torso, is still an attraction when she steps in front of her orchestra on any bandstand. Current stint at Frank Palumbo's Click is no exception.

The gal has collected a workmanlike dozen of musicians who play danceable, as well as listenable music.

Vocals are neatly handled by Danny Riccardo, whose voice registers well in the massive Click. Miss Hutton takes over with the novelty tunes, giving extra meaning to the lyrics with her swaying chassis.

Lulls are handled in fine style by Page Cavanaugh trio.

Biz good, with plenty standees at bar when reviewed.

Shal.

Harem, N. Y.

(FOLLOWUP)

Martha Raye's return to the Harem for her last date in the U.S. prior to sailing for England for a March 29 opening at the Palladium, London, provides a view-with-alarm outlook.

(Continued on page 46)

THE
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Aussie Welcomes Yank and Other Foreign Acts

Sydney, March 2.

With Aussie Actors Equity ready to play ball by easing bans on foreign talent, Down Under is due for a tremendous upbeat in flesh entertainment. That's the opinion expressed by David Martin, head of the powerful Tivoli circuit here, before he planed to the U. S. Sunday (29) on a talent-buying junket. Equity has seen the light, he claimed, as the result of his long campaign to show the organization that if vaude is to survive here more outside acts must be permitted to enter the country.

Martin's American itinerary calls for stops in Los Angeles and New York. He's slated to arrive on the Coast tomorrow (Wed.) and is due in Gotham Sunday (7) for a two-week stay there. In view of Equity's more liberal attitude, the Tivoli chief has already booked Cathy Barr, Metro actress, for a swing on the circuit as well as Norman Laurance and Sonya Yarn for the musical, "Marinka," which is scheduled to preem in Melbourne April 24.

French revue, "Vive La Venus," will also be brought in by Martin, with much of its company comprising talent from the Casino de Paris. Other acts booked for "Venus" are Koba & Kalee from Ken Murray's "Blackouts"; Henri Vadden and Girls, Dick Burns, Bob Parrish and the Schallers. Martin is hopeful of signing Chico Marx for this show.

Lovely Lady of Song

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GEORGE GUEST

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Conventioners Give A.C. Best Winter Season in Yrs.

Atlantic City, March 2.

A total of 1,435,254 persons attended 971 gatherings of various kinds last year in city-owned Convention hall. Influx of visitors helped local amusements and nitery biz plenty.

Thirty-one conventions were held, drawing an average attendance of 1,476 for each event.

Other events included 129 shows and entertainments, 80 athletic events such as ice hockey, skating, boxing and other sports, two dances and 681 meetings, banquets and similar affairs.

These facts were in a report compiled by the Hall's manager, Phillip E. M. Thompson, and submitted to Mayor Altman last week.

The Hall has 71 permanent employes, more than 1,400 others being hired on a part-time basis to help set up and tear down exhibits and keep the various shows in operation.

The payroll for the year exceeded $430,000, but Thompson said much of this was returned in the form of reimbursements from exhibitors who utilized the extra services.

"We had almost twice as much business last year as during the prewar years," said Thompson. "Prospects for this year are even better," he added.

John Harris' "Ice-Capades" will again tenant the main auditorium during July and August. David Lowe is also expected to bring back legitimate shows in the ballroom.

STEEL PIER, A.C., TO SET WEEKEND SHOWS

The Steel Pier, Atlantic City, will resume talent for the Easter Sunday weekend March 27 with a display headed by Georgia Gibbs. Shows will continue weekends until mid-June, when full weeks resume. Names and name band policy will continue.

Steel Pier, operated by George Hamid, is expected to be the only vaudeville operation in the resort. Hamid, who also owns the competing Million Dollar pier, expects to confine shows to the Steel Pier.

Performers Petitioning Repeal of 20% Tax

A movement for repeal or reduction of the 20% amusement tax has been started among performers. Petitions urging lowering of the tax has been started by Miriam Seabold, dancer current at the Casa Seville, Franklin Square, L. I., who is seeking popular support for this movement in the entertainment industry as well as the public at large.

Miss Seabold contends that jobs of many entertainers are jeopardized by the 20% tax, and is urging that support be given a bill introduced by Rep. MacDonald, (Cal.) which seeks to reduce the impost to the prewar 5%.

B. W. Chi FB Boss

Chicago, March 2.

Frederick Bros.' agency, which lost its last Chi band booker, Lang Thompson, to Associated Booking last week, is not contemplating a replacement at present. B. W. Frederick and Herb Pauley, who heads the midwestern operation, will take charge of the department.

Pauley explained that they feel no immediate need for another staffer.

Shelvey Faces Ga. Extradition Hearing in Pa.

Matt Shelvey, deposed national administrator of the American Guild of Variety Artists, faces an extradition hearing today (Wed.) before Pennsylvania's Governor Duff at Harrisburg. Shelvey was apprehended last week in Philadelphia by Georgia authorities on charges of fraudulent conversion of $20,000 allegedly donated by the Henry Grady hotel, Atlanta, to the AGVA welfare fund.

Shelvey will fight extradition on the grounds of personal illness, and will plead innocent to the charges. Arthur W. A. Cowan, Shelvey's attorney, sought a postponement of the hearing, being slated to speak at a Miami Beach meeting of the Shelvey faction of AGVA, today (Wed.). Request was denied.

Arthur Kaye, who was indicted along with Shelvey on the same count, surrendered several weeks ago, and is now out on $5,000 bail.

Meanwhile, the AGVA national committee, placed in charge of AGVA affairs by the Associated Actors and Artistes of America, is cleaning out remnants of the Shelvey faction among the branch heads in various cities. Latest to be dismissed is J. H. Thatcher, Jr., branch head in New Orleans, who was replaced by Ben White, formerly AGVA's Phoenix rep. AGVA last week fired Fred Dale, head of the Boston office, and assigned Emil Lowe to head the Hub office. Dale refused to surrender AGVA quarters to Lowe, and latter consequently opened new offices.

Shelvey Calls Convention

Philadelphia, March 2.

Matt Shelvey, embattled national director of the National Guild of Variety Artists, last week issued a call for a "national convention" of the union to be held for three days starting April 30 in the Hotel Sherman, Chicago.

Charging that a convention scheduled by the 4 A's in New York on May 7 was "rigged to elect 4A stooges," Shelvey declared that a series of "educational meetings" would be held in branches to prepare for the Chicago parley.

Shelvey, who is still ill in his Ventnor, N. J., home, dispatched his attorney, Arthur W. A. Cowan, to make a tour of eastern branches to line up the membership.

Cowan's first educational meeting was in Boston on Friday (27). Tomorrow (Wed) he's set to huddle with AGVA members in Miami.

Dates for other meetings are: Baltimore, March 5; Chicago, March 10; Detroit, March 8; New Orleans, March 10; Philadelphia, March 10; Cincinnati, March 12; Cleveland, March 11; Pittsburgh, March 17; and New York, March 23. Meetings are also scheduled for San Francisco, Hollywood, Dallas, and Buffalo, with dates not yet set.

In his wire to branch officials, Shelvey said that Chicago was the "only legal place" to hold the convention as explicitly provided in the contract of Nov. 29, 1946."

Cleve. RKO's 1-Day Vaude Bills After 15-Yr. Hiatus

Cleveland, March 2.

Vaudeville is being resumed at the RKO-Keith's after a 15-year hiatus, on a one-show-per-week basis as an experiment beginning March 10.

Initial stage bills are to be wrapped around weekly winners of Sidney Andron's "Auditions Ambitious" radio tryouts, aired by WGAR, with four other acts and a pit orchestra augmenting them. Shows may be expanded to split-week size, according to Max Mink, RKO division manager here, if idea clicks.

Fredericks Slice N. Y. Agency Staff To One Rep, Kettering Back to Chi

Frederick Bros. agency in New York, will dwindle to a one man operation. This office, several years ago, among the busiest talent outfits, underwent several changes this week, with Tom Kettering, head of the N. Y. division transferred to Chicago. Jimmy Dundedin, of the vaude dept., and Fred Stengel of the radio dept. were let out. Kettering, who will spend one-week a month in N.Y., will put in an agent to handle the cocktail business, and has delegated the accounting firm of Kastriner & Harris to take care of back collections. The FB operations in Chicago and Hollywood are not affected.

The FB near foldo in New York comes as a climax to several years of internal difficulties. The office was at its peak of activity when Charlie Yates (now with Associated Booking Agency) headed its talent operations. As a result of a disagreement in office policy, Yates abrogated a 10 year contract, and a costly court suit failed to bring him back. Others that left around that time included Jerry Rosen, now an indie vaude and nitery agent; Joe Marsolais, cocktail dept. head; and the bulk of its radio dept. Later resignations included Jack Edwards, now with Music Corp. of America, and Jack Kalcheim, heading his own talent agency.

It's estimated that more than $100,000 was invested in this FB attempt to penetrate the eastern talent market. Prior to its national expansion move, FB was regarded as the fourth largest talent office in the U.S. being a step behind MCA, William Morris and General Artists Corp. Virtual closing of the N.Y. office puts it plenty notches behind.

Beatrice Kay has been signed for a May date at the Harem, N. Y.

George White to Produce 'Scandals' as Nitery Show

Hollywood, March 2.

In a move away from diminishing headliner bills, the Florentine Gardens here goes theatre-restaurant on May 5. Going into competition with Earl Carroll's, the spot will present "George White's Scandals." Returning to show biz, White will recreate his famed "Scandals" for the first time in a nitery and for the first time in several years. His previous try was with theatre units.

Deal was worked by Federal Artists Corp., for White to put on an extravaganza involving some 50 people, full-scale production being estimated to cost $50,000 initially, with a $19,000 weekly nut. White will get a guarantee and a reported 30% over $25,000 gross, with a possibility of netting himself $200,000 on the year. He'll line up old aides to help produce, also former talent.

Spot's standard $2.40 admish will remain except for the opening night which will probably be pegged at $20 per head.

Former Philly Rep Blames Nat'l AGVA In 'Vanities' Stranding

Philadelphia, March 2.

The $63,637 damage suit filed against him last week by 12 performers of the closed 1947 edition of "Earl Carroll's Vanities" is "another attempt of leaders of the national and international union to discredit Local 6, American Guild of Variety Artists, Richard Jones, Local 6 executive secretary, charged here.

"Failure of the cast to receive its back pay," Jones added, "is due to the willful and delinquent negligence of the Four A's and the so-called director of AGVA, Matt Shelvey."

The suit, filed in U. S. District Court here, charges Jones failed to help the performers collect their back pay or provide transportation to the west coast when the show folded at the Earle theatre on Jan. 23, 1947.

Jones claimed the performers had been owed money from the time the show left the Coast in October, 1946, until it arrived here. He charged national AGVA with failing to obtain proper bond for the troupe and denied he failed to buy them their fare back to the Coast. He said he collected $2,536.96 for that purpose.

PHIL REGAN

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Variety Bills

WEEK OF MARCH 3

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner

NEW YORK CITY

Capitol (L) 4
Tex Beneke Orc
Dean Martin
Jerry Lewis

Music Hall (R) 4
Larry Storch
Paul Frank
William Shriner
Alfredo Luizzi
Lawrence Nickol
Rockettes
Corps de Ballet
Glee Club
Sym Orc

Paramount (P) 3
Louis Prima Bd
Dick & Dot Remy

Roxy (I) 3
Hazel Scott
Don Henry 3
Raye & Naldi
Gil Lamb

Strand (W) 5
Vaughn Monroe Or
Frank Fontaino
Mayo Bros
Jack Leonard
Carl Sands Orc

Regal (P) 5
Lucky Millinder Bd
Sara Vaughn
Mitchell & Gibson
Collins & Lee

HARTFORD

State (I) 5-7
Elliott Lawrence O
Mills Bros
Steve Evans

MIAMI

Olympia (P) 3
J & C Brick
Gillette & Richards
Sammy Walsh
Phil. Brito
Bedell & Matson

NEWARK

Adams (I) 4
Count Basie Orc
Lewis & White
Stump & Stumpy

OMAHA

Orpheum (P) 5
Clyde McCoy Bd

DOLINOFFS and RAYA SIS.

Return Engagements Everywhere including CAPITOL, WASH, D. C. WEEK MAR. 18

Mgt.: EDDIE SMITH AGENCY
1501 Broadway New York

BALTIMORE

Hippodrome (I) 4
Gay 90s Show

State (I) 4-6
Rhythmaires
Lady Francis
Bobby Byron
The Latinos

7-10
LaVerne & Jon
Milton Frome
Morris & Ryan
C. Fredericks Co

BOSTON

Boston (R) 4
Stan Kenton Orc
Pat Henning
Merebeth Old

CAMDEN

Towers (I) 5-7
N & V Collins
Grace Johnston
Andy Arcari
Slim Timblin Co
The Veepers

Chicago

State-Lake (P) 5
Phil Reagan
Owen & Johnston
Hoosier Hotshots

Oriental (I) 4
King Cole 3
Yvonne DeCarlo
Harmonicats
Baron & Rogers
Larry Daniels

PATERSON

Majestic (I) 4-7
Gay 90s Revue

8-10
N & V Collins
Lady Francis
D & D Paige
Danny Drayson
Dacal 3

READING

Rajah (I) 4-6
Russ Morgan Orc
Curry, Byrd & LeRoy
Weet & Lexing
Johnny Desmond

ROCKFORD

Palace (I) 5
H'wood Bandwagon
Eddy Hasit
Healy & Mack
Phil Maraquin
Mirth & Mack
H. DeCourcey Co
Paul Walker Orc

WASHINGTON

Capitol (L) 4
Bruna Jolanda Co
Jane Kean
Frank Conville
Saul Grnuman Rev

BRITAIN

CARDIFF

New Theatre (S) 1
"Sleeping Beauty"
Freddie Forbes
Nita Croft
Phil Strickland
Bort Murray
Billie Love
Isobel Marden
Jill Dunckley
Leon & Kiki
Hamilton Robins
Sidney Trevelyn
Vilner De Boer
Betty Hobbs Eight
Globe Girls
Balmoral Four
Charles Ancaster & Gertrude
Beatons 12 Juve

CHISWICK

Empire (S) 1
Cyril Fletcher
Sandy Powell
All Bey
Manley Bros
Lionel King
Betty & Eddie Day
Andree

HACKNEY

Empire (S) 1
Buster Shaver Co
Herschel Heniere
Aimee Fontenay Co
Eddie Gray
Kathleen West
Bil & Bil
Ronnie Leslie
Floyd & B'Nay

LEICESTER

Opera House (S) 1
Humpty Dumpty
Duggie Wakefield
B Huntley-Wright
Stan Little
Doreen Lavender
Harold Childs
Roy Jefferies
Hugh Harden
Little Jack
Harris & Stan
12 Juveniles
Wenda Horebrough

Palace (S) 1
Holiday Mood
Caryll & Mundy
Moxham Bros
Ann Scott
Java Bros
Danny Gray
Wyatt Sisters
V & M Norman
George Lavoie Co

LONDON

Stoll (S) 1
Stars On Ice

Casino
Olsen & Johnson
Keaton & Armfield
Gloria Gilbert

Palladium
Danny Kaye

MANCHESTER

Hipp (S) 1
Ronald Frankau
Sonny Jenks
Jack Stanford
Joan Davies
Joy Hayden
Smeddle Bros
Rosamund Belmore
Agar Young Trio
Stuart Pearce
Braemar Pipers
Tiller Girls
Terry Juveniles

SHEPH'RDS BUSH

Empire (S) 1
Chefalo
Jack Daly
N & H Nesbitt
Helga Stone
Hope & Ray
Graham Bros
Olga Varona

WOOD GREEN

Empire (S) 1
Vera Lynn
Ronald Chesney
Clarkson Rose
Irle Sadler
Saveen
Cilla's Dogs
Pauline & Eddie
4 Clarkson Roseb's

Miriam La Velle
Sacasas Orc

Iceland
Boyd Heath
C & F Simpson
Ginger Kinney
Ben Ribble Orc
Jack Ripley Line

Hotel Edison
Tommy Reed Orc

No 1 Fifth Ave
Joan Caeto
Hal Hackett
Hazel Webster
Downey & Fonville

Hotel Belm't-Plaza
Carlos Ramirez
Enrica & Novello
Eddie Stone Orc
Machito Orc

Hotel Biltmore
Larry Green Orc
C Turecamo Orc

Hotel Commodore
Eddy Howard Orc

Hotel Lexington
Pineapple Orc

Hotel New Yorker
Shep Fields Orc
Marshal Beard
Phil Romayne
Terry Brent
Jay Martin
Muriel Pack
Janice Hamilton

Hotel Pennsylvania
Dick Jurgens Orc

Hotel Pierre
Nina Nova
Olgo
Eric Thorson
Van Smith Orc
Chas Reador Orc

Diamond Horseshoe
Mata & Hari
Choral Octet
H Sandler Orc
Alverez Mera
Juenger Ballet Line

Hotel Plaza
Hildegarde
Joel Herron Orc
Salvatore Gioe

Hotel Roosevelt
Guy Lombardo O

Hotel St Moritz
Menconi Orc

Hotel St Regis
Dave Apollon
Hal Saunders Orc
Evalyn Tyner
Rosalind Courtright
Laszlo & Pepito

Hotel Taft
Vincent Lopez Orc
Charlie Drew

Hotel Warwick
Alan McPaige 3
3 Suns

La Martinique
Lenny Kent
M Valdes Orc
Ralph Font Orc
Lander & Holland

Leon & Eddie's
Eddie Davis
Art Waner Orc
Sherry Britton
Lyda & Yanni
Willie Danville
Lenore Rogers
Betty Gaynelle
Danny Sullivan
Shepard Line

Old Roumanian
Sadie Banks
Bella Smaro
Joe LaPorte Orc
D'Aquila Orc

Essex House
Erwin Kent Orc

Latin Quarter
Frank Libuse
Nick Long Jr
Marion Manners
Radio Aces
Patricia Adair
C & T Valdez
Arthur Laurent
Bon Vivants
Vincent Travers O

Ruban Bleu
Connie Sawyer
Day, Dawn, Dusk
Muriel Gaines
Paul Villard
Normann Paris 3
Wally Blacker

Spivy's
Spivy
Diane Courtney
Hayes Gordon

Versailles
Carl Brisson
Bob Grant Orc
Panchito Orc

Village Barn
Piute Pete
Kay Carole
Cordano & Coriane
Populairos
Buccaneers Orc

Village Vanguard
Maxine Sullivan
Paula Drake
Max Kaminsky 3
Don Frye

Waldorf-Astoria
Lucienne Beyer
Emil Coleman Orc
Misha Borr Orc

CHICAGO

Blackhawk
Art Kassel
Gloria Hart
Randy Brown
T & J Mahoney

Chez Paree
Marty Gould Orc
Ray Bolger
Larry Marvin
B Kraft Dancers
Joe Kovac Orch
Chez Adorables 12
Eileen O'Dare

Hotel Blackstone
Ray Morton Orc
Jimmy Savo

Hotel Bismark
J Sudy Orc
Benno Delson O
Tracy Sisters (2)
LaVerne & Jon
The Martinie (2)
Paulens (2)

Helsings
Al Morgan
Bill Chandler Orc
Dick Gale
Ellen White
Dick Hayleman

H Edgewater Beach
George Olsen Orc
Rolly Rolls
Boy Foy
Lucienne & Ashour
Marian Fedelo
D Hild Dancers (12)

Hotel Sherman
John Kirby Orc
Marty Hogan
Mildred Bailey
Barbosas Orch
K & K Ring
Carl Marx

Latin Quarter
Sonny Mare
Buddy Shaw Orc
Jackie Hilliard
Winn Seeley

Palmer House
Kay Ballard
Murray Arnold Or
Andrea Adagio Trio
Rudy Cardenas

Hotel Stevens
Paul Regan
Skitch Henderson O
Pryde & Day
Boulevadiears

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross

Blue Angel
Alice Pearce
Marc Lawrence
Jay Marshall
Delta Rhythm Bys
Ellis Larkin 3

Cafe Society (Downtown)
Hal Sherman
Ginnie Powell
Fats Pichon
Cliff Jackson
Edmund Hall Orc

China Doll
Katharine Chang
Jack Soo
Laurie Long
3 Cantons
Matt Tuck
J Frase

Copacabana
Jerry Lester
Carl Ravazza
D'Angelo & Vanya
Susan Graves
Jeff Clay
Michael Durso Orc
Fernando Alvarez O

El Chico
F Del Monto
Noro Morales Orc
Victoria Barcelo
Rita & Rozino
Los Panchos

Embassy
Cass Franklin
Monica Moore
3 Flames
Fisher & White
Dorothy Blaine
Louis Varano Orc
Jose Cortez Orc

Harem
Martha Raye
Chandra-Kaly Dcrs
Jaqueline Hurley
John Elliot
Nevada Smith
Fausto Curbelo O
Art Roman O

Havana-Madrid
Lecuona Cub'n B'ys
Barrancos

Yank UK Prod.

Continued from page 5

subject of British production since he recently completed "So Evil, My Love" on the island, now plans making "House" in Hollywood.

Understood, also, that both Metro and Warner Bros, have shelved their projected filmmaking in Britain. M-G had two-to-three pix on a tentative schedule and WB had at least one. What's more, there's little possibility of other majors except UA working in Britain while the new ruling stands.

Actually, the requirement that revenues from homemade pix must be brought back to England has been on the books for many years. However, heretofore, it never was enforced on films which were made with dollars rather than pounds. Which meant, in the past, that majors could use the British take of pix distributed in England for production there without greater restrictions than if the particular films were turned out in Hollywood.

Subjecting the coin to British regulations would mean that it couldn't be sent out of the country without a license from the treasury. That harder to get than a percentage rental on a one-reel documentary.

Situation is further snarled by the fact that the British Board of Trade has stymied any loans by British banks to U. S. companies wanting to produce in England. The Board's attitude has, therefore, effectively blocked the use of British pounds which otherwise would have been made available by Anglo financiers. Some trade circles feel that the Board's stance as well as that of Treasury may shift towards leniency if the Marshall Plan goes into operation.

New Acts

FATS PICHON
Piano-Songs
20 Mins.
Cafe Society Downtown, N. Y.

Coming up from the Old Absinthe House, New Orleans, where he was a fixture for years, Fats Pichon is a solid performer on the ivories with a flair for both lowdown and long-hair rhythms. He also sings in a semi-patter blues style that banks a bit too heavily on facial expressions and too little on the quality of his pipes. For this Greenwich Village boite where the hot piano aficianados have been conditioned by Hazel Scott's brand of boogie-woogie, Pichon's straight pianistics won't be a letdown.

For his current stint, Pichon is mistakenly reversing his stress with too many vocals. His opening is a sock rendition of the "Hungarian Rhapsody" but he follows with a raft of so-so vocals on "Ain't Misbehaving," "Huggin-and-a-Chalkin'," "Embraceable You" and "Margie." He closes on a strict upbeat with an instrumental workover of "St. Louis Blues" and some New Orleans music. *Herm.*

JUAN VICARI
Instrumental
15 Mins.
Sheraton Lounge, N. Y.

Juan Vicari's outlets in nitenies are limited to spots where there's an audience equipped to appreciate good music. He's an accomplished instrumentalist playing the guitar and mandolin in concert style and providing colorful renditions of classic and semi-classic numbers.

Vicari's instrumentals show a high degree of technical skill. His chords are interesting and varied and provide a full-bodied background for the strings stressing the melody. Vicari dwells on tunes mainly of Latin origination, although he hits the masters of other nationalities as well.

However, for nitery work, Vicari will have to develop his own personality. A spoken announcement of his numbers might do the trick. *Jose.*

DE QUINCEY & GIVENS
Dancing
17 Mins.
Wivel, N. Y.

Ruth De Quincey and Jimmy Givens are an uninhibited, satirical ballroom team whose slapstick routines call for plenty of energy. It's all very corny, but nevertheless team drew solid applause at this spot. They've obviously been around.

Both work in some audience participation stuff by barely missing the laps of ringsiders while executing some fast whirls. Another zanyism is the nonchalance shown by Miss De Quincey when knitting while perched atop her partner's shoulders. Close with a bit of oriental business. When the rough edges are smoothed, act should find its niche in both vaude and cafes. *Gilb.*

JAQUELINE HURLEY
Acro
10 Mins.
Harem, N. Y.

Jaqueline Hurley's acro and control work indicates a wealth of experience in niteries and vauders. She has a well integrated act that points up difficult tricks and unusual bodily discipline. Accompanying that is a well-developed personality that helps overcome some of the less-dainty postures that usually go with this type turn.

Miss Hurley has a good line of backbends and works with extreme agility. Much of her work is done on the small confines of a table, giving her a chance to show excellent balance tricks. She tops off her routine with fast cartwheels. *Jose.*

NEAL TRAVERS
Songs
10 Mins.
Wivel, N. Y.

A Scotch-Irish tenor, Neal Travers impresses nicely in this Swedish bistro. Lithe and handsome, he pipes a Cole Porter medley followed by an Irish lullaby. Sans a mike, he has ample volume. Dramatic qualities of the singer's voice are pointed up by "Golden Earrings."

Travers rounds out stint with another Irish number. For the most part, warbler's material registers with the patrons. However, addition of a Swedish tune would have been appropriate in this spot. He's a good bet for the pop-priced cafes. *Gilb.*

BETTY SAWYER
Dancing
6 Mins.
Wivel, N. Y.

Betty Sawyer is a stocky lass whose routines consist of the average repertoire used by most terpers. On the overall her hoofing is fairly good and she mixes in some acro stuff for a change of pace.

Opened the show here to mild returns, but returned later to display snappier pirouetting. With further experience Miss Sawyer may be able to endow her turn with more finesse to set her for better spots on the cafe circuit. *Gilb.*

Night Club Reviews

Continued from page 44

Harem, N.Y.

If she does the same act she's doing here, there may be repercussions, as it's doubtful if the Britons will take to her indigo material.

Miss Raye, one of the more accomplished comediennes of the day, is now established as B. S. Pully in petticoats. Even so, her genuine comic talent has brought her a $6,500 weekly take. There's no doubt that her name and material have boxoffice draw, as she registered heavily here two months ago and since then has helped pull the Latin Quarter, Miami Beach, out of a spot. However, it's been done at a great loss of personal stature.

At her opening dinner show Monday (1), she did an abbreviated act because the Ben Yost Guardsmen were delayed by an accident en route from Florida. The dinner trade consequently didn't get the bluest part of her act. But there was plenty off-color in her "Feets Too Big for de Bed" and "Paganini," and her occasional stories and various bits of business. A less talented comedienne couldn't get away with it, but that only shows how much better she might be without it.

The surrounding show has undergone some changes. The production songs and terps are now by Betty Bonney and Marcia Leighton, and Jaqueline Hurley (New Acts) is in Elisso Jayne's dance spot. The Chandra-Kaly Dancers continue their top-flight Javanese jive and straight terping interludes, and the Kanazawas still click with their risley work. *Jose.*

Terrace Room, N.Y.
(HOTEL NEW YORKER)

Shep Fields Orch (15), with Toni Arden, Bob Johnstone; "Newfangles on Ice," with Phil Romayne, Terry Brent, Marshall Beard, Muriel Pack, Janice Hamilton, Line (4); $1 cover after 10, $1.50 weekends.

After taking a short-lived fling with an all-woodwind orchestra, Shep Fields has revived his original rippling rhythm melodies, with his band now comprising the same instrumental makeup as it did when he first hit the bigtime some 10 or 11 years ago.

Fields' crew comprises three strings, five reed, three brass, an accordion and three rhythm. Two of the sax sidemen double on flutes and it's their trills, combined with the accordion, strings and drum gourds, that furnish the rippling effect. It adds a neat touch of novelty to the music, but whether it makes for better listening or better dance rhythm is a moot point.

Fields' arrangements are so contrived that the ripple doesn't break the rhythm. At several points, however, his efforts to inject the novelty into a slow dream tune definitely break the mood and style of the number. Ripple effects, though, is Fields' stock in trade and if the customers like it, then he's probably wise to stick to it. Femme vocalist Toni Arden, a fresh-looking young brunet, handles both the ballads and jump tunes with a smooth clean-cut voice. Male vocalist Bob Johnstone has a good baritone.

Ice show is one of the best yet staged by Truly McGee for the New Yorker. Presentation has plenty of color and flash and the intricate gyrations on the room's ultra-small rink bring constant gasps of amazement from the payees. Adagio routines of Phil Romayne and Terry Brent, despite the fact they're both on skates, are as good as most straight nitery acts. They're given good support by Marshall Beard, Muriel Pack and Janice Hamilton in the other leads.

Line is compased of four lookers, with the two blondes-two brunets effect adding a novel touch. Costumes, designed by Bob Mackintosh and executed by Mme. Berthe, are standout. Jay Martin emcees the show capably and displays a good set of bary pipes in his melodic intros. Fields' orch backs the show neatly. *Stal.*

Maisonette, N. Y.
(HOTEL ST. REGIS)

Dave Apollon with Deane Munser, Laverne Gustavson; Harold Shaw Trio, Pepito Trio; $1.50 cover.

Dave Apollon is proving himself a click item in the class nitery belt as evidenced by his recent date at the Hotel Pierre's Cotillion room and his current booking at the Maisonette. Flanked by two talented blonde lookers on the piano and harp, Apollon with his mandolin wizardry fits into the intime atmosphere easily and naturally. The accent is on music expertly rendered with Apollon wisely playing diminuendo on his gag intros. The gags, however, serve okay as pleasantries because they're widely spaced.

Act dishes up a combo of longhair and popular numbers with Apollon opening into "Begin the Beguine," seguing rapidly into "Golden Earrings," and giving a fast change of pace on Liszt's "Second Hungarian Rhapsody." Deane Munser takes over on the harp for a sock solo followed by some boogie-woogie pianology by Laverne Gustavson. Holding the customers completely, Apollon winds with two classical numbers, a Chopin waltz and "Hora Staccato," to a solid sendoff.

Harold Shaw's trio furnishes a good assist to Apollon's act with background details and also delivers okay dance rhythms for customer hoofing, alternating on the stand with Pepito's rhumba trio. *Herm.*

Glass Hat, N. Y.
(BELMONT PLAZA HOTEL)

Carlos Ramirez, Enrica & Novello, Eddie Stone Orch, Machito Orch; $3.50 minimum.

The Belmont Plaza's Glass Hat, with this show preems a new policy, similar to the one prevailing at the across-the-street Waldorf-Astoria's Sert Room. The floorshow now has a pair of strong turns instead of the former full-show and girl line. Whether, the new idea will work out will depend, of course, on the calibre of acts used.

The Glass Hat has presented a problem to the various bookers that have been servicing this room. It's a large and frequently cold room with an acoustical problem arising from the bar in rear of the room. Consequently, most of the entertainment has been slanted toward sight values. Music Corp. of America until this layout had been exclusive bookers of this room, and have been credited with a generally satisfactory job. Herb Jacobs has now taken on this assignment and has made an auspicious start with a pair of acts—bought from MCA.

The headliner is Carl Ravazza, whose last N. Y. appearance was at the nearby Sert room. This Latin baritone is capable of warming the large room to meet mass approval. He has a full-bodied voice with a maximum amount of melody, and endows his numbers with feeling, interpretation and personality. In all, just about what a singer needs. Tune selections include "Beguine," "Granada," "Yo Te Quero Mucho" and the Toreador Song from Carmen, which get plenty salvos.

Other act is Enrica and Novello, a pair of vet ballroomers who impress with good routines. Their lifts and spins get potent applause, but some slight redesigning of their straight terp passages is needed to keep up with the livelier sections of their act. But inasmuch as the duo spend the majority of their time in performing pirouettes and such, their reception here is excellent.

Eddie Stone does the showbacking while Machito entices the rhumba dancers. *Jose.*

Wivel, N. Y.

Betty Sawyer, De Quincey & Givens, Neal Travers, Bob Lee, Harry Horton Orch (4); no minimum or cover.

Now 19 years old, this Scandinavian nite spot off Broadway rates as a "must" for the out-of-town buyers and the family trade. Accent is primarily placed upon the low-priced cuisine augmented by a moderately budgeted show. Word-of-mouth has helped through the years to build up a heavy repeat trade.

Some of the Wivel performers are as much an institution as the nitery itself. Emcee Bob Lee is rounding out his 16th year while Harry Horton's capable band is perennially on hand. Lee handles his intros nicely and in his own right is somewhat of a mental marvel via a happy faculty of recalling names of patrons, their professions, etc., and combining the info into extemporaneous jingles.

New supporting show bowed in last week. Terper Betty Sawyer, tenor Neal Travers and the ballroom team of De Quincey & Givens are all reviewed under New Acts. *Gilb.*

Sheraton Lounge, N. Y.
(SHERATON HOTEL)

Harry Smith, Stan Hyer, Juan Vicari; no cover, no minimum.

One of the most provocative rooms in town is the Sheraton Lounge in which the majority of the pull is based on the garb of the waitresses. But once a patron is enticed, there's an entirely different reason provided for repeat trade. It's a warm and restful spot where the entertainment is relaxing and unobtrusive. Another angle which gives the room a healthy amount of business is the lack of a cover and minimum, and above all, no 20% amusement tax. It's a sip-and-listen spot built to order for a genteel trade.

The spot provides a good grade of musical entertainment with Stan Hyer at the organ, Harry Smith at the piano, and Juan Vivari, (New Acts) playing guitar and mandolin. Latter provides a virtuoso touch to the proceedings with semi-classical selections.

The other entertainment is relaxing with Smith and Hyer mixing pleasantly with duets and solo contributions. Their tunes are mainly along pop lines, some from musicals, and there's sufficient variety to keep patronage interested.

For those not musically inclined. The thin voile skirts of the femme servitors, provides an extremely interesting touch. *Jose.*

House Reviews

Capitol, Wash.

Washington, Feb. 29.
Tex Beneke Orch (30), Lou Wills, Jr., Marshall Bros. (2); "Tender Years" (20th).

Usual practice of tossing the customers a lightweight screen attraction when there's a heavyweight bill on stage back-fired here this week. Tex Beneke, playing under his own banner rather than the Glenn Miller tab, has been a b.o. disappointment, with management gnashing its teeth over failure of the large nut shelled out, to balance the budget.

Seems to be no reason for it, since the large, well balanced Beneke troupe stacks up well alongside big name orchs which have burst the seams of this Loew house. Payees at Sunday matinee caught displayed plenty enthusiasm for the 50-minute show, so word-of-mouth plugs may yet pull the Beneke chestnut out of the fire.

Band is strong on strings, though that section is featured in only one number, "Over the Rainbow." Featured soloist of crew, besides Beneke himself, is ace drummer Jack Sperling, who is plenty flashy in "Hallelujah," opening number. Maestro himself handles the baton, the sax and vocals with equal ease.

Of the straight orch numbers, "Golden Earrings" is standout, giving each section of the band equal share in honors. Also deserving kudos is the finale, "St. Louis March," which is just what its name indicates. Arrangements in latter are novel and effective. Beneke shows here a flair for arranging which is missing in some of the other orch numbers, which impressed as routine in form.

Beneke gets fine returns with a novelty vocal "Rambling Around." "Moonlight Serenaders," three men and a girl, join him in two numbers, best of which is "Chattanooga Choo Choo," handled with style and novel effects. Singers are part of band.

Two acts wedged into package are Lou Wills, Jr., featured terper in "Wild Irish Rose," and Marshall Bros., team of comics. Wills sings as well as dances, but payees like his terping best. He dances with ease, humor for good returns.

Marshalls are strictly slapstick in a routine of take-offs and gags. Resort to everything but pie-throwing, and succeed in getting laughs most of the time. Imitations are not meant to be taken seriously, progressing rapidly through a Sinatra opening to Gang Busters, soap opera, Lionel Barrymore, and Peter Lorre.

Beneke gets a satisfying amount of response from the teen-age gallery with his pleasant, unassuming manner and good looks. All in all, show is worth a better reception at b.o. than it's getting. *Lowe.*

RKO, Boston

Boston, Feb. 27.
Russ Morgan Orch (16), Luba Malina, Lew Parker, Tip, Tap & Toe; "Green for Trouble" (EL).

For a while it looked as though "Music in the Morgan Manner" was going to be secondary to Morgan's bid for a single comedy turn. After theme opener Morgan takes over for about five minutes, kidding and joking with audience. Follows with band number "Cheerful Little Earful" in neat commercial style.

Band has pleasant, easy style and features a sharp fiddle trio. Morgan leaves no doubt whose band it is, as he sings "Small Fry," plays trombone in all arrangements and winds with medley of his own compositions on piano. His easy manner pleases the stubholders.

Pat Laird, band thrush, does nicely on "Little Old Mill" and "All Dressed Up in a Broken Heart," later doing a tap routine. Followed by Tip, Tap and Toe in their sock standard terp chore.

Comedy offerings of Lew Parker were not too solid at opener except in dining room skit. Could use stronger material. Luba Malina, last here in "Marinka," wows with vivacious manner and fast delivery. Handles tongue-twisting lyrics in Danny Kaye manner, scoring heavily in "Someone for Me." Biz okay at opener. *Elie.*

Casino, London

London, Feb. 24.
Olsen and Johnson in "Hellzapoppin" with Gloria Gilbert, 3 Pitchmen, Keaton & Armfield, J. C. Olsen, June Johnson, Max Bacon, Clark Bros., Great Alexanders Troupe, Joyce Golding, Louise & Dogs, Freddie Carpenter's Casino Girls, Harold Collins Orch.

First variety bill to follow the pantomime season is Olsen & Johnson's 60-minute version of "Hellzapoppin" occupying second half of show. First part is well-balanced and a pleasing, peaceful prelude to the noise to come. Freddie Carpenter's Casino Girls open with dance routine, followed by Louise and her dogs—a clever animal act with a pony and three pooches doing the usual circus tricks.

Joyce Golding contribs "I'm a Big Girl Now," dialect versions of "The Charge of the Light Brigade" and a clever dual-voiced operatic duet for nice returns.

Clark Bros., colored dancers, get well earned applause for their intricate steps. Max Bacon clicks with comedy patter, ending with a turn at the drums, with Eddie White at the piano.

Closing first half are the Great Alexanders Troupe, springboard acrobats in clever gymnastics and balancing feats.

"Hellzapoppin" ran 30-minutes overtime on opening show but kept 'em happy throughout. Used to the antics of the local Crazy Gang, audience was prepared for anything, but most of them, judging by their faces, gunshots. (Hannen Swaffer, noted British critic, reviews the O-J show more extensively on page 2).
were overpowered by the incessant

Gloria Gilbert wins applause with her clever dancing and the Three Pitchmen find favor with their musical act. The older the gags the more the public responded, and assuredly the screen fans of this combination will see that it draws the town.

No doubt of Olsen and Johnson's popularity and the generous prizes and gifts were also greatly appreciated. If the necessary cuts are judiciously carried out to fit the time limit, the breaches of good taste should be the first to go and greatly enhance the stars' prestige in this country. *Clem.*

Apollo, N. Y.

Buddy Rich Orch (14) with Karen Rich; Hadda Brooks, Johnny Hudgins, Steve Condos, Streamliners (2); "Philo Vance's Secret Mission" (EL).

Buddy Rich's hot combo heads up new layout at this sepia vauder and pulls all the stops on the loud and slick arrangements this audience goes for. Band is an okay outfit that projects on a solid beat to win plenty audience appreciation.

Band, comprising three rhythm, five saxes, three trumpets and three trombones, tees off with a sizzling version of "Fine and Dandy," spotlighting the saxes and other sidemen on hot licks. Karen Rich, good-looking vocalist, then works over versions of "Blue Heaven" and "Don't Take Your Love From Me," best on the latter. The Streamliners, mixed sepia team, score with clever tapstering.

Band takes over again for "Song Is You" and "I've Got News For You," Rich handling succession of giggle choruses, which sets things for Johnny Hudgins, Negro panto comic. Latter wows with his hockey bit and takeoff on dame primping up for a stroll. Comic then goes into audiences and corrals guys and gals to jitterbug for sustained howls. Of course, its the brace of femme stooges that makes for the best laughs and a begoff. Band socks over another sizzler, "Let's Keep Thin," featuring tenor sax.

Hadda Brooks, recording songstress, of song and pianistics, is quite sharp in both departments. She socks across slick versions of "It All Depends on You" and "That's My Desire" for top returns. Numbers are interlarded with pianoing that's also appreciated and gal could have remained on longer.

Steve Condos, formerly of the Condos Bros., spots his slick terping session next with his "Drum Beat" dance, wherein he cleats to rhythm of skinbeating, standout of his turn. Band takes over again for finale. *Edba.*

State-Lake, Chi

Chicago, Feb. 27.
Phil Regan, Hoosier Hot Shots, Johnson & Owen, Carol King, Lou Breese Orch (13); "The Arnelo Affair" (M-G).

It's doubtful that Phil Reganites will take to the Hoosier Hot Shots and vice versa. Regan still has the elegant dust of the Palmer House's Empire Room on his shoes while the Hot Shots aren't too far from the county fair circuit. All in all, it calls for wide range in taste.

Bill opens with Johnson and Owen bounding on for acro stints on high bars. Dapper pair in sport clothes unreel bar-to-bar flights with comic stuff breathers for steady returns. Carol King, following, toe terps triple measures for okay returns.

Regan offers standards from his nightclub familiars. Easy-mannered singer tees off with "I Wish I Didn't Love You So," then "Feudin' and Fightin'." Vocalist offs after firm response to "Peg O' My Heart," then returns for "Whiffenpoof Song" and "Dear Old Donhegal" for additional salvos.

Hoosier Hot Shots maize finds a ready market here. Foursome, playing bass, guitar, clarinet and washboard-slide whistle, corral yocks with broad byplay and bucolic gags. Chief comic, Hezzy, manipulates the slide whistle and a washboard sprouting bicycle horns. Battle of music has him matching slide whistle against the clarinet.

Quartet gets brisk response in vocals of "On the West Side of Chicago" and "She Broke My Heart in Three Places." Medley of "Blue Danube," "Anvil Chorus" and "Yankee Doodle" has Hezzy in fancy work on the horns. For encore, group does a jive job on "Flat Foot Floogie."

Lou Breese Orch makes the most of its spot with the violins spotlighted in "Hora Stacatto." *Baxt.*

Oriental, Chi

Yvonne DeCarlo, King Cole Trio, Jack Leonard, Carl Sands Orch; "Killer McCoy" (M-G).

It's unusual when the opening act holds down the spot in such fine shape that the rest of the show, although good, pales in comparison.

Show stealer is Jack Leonard, hefty comic, who has developed a prime stock of fast and clean throw-away gags. In addition to his funstering he socks across a couple of tunes, "I'll See You in My Dreams" and "My Blue Heaven" for top returns.

Yvonne DeCarlo, filmster, clicks in her song session. Teeing off with "Dat's Love" from "Carmen Jones," she follows through with "For Every Man There's a Woman" with a bit of hip weaving. In a bit of hokum with orch leader Carl Sands, she does some of her pic dance routines. Winds with "Babalu" for plenty appreciation.

King Cole Trio scores in followup spot. Combo opens with "Ballerina" and segues into "What'll I Do," "Henry Jones." Electric guitar has opportunity for good bit of solo work in "Jones," and "Baby, I Need You," latter pointed up with comedy bit. Trio finales with their disk fave, "Those Things Money Can't Buy" for sock applause.

Carl Sands crew shine in medley of songs from Miss DeCarlo's pix. *Zabe.*

Hippodrome, Balto.

Baltimore, Feb. 29.
Jackie Gleason, Elton Britt, Paula Bane, Four Macks, Jo Lombardi House Orch (12); "If You Knew Susie" (RKO).

Three singles, two of them vocalists, and all routed in successive order, make up the most of this four-act layout. Fourth turn is a quartette of roller skaters. Take it from there and figure what became of vaudeville. It takes about 40 mins. to run off and provides spilling time for film portion ("If You Knew Susie") which is drawing maximum trade.

Following a swingy orchestral bit by Jo Lombardi and his house orchestra, on stage, Jackie Gleason takes hold as emcee to bring on Elton Britt, cowboy singer who accompanies himself on the guitar for typical cowboy and hillbilly ditties interlarded with yodeling. Has a style for this type of atint and makes the most of it. Because of available acts Gleason is forced to follow in the deuce with his own routine of swift gagging and comedy impressions and the rotund comic makes it count in spite of the strikes against him.

Next comes Paula Bane, legit singing gal who delivers "Falling in Love," "Golden Earrings," "If I'm Elected President," and for encore, "Donkey Serenade." Stubholders reacted well enough when caught in spite of excess of music tossed at them but went all out for closing flash by the Four Macks, mixed roller skating foursome in punchy spins and throws and just right to give some novelty to the whole business.

The acts are here but the combination is all wrong and a little reprise out of the old book of routining a show might serve the responsible parties here. *Burm.*

Raps H'wood Fear

Continued from page 1

picture industry, but they're behaving just like the press did in the early days of radio. They were dead certain that news broadcasts would wreak havoc on circulation but what happened was that a greater readership was built up than could be handled. Television will do the same thing for pictures and I'm confident after we really get rolling theatre attendance will be doubled. Just let us run a five-minute vignette of a big picture and then watch them flock to the theatres showing it.

Not For Sponsors

"Hollywood needn't fear any competition from television in their main product. No advertiser could afford the cost of an hour and a half running time on 100 stations. Magnitude of production required for television's needs is far beyond their comprehension. In another year we could use up in 30 days all the product turned out by Hollywood. Currently video is using equal thirds for film, field pickups and studio programs."

Asked what NBC would do about it if theatres projected the network's programs on their screens without permission or payment, Mullen said, "we'd use their pictures and perhaps we'd both be sued." He declared that a test case will have to be made to clarify rights of appropriation. If Hollywood continues in its tough attitude toward television, Mullen said, NBC may be forced to make its own pictures such as is being done by Jerry Fairbanks, who is turning out a series of 17-minute subjects.

May Make Their Own

"We're going to need film and if Hollywood studios won't make it available we have only the alternative of making our own," he said.

"Sound broadcasting has a lot of lift left in it," offered Mullen, "and I would guess it will still be around 20 years from now. All media seems to manage to survive and standard broadcasting will be able to sustain itself for a good many years to come."

Sitting through a press conference for an hour, H. V. Kaltenborn, who is airing from here, quipped to Mullen as he got up to leave, "well, I guess it's time for me to get back to my obsolete medium."

Arnold-SWG

Continued from page 3

there can be no decision on the fitness of writers. If such a yardstick could be applied, he said, the stories of O. Henry might be turned down as possible screen material because the writer had served a prison term.

"We are not going to take part in the contempt case," he declared. "The Guild is not a legal aid bureau. It should represent only public issues—and there is a great public issue at stake. It is of tremendous importance, not only to the Guild but to every medium of artistic expression, including the press."

Arnold's fee for handling the SWG action, understood to be between $25,000 and $35,000, depending on the length of time the cases require, will not come out of the Guild treasury. Fund is being raised by voluntary contributions from individual members.

10 Writers' $61,108,975 Suit For 'Conspiracy'

The indicted 10 writers have started a new legal action, filing suit for $61,108,975 damages, charging producers "conspired" to drive them from the industry in violation of the State Labor Code. Damages claimed approximate $2,000,000 each, based on individual earnings, plus perpetual restraining order against any blacklist, discrimination. Lester Cole, Ring Lardner, Jr., Dalton Trumbo, Alvah Bessie, Samuel Ornitz, Albert Maltz, John Howard Lawson, Edward Dmytryk, Herbert Biberman and Adrian Scott are the plaintiff writers.

Defendants are Loew's, Inc., 20th-Fox, Paramount, Columbia, RKO, Warners, Republic, Goldwyn, Roach and Universal, along with their top execs, the Motion Picture Ass'n of America, the Society of Independent Motion Picture Producers, Eric Johnston and Donald Nelson.

3d Postponement for the 10

Washington, March 2.

For the third time, the trial of the 10 "Unfriendly Witnesses" for "contempt of Congress" has been postponed.

Late yesterday (1), Justice Richmond B. Keck, of the U. S. District Court, granted a postponement until April 12 in the case of John Howard Lawson, first on the list to be tried. The others are scheduled to follow, one at a time.

The case had been slated for March 8. The last two postponements have been due to the continuing illness of Rep. J. Parnell Thomas, chairman of the House un-American Activities Committee, who is required as a witness, particularly by the defense. The last time the question of a postponement was brought up by defense counsel, who claimed they could not proceed without Thomas. The Government lawyers said they would be satisfied to call other members of the un-American Activities Committee.

Yesterday, however, Government lawyers also said they needed Thomas as witness. Hence the postponement was at the request of both sides.

Pix Unrepped

Continued from page 1

be on hand for the Pentagon session.

Invitations have gone out to some two dozen top-level media execs, but several, including Johnston, won't be able to attend, it has been learned. For the radio industry, Justin Miller, National Assn. of Broadcasters prexy, and an exec of each of the four major networks have been invited. Bids also have been sent to the American Newspaper Publishers' Assn. as well as to several top magazine people.

Television as 'Hero'

Continued from page 1

broadcasting activities, has announced NBC's immediate intention of duplicating the best radio shows on video. That will naturally mean dressing up the radio programs with visual accoutrements. It's hoped that out of the idea eventually will emerge new programming techniques for radio, as well as for tele.

'What's In It For Me?'

That tele has drawn off much of the lure and glamor from radio for ad agencies, advertisers, talent and execs is unquestionable. Most of the agencies, for example, report that the first thing their clients say now when they start talking business is, "What's television? Is there anything in it for me?" Confronted with that attitude, the agencies have been forced to delve into tele, whether they wanted to do so or not.

Radio talent has manifested increasing interest in tele. Video projects undertaken by such top radio artists as Edgar Bergen, Rudy Vallee, Tex McCrary and Jinx Falkenburg demonstrate their interest. Others, when permitted, have been more than eager to take a crack at the new medium to see what all the shouting's about. Attitude of radio execs is exemplified by NBC, which is gradually moving its top personnel from radio into tele, thereby leaving openings in radio.

Current downbeat trend in the film industry has been manifest for months. Rising production costs, coupled with the slumping domestic boxoffice and near-collapse of the foreign market, has that industry casting about for a way out of its morass. Tele, according to some filmites, may provide just the hypo needed to give a lift to the industry, which hasn't seen a real innovation since the advent of sound 20 years ago. Leading producers envision added revenue by turning out films especially for tele. Twentieth-Fox has already paved the way by selling its newsreel to television. Exhibitors, although still uncertain of tele's potential threat or value to them, are beginning to see a lucrative field in theatre tele.

Legit theatre, although it's enjoyed a comparatively good season on Broadway since last fall, is also in a static condition. More Equity members are out of work today than ever before and the opportunities for tyro playwrights and producers are equally slim. Tele is expected to benefit that medium, too, by offering countless opportunities for talent and production personnel. Video will also be instrumental, it's felt, in booming an interest in legit throughout the country.

Bistros In the Red

Niteries and vaude can be classed together, as far as business conditions go. With an end to the easy-money era of the war years, most of the key city bistros have been operating in the red. Big names, which can draw business, are scarce and most of them still expect the same kind of top money they received previously, despite the slump in biz. Lesser-lights, on the other hand, although they'll work for less coin, won't draw business. Significant is the recent fold of vaude at Loew's State, N.Y., until then the nation's leading vaude stronghold, and of the Carnival, N.Y., nitery, which decided to shutter until another top name was available.

While tele may not provide the means to bolster vaude and nitery biz immediately, it will offer job opportunities for the talent thrown out of work. And, at least as far as tele officials are concerned, the medium may eventually boost that part of the entertainment biz. Video set owners, they think, will have a chance to see many experienced and new performers on their receiving sets and will consequently desire to see them in real life as well. That, according to the tele officials, should turn the trick.

In addition, tele itself will revive some of the activity now dead to vaude and nitery performers. Video's emphasis on variety shows has already given promise of returning to life the aura of the old two-a-day vaude. Very fact that the Major Bowes Amateur show has been revived on tele indicates what the medium can mean for tyro performers, for example.

As for the music industry, it's believed doubtful that video can do much to perk up the recording biz or road stands of topname bands. But, as soon as the American Federation of Musicians settles with the tele industry, the new medium is expected to welcome live musicians with open arms. With new stations springing up across the country, tele should offer plenty of job opportunities to unemployed musicians.

New Stock Regulations, Especially Strawhat, Get Equity Once-Over

Principal issue being considered by Equity's council is the possible revision of the new regulations for stock, especially as applicable to strawhats.

Protests were made to the council last week by a group of stock managers, and a session between them and Equity's committee was held Friday (27), when the strawhatters voiced their views. Equity's idea is to try the code before making changes but the suggestions of the stock people may lead to some modifications.

Stock bunch complained that it had not been queried for opinions as to the practicability of some changes in the rules, but it's reported that the actors' committee had consulted with Milton Stiefel, president of the stock managers association, which meets sporadically. Strawhatters contended that all summer stocks should not be subject to all the new rules because of the differences in capacities, a suggestion that was regarded as logical by Equity's committee.

The rural managers of smaller stocks stated they will be forced out of business because of the rule requiring stock casts to be 75% Equity. They argued that summer stock theatres which gross less than $3,000 will be unable to operate. It is possible, therefore, that the small outfits will be exempt from the percentage regulation, as Equity is not inclined to crimp summer stock activities except those individuals who have allegedly chisseled by "guaranteeing" Equity memberships to their drama school grads.

OK With Some

Some strawhatters made no objections, they specializing on package shows or unit stocks which virtually troupe the "circuit." Others stated the regulation of apprentices was desirable. Suggestions were made whereby a director shall be required to go in advance of partial package shows and provide the local manager with a prompt book, which would eliminate weekend arguments which arise when temperamental stars arrive expecting the local supporting cast to have been competently rehearsed.

Stock men have asked the Dramatists Guild to reconsider its new rule whereby 5% royalty applies to all stocks. Guild has been asked to replace that requirement with a graduated percentage scale, also dependent on the house capacity. The custom has been for play brokers who contract for stock performances set the amount of royalty, they being familiar with stock operators and gross possibilities. Minimum royalty in the smaller spots would continue to be $75 per week per play if the Guild makes the concession, but in larger houses the royalty would be as much as $750. That amount of royalty would apply to 1,400-seaters, some strawhats having that capacity.

Actual seating capacity may be fair but it's the gross that counts. Pointed out that a 450-seater frequently got $150 or less on weekday nights last summer and the stock was lucky to gross $1,000 on the week, and that in a fairly populous summer area.

'Tales' and 'Fan Tutte,' At Central City, July

Denver, March 2.

Frank St. Leger, Metropolitan Opera Co. executive will again direct the Central City play festival operas at the 70-year-old opera house in Central City, 45 miles west of here in the mountains.

Operas this year will be Offenbach's "Tales of Hoffman" and Mozart's "Cosi Fan Tutte" (They All Do It"). Presented in alternate performances, the festival will run for 25 performances over three weeks, starting July 3. Both operas will be presented in English.

Ebsen's Bonfils Comedy

Denver, March 2.

Bonfils & Somnes (Helen Bonfils and her husband, George Somnes), will produce "Honest John," a comedy by Buddy Ebsen, with Ebsen playing the lead.

Somnes goes to California this week to talk the production over with Ebsen.

THE ENGLISH, INDPLS., GOES ANOTHER YEAR

Indianapolis, March 2.

Sale of English hotel building, including the English theatre, to Equitable Life Insurance Co. for $2,100,000 has been approved in probate court. Plan is to demolish building and put up a J. C. Penney department store on site. But further legal entanglements and building difficulties are expected to keep 68-year-old theatre going at least another season.

Meanwhile, Murat, old Shubert house owned by the Shrine, is being groomed to take over United Booking office franchise, with possibility that Keith's, now operated as film house by Gamble-Dolle group, entering situation.

More Coin Lures 'Prostie' Uptown

Plans to move Jean-Paul Sartre's "The Respectful Prostitute" from a downtown little theatre to Broadway were stymied for a time but contracts have finally been signed for the switch. The show will open uptown at the Cort, March 16, house becoming available through the failure of Ibsen repertory of "Ghosts" and "Hedda Gablet" (Eva Le Gallienne). New Stages, a group of actors who presented the short drama at first, demurred because stock conditions which apply in the little house are out on Broadway so far as the stage unions are concerned, Equity excepted.

Having already made two presentations, New Stages is established as stock by Equity. New Stages having followed "Lamp at Midnight" with "An Evening of Two Plays," consisting of the Sartre work and "Church Street," a curtain raiser. In addition to a regular backstage crew, regulation house, company manager and press agent, plus box-office staff, will be installed, but the actors can continue on pay at the stock minimum of $50 weekly. When the attraction moves to the Cort "The Happy Journey" by Thornton Wilder will replace "Street."

Jumped to $5,000

"Prostitute" jumped to capacity right after opening, the gross in the 300-seater downtown being around $5,000 weekly. At the Cort possible takings will be more than three times that figure, reason why the producing group decided to comply with the unions' requirements. There are 100 actors having shares in New Stages, plus 15 others, including backstage and front-of-the-house staff. Even if the Sartre play lives up to its promise, those interested will get but moderate profits.

Expected that some of the dialog in "Prostie" will be toned down for Broadway. When the double bill was presented there were half a dozen teams of alternates for the leads, especially for the Sartre drama, but that was found to be impractical. New Stages will continue in its downtown berth with revivals and probably some new plays, it being the original idea that all players in the group be given a chance to appear. But there are only seven in the "Prostie" cast. A tour of college auditoriums is being arranged for "Lamp," based on the life of Galileo.

Fresh capital was required to finance the Sartre play's Broadway showing, money coming from the outside, latter to get 25% of the profits, with 75% going to New Stages.

There will be no union concessions for stock performances at the Center this spring either, nor were there any when a six-week winter season was encouragingly received there recently.

Walter Hart's Collab

Walter Hart, directing Kermit Bloomgarden's production of Norman Rosten's "The Golden Door," is also collaborating with mag writer Nancy Davids on a dramatization of a novel of undisclosed title.

In addition, Miss Davids is working solo on her first play, an original drama.

'Syne' to Start Off St. Louis Alfresco; 'Sari,' 'Rita' Set

St. Louis, March 2.

"Sari" and "Rio Rita," two of the most popular musical extravaganzas with the Muncipal Theatre Assn., sponsor of alfresco entertainment in the open-air Forest Park playhouse, are skeded for a return engagement during the 1948 season that tees off June 3.

Season probably will start with presentation of the world preem of Hugo Abercrombie's "Auld Lang Syne."

Chicago to Get 'Streetcar,' 'Shoes'

Chicago will have replicas of at least two current Broadway hits in late spring or early summer, and other N. Y. standouts may follow suit. Duo to be readied soon are "A Streetcar Named Desire," dramatic click, and "High Button Shoes," one of the season's musical standouts.

Both No. 2 troupes are due into rehearsal late this month. There has been talk of putting out another company of "Mister Roberts," Broadway's newest sensational comedy-drama, but the management has not seriously considered the idea, although it's a possibility for next fall.

One of the leads for "Shoes" will be Eddie Foy, Jr., who was slated for a revival of "Sally," planned by Hunt Stromberg, Jr. Latter placed Foy under contract but failed to deposit the salary-guarantee money for the show with Equity up to the time the show was to have gone into rehearsal, which made Foy free to accept the "Shoes" assignment. It's understood young Stromberg was stymied in raising the backing for "Sally."

"Roberts" is feasible for run stands such as Chicago but there's a production problem to be solved before it can be roadshown. It requires over two days to set up the ship scene, which is principally used, and when the tryout moved from New Haven to Philadelphia over a weekend the first performance at the latter stand could not be played until Tuesday, and the same applied when "Roberts" went from Philly to Baltimore. Its Broadway debut was on a Wednesday.

Shaky Finances Cue Fritz Reiner Quitting Pitt Symph for Met

Pittsburgh, March 2.

Shaky financial condition of Pittsburgh Symphony Orch is believed by insiders to be the chief reason for resignation of Fritz Reiner after 10 years. Reiner leaves at end of this season, apparently headed for the Metropolitan Opera Co., although maestro's new managers, S. Hurok and National Concert Artists, insist they have made no definite plans for him so far.

It's no secret that Pittsburgh Symph has been having a rocky time of it last couple of years. In order to keep going this year, local Symph has had to resort to a number of money-getting angles, including a Symphony Ball, raffling off of an automobile and extra concerts with non-longhair names. In addition to other troubles, attendance has fallen off considerably this year, and recent imposition of a city tax of 10% on tickets, on top of 20% Federal levy, has further curtailed take.

No permanent conductor will be named to succeed Reiner for 1948-49, and season is to be run off with string of guest directors. That's what Pittsburgh Symph did in 1937-38, and from group of visiting maestri that year. Reiner was selected as regular leader.

Reiner's Mpls Date

Minneapolis, March 1.

With Dimitri Mitropoulos, Minneapolis Symph conductor, accepting an invitation to serve as New York Philharmonic maestro during the early part of next season, the orchestra here has engaged Fritz Reiner, who recently resigned as Pittsburgh Symph conductor, as guest leader during the first four weeks of next season, starting Oct. 18.

Mitropoulos will continue as the local organization's general music director and orchestra conductor, with Yves Chardon again as associate batoneer.

Inside Stuff—Legit

Several Sunday (29) papers went to town for "Mister Roberts" in followup comments, New York reviewers backing up their original rave notices. All the critics were in accord on the comedy-drama. In the Daily News the play with a wartime Naval background was rated as "perfection" on the stage by John Chapman but Bob Sylvester, the drama editor, was in disagreement. In a letter to the drama editor (signed by "R. MacPherson Sylvester") he said that while Thomas Heggen's book of the same title was the best picture of Navy life in the Pacific yet written, "Roberts" the play lost most of the novel's authenticity "for the sake of burlesque situations and forced bellylaughs." Sylvester, who was in the Navy during the war, describes himself, in the letter to himself, as "a retired, resigned and repudiated chief petty officer, USNR."

An indefinite number of theatre parties could have been sold for "Roberts" but producer Leland Hayward shut down on such deals after 21 had been accepted. Parties include matinees arranged for women's club, the plain gobs' talk being no deterrent. Parties including matinees have been contracted, too, for "The Hallams" which opens at the Booth Thursday (4), package deals extending through April. There are still pro and con opinions over the value of parties among managers. Party agents generally get 5% for handling such deals.

Principal backer of Sammy Lambert's musical, "Hold It," is understood to be Anthony B. Farrell, a newcomer to show business financing. He's an Albany manufacturer and became acquainted with Lambert through mutual friends. Farrell is reported to have put up $189,000 of the required $200,000 for the show, depositing a check for the amount to Lambert's account some weeks before the scheduled start of rehearsals. "Hold It" is Lambert's first try as a producer. He was previously stage manager for Michael Todd.

It's believed the $189,000 bankroll is one of the largest single units of show backing in years. A sizeable wad of financing was reported to have been supplied by one person for Henry Adrian's production of "The Girl from Nantucket" several seasons ago, and Mrs. Lorraine Manville Dresselhuys put up a major part of the coin for the $400,000 production of "Rhapsody" three seasons ago.

Feature in the current issue of Fortune mag spotlights the "system" employed for successful angeling by Jack Seidman, partner in the accounting firm of Seidman & Seidman and an active legit backer since the early 1930's. His formula for "what will sell in the theatre," the piece states, is to place 100% emphasis upon the script itself. When assaying a play he doesn't weigh possible advantages to be gained via casting and direction. If these turn out to be okay, so much the better, but he opined "they can never be tempting enough to turn a bad play into a good risk."

According to Fortune, Seidman already has chalked up a 100% return on an $80,000 investment in "Bridgadoon." Other plays in which his "system" worked out were "Lady in the Dark," "Three Men on a Horse," "Room Service" et al.

Some of the carriage trade at the two opening nights of "Tonight at 8:30," revived at the National, N.Y., abused the non-smoking rule within the theatre during intermissions; some also used lighters to read the program. However, the house has a smoking alleyway reached through doors at the back of the house. A number of patrons carelessly stood in the foyer with lighted cigarets instead of stepping through the doorways, and they disregarded warnings of the ushers. Latter stamped out lighted butts, and there were complaints made to the front of the house.

Gilbert Gabriel, former N.Y. drama critic, is returning to Broadway show coverage. He's joined Theatre Arts Magazine, which has been combined with The Stage by Alexander Ince, both monthly magazines. Since leaving the newspaper field Gabriel wrote for studios in Hollywood and was in London for the War Information Bureau but has spent most of his time authoring of books. When reviewing for the N.Y. Sun he won Variety's annual critics boxscore twice and copped three times when he switched to the American (now Journal-American).

Among those who've made their mark, after being in "The Rise of the Goldbergs" at one time or another during its 16-year radio history, are Philip Loeb, Garson Kanin, George Tobias, Paul Stewart, Joseph Cotten, Everett Sloane, Allen Joslyn and Rosemary DeCamp. "Goldbergs" is the basis for "Me and Molly." Broadway opener last week which Gertrude Berg adapted from her original radio characters. She and Philip Loeb head the legiter's cast.

Ballet Society Will Admit Public 1st Time

Ballet Society will offer a week of ballet to non-subscribers for the first time, in performances at City Center, N. Y., week of April 28. Engagement will see the premiere of a new ballet, "Orpheus," with music by Igor Stravinsky and choreography by George Balanchine, under Ballet Society commission. Stravinsky will conduct all performances of his work.

Opening night will be for subscribers only, but subsequent performances through May 1 will be open to the public. Event is unusual in that Ballet Society normally gives members about four performances a season. Society will also repeat two ballets preemed this year.

Balanchine is artistic director of the troupe, with leading dancers including Maria Tallchief, Tanaquil LeClerq, Nicholas Magallanes (who danced in the Broadway legiter, "Music in My Heart," early this season), Herbert Bliss, Maria Jeanne and Frank Moncion. Two-year-old Society is guided by Lincoln Kirstein, art patron, who is its secretary and part-angel.

Wales On Emporia Date

Kansas City, March 2.

Margaret Tann Williams, Welsh contralto, made the long jump from Cardiff, Wales, to do a one-day concert Tuesday (2) for descendants of the original Welsh settlers at Emporia, Kans. The occasion was their 60th annual St. David's Day observance. St. David's Welsh Chorus, under direction of Ann Davies, accompanied Miss Williams.

Concert was free to the public, Walter Jones, Lebo, Kans., cattleman of Welsh ancestry, paying the fees for Miss Williams.

Dublin Gate Closing in Red

Dublin Gate Theatre players, appearing at the Mansfield, N. Y., in Irish repertory, will close a disappointing engagement of four weeks on Saturday (6). Visitors offered three plays in many weeks, final being "Where Stars Walk," which drew a better press than the first duo but it did mild business although holding over for the current blowoff stanza.

Dublin troupe opened with Bernard Shaw's "John Bull's Other Island," followed by "The Old Lady Says No," and it was then clear that the attraction was too limited in appeal. Same house has had four Irish plays in succession, Dubliners having been preceded by "Kathleen," which lasted less than a week.

Aldrich & Myers presented the Dublin Gaters, headed by Michael Mac Liammoir and Hilton Edwards, in association with Brian Doherty, Toronto attorney-playwright. Latter guaranteed the company 12 weeks, eight of which will have been played at the end of this week. Troupe may lay off, with Boston a possibility, plus Canadian repeat dates. Aldrich & Myers are out on the venture, with Doherty assuming any additional red.

Ibsen repertory starring Eva Le Gallienne also stops this weekend, presentations of "Ghosts" and "Hedda Gabler" (current) being flops, too.

Shows in Rehearsal

"Inside U.S.A."—Arthur Schwartz.
"Hold It"—Sammy Lambert.
"Macbeth" (revival)—Theatre, Inc.
"Temporary Island"—Experimental Theatre.

Dramatists Eye St.L. In Drive Vs. Segregation; Seek Belasco, D.C.

The next step in the Dramatists Guild drive to end racial-segregation policies in legit theatres will probably be against the American, St. Louis. However, action will likely be delayed indefinitely, primarily to allow the situation to clarify at the National, Washington. The Guild's stand on the subject is similar to, but distinct from that of Actors Equity, whose contract with the League of N. Y. Theatres prohibits Equity members from appearing on the National stage after next May 31, unless the house's segregation rule is ended.

The Guild is cooperating with Equity in the case of the National, but it actually began a drive against segregation there before Equity did. This was done by persuading Guild members to sign a pledge not to permit their plays to be presented in the theatre as long as the segregation policy was in effect. Practically every leading playwright signed, and none of their works (written and contracted for production since the pledge was circulated) has been presented at the National. The Guild figures that such a policy must ultimately force a showdown on the segregation question.

Influential members of the Guild intend to move slowly in the case of the American. They recognize that public sentiment may be more sympathetic to segregation there than in Washington, and that circumstances there aren't as appropriate for dramatizing the anti-democratic, un-American aspect of such discrimination.

Guild leaders are determined to wage a fight on the issue until their plays are not shown in any theatre practicing segregation. Their entire attitude on the question is independent of that of Equity.

Bush for Belasco, D.C., Legit

Washington, March 2.

A new push to have the old Belasco theatre restored to use as a legit house has been started here by Rep. George H. Bender (R., O.), who declares that at least one D. C. legit should be open to all, irrespective of color or race. The National maintains a "white only" policy, similar to most other amusement spots in town.

Bender called on W. E. Reynolds, U. S. Public Buildings Commissioner, to reconsider his prior refusal to lease the Belasco for a theatre. The building is now operated by the Treasury Department as a warehouse for old files. Bender declared this was a "trivial and unsubstantial" reason for not providing a second theatre.

"It is a national scandal," said Bender in a statement, "that the capital of this, the greatest democracy of the world, has no legitimate theatre which may be attended by persons of the Negro race. As long as this remains true, it reveals that 'serious gap between our ideals and some of our practices' which the President in his messages declared must be closed."

Bender wrote to Reynolds, "I am informed that several prospective bidders have indicated their interest in renting the Belasco building and reconverting it into a theatre which could be freely attended by persons regardless of race."

Detroit Guild Maps 4-Play Spring Sked

Detroit, March 2.

The Detroit Drama Guild, which expanded its activities this season by bringing a Broadway company of Arthur Miller's "All My Sons" here, is already planning four of its own productions for next spring. Roger Stevens, local realty man who heads the group, is in New York this week for huddles with the American National Theatre & Academy on the subject.

The DDG was started last fall with a pro company and Ian Keith as director-lead. Productions of Pirandello's "Right You Are" and Molnar's "The Play's the Thing" were presented in the Grosse Point high school auditorium, with Molnar piece subsequently moved downtown to the Cass theatre. Stevens and his associates brought "All My Sons" to the Lafayette when the scheduled engagement of "The First Mrs. Frazier" was cancelled.

The only play set for the DDG's four-week season next spring is Jean-Paul Sartre's "No Exit."

Clurman New Drama Ed Of New Republic Mag

Harold Clurman, legit producer-director, becomes drama critic of New Republic, effective March 15, succeeding Irwin Shaw. The latter is resigning to devote full time to another writing project, believed to be a novel. Shaw has been critic since last fall, following the departure of Stark Young.

Besides being a co-founder and one of the mainstays of the Group Theatre, Clurman was co-producer of Arthur Miller's prize-winning "All My Sons" and staged such Broadway plays as "Awake and Sing," "Golden Boy," "The Gentle People" and "The Whole World Over." He directed "Deadline at Dawn" for RKO, wrote "The Fervent Years" a history of the Group Theatre, and has contributed to various magazines.

Producers, Grips Still Stalemated

Broadway producers and the N. Y. stagehands union, Local 1, huddled again last week on a revised basic agreement for more wages and concessions, but there were no developments. Session at the offices of the League of New York Theatres found no change in the positions taken by the respective factions but there were indications that the differences are on the verge of settlement. Union held its monthly membership meeting Sunday (29) without any untoward reaction.

The factions got together Friday (27) at the suggestion of Richard Walsh, president of the International Alliance of Theatrical Stage Employees, of which Local 1 is an affiliate. IA asked the deckhands to continue negotiations despite the impasse with the managers, whose offer of a moderate wage boost was rejected. Walsh has been in Washington on call as witness in the Congressional investigation of the Hollywood studio strike situation.

Old Child Law Recalled, So Wisc. Bars Two Kids From Playing in 'Mama'

Milwaukee, March 2.

When "I Remember Mama" plays the Parkway, Madison, Wisc., March 5 and 6, the Davidson, Milwaukee, the week of March 8, it will have to do without its two child players, a boy of 11 and a girl of nine.

Wisconsin Attorney General John E. Martin ruled that the Wisconsin law prohibited children under 12 from appearing in professional stage productions. Although the law has been on the book for years, nobody paid any attention to it until the question was raised for "Mama." The "Life With Father" troupes, with their numerous youngsters, have played in Wisconsin for years without being bothered.

John Scharnberg, manager of the Parkway, and Anthony Thenee, Davidson manager, said they could get older children for the roles without difficulty.

SALARY CLAIMS VS. 'DR. SOCIAL' PRODUCER

Claims for salary in lieu of closing notice by players in "Dr. Social," drama that played less than a week at the Booth, N. Y., recently, were filed with Equity last week.

Management (Harold Barnard) complained that the actors didn't know their lines. It was brought out that the play was rewritten more than once after opening. It closed down for two days during the tryout in Boston, at which time it was discerned that the part played by Al Shean, one of the leads, had been written out, then reinserted. Seven-eighths of a week's pay is due each.

Dorothy Sarnoff Set For Lester Operetta

Hollywood, March 2.

Dorothy Sarnoff has been signed for the lead in "Magdalena," a new operetta with music by Brazilian composer Heitor Villa-Lobos, lyrics by Robert Wright and George Forrest, and book by Homer Curran and William Frederick Brennan.

Edwin Lester will put the show into rehearsal in June for the Los Angeles Civic Light Opera Assn. It intends to premiere here in July and open in New York in mid-September.

Atlanta Aud. Mgr. Resigns in Wake Of Fraud Charges

Atlanta, March 2.

Burt Wellborn, manager of Atlanta's 5,000-seat Municipal Auditorium, resigned Saturday (28) as climax to series of disclosures involving alleged mismanagement of aud. Charges culminated in indictment of Wellborn by Fulton County Grand Jury on charges of larceny after trust, bribery and making fraudulent state income tax returns.

At same time George Carr, assistant manager of aude and Wellborn's son-in-law, submitted his resignation to City Council's Buildings and Athletic Committee, which had been investigating alleged irregularities in handling of aude's rental and affairs. Committee had previously announced that it would ask for removal of Wellborn at City Council meeting.

Investigation of irregularities started two weeks after disappearance of $7,000 from Wellborn's office in aude at close of 'Holiday On Ice' engagement. Loss was reported to police, who launched immediate investigation. Money subsequently was found on person of Wellborn, who told police he found it back of pipe organ in building. No charges were filed against Wellborn at time, but both Council's Building and Athletics Committee and Grand Jury started separate investigations.

Felony indictment returned Friday (27) charged Wellborn converted to his own use on April 4, 1947, $500 delivered to him by O. L. Freeman, aud concessionaire, 'for the purpose of applying the same for the use and benefit of Paul Jones.'

Bribery indictment declared Wellborn received bribes totalling $10,380 from promoters Paul Jones and J. Lee Friedman. First count alleged Wellborn received a bribe of $6,180.57 to influence his official behavior in renting auditorium space to Jones for the 'Holiday On Ice' show in March, 1946. Second count alleged that on March 10, 1947, Wellborn received from Jones and Friedman a bribe of $3,000 in order to obtain rental of Auditorium space for 'Holiday On Ice' from Feb. 24 to March 9, 1947. Third count alleged Wellborn received bribe of $300 from Jones for rental of space for a New Year's Eve hillbilly ball Dec. 31, 1947.

Indictment for making fraudulent state income tax return charged Wellborn with intentionally omitting taxable income in amount of $4,765.

After submitting his resignation Wellborn appeared at Fulton County Sheriff's office and posted $3,500 bond. He said he was going fishing.

In testimony during investigation Wellborn admitted that he had shared in profits of various and sundry promotions of Jones, stating that he was to have received one-third cut of $18,000 net of 1948 'Holiday On Ice'. Carr admitted that he had received $300 cut of hillbilly ball. The $500 which Wellborn is accused of appropriating was a payment made by Home Builders Exposition for purchase of a date Jones had reserved.

Paul Jones, who cut quite a swath in wrestling circles for many years, is the promoter of weekly wrestling shows here and dabbles in other promotions.

Garfield Battles Illness

Despite an ear infection and a persistent cold, John Garfield played every performance last week in "Skipper Next to God," at the Playhouse, N. Y.

There was a question whether he'd be able to go on Tuesday night (24), but his physician okayed it at the last minute, and the actor played not only the legiter but also filled a scheduled appearance at an orphanage benefit show at Madison Square Garden.

B'way Season Is Topping Last In Quality, Especially Tuners

Margo Jones to Stage 'Smoke' on B'way in Fall

Dallas, March 2.

Theatre '48 board of directors has voted to extend the length of the local drama season each year, beginning next winter, until it eventually will have year-round operation. The current season of 20 weeks will close March 20, following the current four-week repertory program.

Eugene McDermott, board president reports that revenue from the current season will provide sufficient funds to cover expenses of reopening next fall. Margo Jones, managing director, will work from March through June in detailed planning for next winter's season. From July until Oct. 1, she will be in New York to direct the Broadway production of Tennessee Williams' play, "Summer and Smoke," which preemed at Theatre '47 last summer. She'll return to Dallas in early October to begin rehearsals for the November opening.

Tix Code Nixes 75c Balcony Fees

Proposal to the New York legit ticket code board to okay lifting the premium for balcony tickets sold by agencies from 50c to 75c has been turned down. Brokers have been advised that the extra quarter fee will apply only in the mezzanine, or front part of the second floor, and then only when the boxoffice price is the same as on the orchestra floor.

Although 17 theatres are supposed to designate mezzanines there are few houses where such locations are separated by an aisle from the balance of the second floor, and only a couple of attractions have the same scale as downstairs. If so that price applies only late in the week.

Brokers contended that it requires as much service to sell balcony locations as for the lower floor and that the tilt should be allowed, too, because of the rise in the cost of operation. N. Y. state law limits the premium to 75c also, but makes no distinction as to locations, statute applying to all tickets of admission whereas the code is limited to legit.

MARY HUNTER WINS CLAIM ON 'SHOES'

Full payment under the terms of her contract was awarded Monday (1) to Mary Hunter in her claims against Monte Proser and Joseph Kipness, producers of "High Button Shoes," at the Shubert, N. Y. Miss Hunter charged breach of her contract to stage the production. The award was made by an American Arbitration Assn. panel, including Irwin Marguelies, R. H. Burnside and John W. Rumsey.

The decision entitles Miss Hunter to $1,500, plus three-quarters of one percent of the gross for the Broadway and any other companies, plus her contractual share of stock, amateur, subsidiary and foreign rights. She was not allowed punitive damages for alleged injury to her professional reputation.

At the musical's current pace of $38,000 a week at the Shubert, the award will bring Miss Hunter an estimated $285 per week (retroactively), plus a percentage from the road company now being readied. If, as reported, the show is done in London, she will also get her stipulated share from that.

Miss Hunter's attorneys in the case were William Fitelson and his associate, Floria Laski. The attorneys for Proser & Kipness are Jaffe & Jaffe, but this case was handled by Milton Weir, lawyer for Lee Shubert, who has a $21,000 investment in the musical.

Options Newman's 'Dollar'

Paul S. Newman's play "Dollar Diplomacy" has been optioned to Violla Rubber. Deal was agented by Paul Small.

The author is a son of Joseph Newman, head of the Broadway Theatre ticket agency, N. Y.

Qualitatively, 1947-48 continues to top last season on Broadway in straight plays and, more emphatically, in a musical way. Approach to spring sees two smashes in the first classification, "Mister Roberts" (Alvin) and "Streetcar Named Desire," (Barrymore), as against last season's sensational "Joan of Lorraine." There has been only one major musical casualty on Broadway, "Music in My Heart," which is something of a record considering failures of other seasons, although another, "Bonanza Bound," failed at tryout.

Six of the current money musicals are new this season, four out of the 10 now playing being holdovers. The fresh flock: "Allegro" (Majestic), "Angel in the Wings" (Coronet), Gilbert & Sullivan operettas (Century), "High Button Shoes" (Shubert), "Look, Ma, I'm Dancing" (Adelphi) and "Make Mine Manhattan." The holdovers: "Oklahoma!" (St. James), "Annie Get Your Gun" (Imperial), "Finian's Rainbow" (46th Street) and "Brigadoon" (Ziegfeld).

Last season there were only two new musical standouts, "Finian's Rainbow" and "Brigadoon" but "Sweethearts," a revival, also scored. The number of musicals then was 10. There were also four holdovers at the time, "Oklahoma!," "Annie," "Carousel," and "Call Me Mister." Latter has expired, "Carousel" is cleaning up on the road, "Annie" drew capacity last week and "Oklahoma!" did very well, too. Latter reaches the five-year mark on Broadway at the end of the month, a record never attained heretofore by a musical, but it hasn't yet been decided whether the show will extend further into the spring.

There are at least two more major musicals due on Broadway during the spring, "Inside the U.S.A." and "Hold It." Either or both will strengthen the comparison between this season and last musically. There are a fair portion of dramatic successes, excepting "Streetcar" and "Roberts," some straight-play holdovers that continue to clean up including "Harvey" and "Born Yesterday," plus crack revivals such as "Antony and Cleopatra" and "Man and Superman."

ANTA Mulls National Drive to Enlist Wide Backing at $2 a Head

A national membership drive, with the dual aim of raising funds and organizing a wide public for the theatre, is under consideration by the American National Theatre & Academy. It will probably be approved shortly by the ANTA board of directors.

Idea would be to offer a new membership classification, with $2 annual dues including a subscription to the projected ANTA bulletin. Such bulletins have been issued spasmodically in the past, but would henceforth become a regular publication, carrying news of ANTA and the theatre generally.

Thus far, no real membership campaign has been conducted by ANTA. It has various membership classifications, and anyone writing to inquire about becoming part of the organization has been invited to become a subscribing member, at $10 annual dues. This membership has included a year's subscription to Theatre Arts Monthly. It's expected this arrangement will continue, even though the mag recently changed ownership and editorial setup.

Other available ANTA memberships include corporate (elected by the board of directors, and limited to 500), at $25 annual dues, with the right to vote in elections of directors; group, at $25 dues, including subscription to TA mag; life, at payment of $500, and organization, at $100 dues.

Hart Puts 'Em to Work

Moss Hart, president of the Dramatists Guild, has appointed several committees to handle special phases of the organization's activities. Richard Rodgers is chairman of the young writers committee, Kurt Weill of the office management committee, Marc Connelly the racial discrimination committee and Howard Lindsay the foreign rights committee.

Mills Ten Eyck is the Guild's executive-secretary.

B'way's Top Week of Late Winter; 'Roberts' SRO $33,500, Gertie 22G, Gate N.G. $7,500, 'Molly' Looks OK

The anticipated late-winter peak on Broadway was reached last week, starting with Washington's Birthday. About 70% of the shows gave matinees, with nearly all getting virtual capacity and many having standees. In addition, the holiday night business was surprisingly strong both at the boxoffices and the agencies, whereas there is usually a lull on such evenings. Number of incomers during March is limited, but the present productions are generally regarded as of high order.

"Mister Roberts," in its first full week, became the top straight play grosser, with takings over $33,500, a level which will be upped with the addition of two rows of seats. "Tonight at 8:30" got approximate $22,000 in its first full week, despite a distinctly critical press. "Where Stars Walk," third Irish play, was received better than the first two and is held over but closes Sat. (6). "Hedda Gabler" rated no better than "Ghosts," first Isben drama and folds too. "Me and Molly" was accorded friendly notices and may land.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Allegro," Majestic (20th week) (M-1,695; $6). Top grosser on Broadway has not been materially under marks of first three months; again got great $46,000.

"Angel in the Wings," Coronet (12th week) (R-998; $4.80). Holds to amazing figures for intimate musical; last week's count was again around $28,000.

"Annie Get Your Gun," Imperial (94th week) (M-1,472; $6.60). Looks as if the run smash will coast past the two-year mark with the gross going up to capacity; $45,000.

"Born Yesterday," Lyceum (108th week) (C-993; $4.80). Continued popularity of Max Gordon's longest-run production was again indicated last week, when the gross went to around $18,000.

"Brigadoon," Ziegfeld (51st week) (M-1,628; $4.80). Skipped the holiday matinee and was the only musical to play Thursday afternoon (26); gross jumped to $38,000.

"Command Decision," Fulton (22d week) (D-968; $4.80). Did not play the holiday at all, but both Sunday (22) performances drew excellent business and the gross improved to nearly $19,000.

"Finian's Rainbow," 46th Street (60th week) (M-1,319; $6). Well up in the high grossing parade and rose with the field last week; approximated $40,000.

"For Love or Money," Miller (17th week) (C-940; $4.20). Perked almost as much as some musicals, with the gross going to around $15,000; cinch into spring.

"Happy Birthday," Plymouth (70th week) (C-1,063; $4.80). Also improved and got satisfactory gross around $17,500.

"Harvey," 48th St. (175th week) (C-902; $4.20). With James Stewart taking over as star March 29, the straight play run leader will be set through the spring to good grosses; up last week; $16,000.

"High Button Shoes," Shubert (22d week) (M-1,387; $6). Road company for Chicago being readied as the original continues to play to standees; $38,000.

"Icetime of 1948," Center (40th week) (R-2,994; $2.40). Dated to continue until April 3; skating revue is having another highly profitable season; with 11 performances last week takings leaped to corking $45,000.

"Look Ma, I'm Dancin'," Adelphi (5th week) (M-1,434; $4.80). One of half-dozen high grossing musicals, although not within Times Square proper; went over $40,000; best gross to date.

"Make Mine Manhattan," Broadhurst (7th week) (R-1,160; $6). Another in the same category; revue click generally has standees and with an extra matinee went to new high; $39,500.

"Me and Molly," Belasco (1st week) (C-1,077; $4.20). Opened last Thursday (26) and drew cordial press all around; goodly chance for the dialect comedy which got $8,500 in first four times.

"Mister Roberts," Alvin (2d week) (CD-1,331; $4.80). Broadway's newest sensation drew that kind of gross for straight play; $33,500; limit of standees all times.

"Oklahoma!", St. James (264th week) (M-1,505; $4.80). Still flourishing against a field of strong musicals; the take improved to $22,500.

"Skipper Next to God," Playhouse (7th week) (D-865; $4.20). Started last week strongly like others and the pace improved to $16,000.

"Strange Bedfellows," Morosco (7th week) (C-935; $4.80). While not selling out, the laugh show is doing quite goodly business; again around $16,000.

"Streetcar Named Desire," Barrymore (13th week) (D-1,064; $4.80). Agency demand for dramatic standout is stronger now than it was in the early weeks; over $27,500, with standees.

"The Heiress," Biltmore (22d week) (M-1,505; $4.80). Real money-maker and among leading candidates for summer holdover; rated over $22,000.

"The Hallams," Booth (D-712; $4.80). Presented by William Brown Meloney; written by Rose Franken; liked in Boston; opens tomorrow (4).

"The Linden Tree," Music Box (C-1,012; $4.80). Presented by Maurice Evans; written by J. B. Priestley; scoring a run in London; opened last night (Tues. 2).

"The Winslow Boy," Empire (18th week) (D-1,101; $4.80). Slated to continue until the end of May then tour; making money; up last week; around $16,500.

Revivals

"Antony and Cleopatra," Beck (14th week) (D-1,214; $4.80). One more week to run; goes on tour at the end of the month; another strong gross last week; $22,000.

D'Oyly Carte Opera Co., Century (9th week) (O-1,670; $4.80). At least another month for British Gilbert and Sullivan specialists; "The Gondoliers" is repeating this week; "Pinafore" and "Cox and Box" last week got around $34,500.

Dublin Gate Theatre Co., Mansfield (997; $4.80). Final and fourth week; "Where Stars Walk" was accorded a fairly good press and holds over this week, but closes Sat. (6); $7,500.

"Hedda Gabler," Cort (D-1,064; $3.60). Was received no better than its companion "Ghosts" and will fold this (third) week; "The Respectful Prostitute" and a curtain raiser moves uptown here March 16.

"Man and Superman," Hudson (21st week) (CD-1,057; $4.80). Shavian oldie is still getting great business, especially last half; $23,500 quoted.

"Medea," Royale (D-1,025; $4.80). Laying off for second straight week; played 17½ weeks; due to resume Monday (8).

"Tonight at 8:30," National (2d week) (1,064; $4.80). Despite weak press, the first full week figured around $22.000; three theatre parties were a factor; business under expectations.

Added

"The Respectful Prostitute," and **"Church Street,"** New Stages. Selling out in downtown 300-seater; $5,000; moves March 16 to the Cort. with "The Happy Journey" replacing "Street."

Maurice Chevalier, Golden. Solo showing for four weeks started Sunday (29); house has been showing pictures this season.

'BLOSSOM' SWEET 16G, UMPTEENTH PITT DATE

Pittsburgh, March 2.

"Blossom Time" obviously still has it. The operetta came back to Nixon last week for the umpteenth time, on the heels of "Student Prince," and, like its predecessor, played to okay attendance.

Nixon is currently dark, and will be next week, too, first time all season house will have been shuttered for so long a period. Relights March 15, when Mary Martin's "Annie Get Your Gun" opens for two weeks.

Estimate for Last Week

"Blossom Time," Nixon (single week) (2,100; $3.25). There's still plenty of gold for this perennial; $16,000 last week, with no complaints anywhere.

'Windermere' Big $22,000, Despite Circus, M'l'wkee

Milwaukee, March 2.

"Lady Windermere's Fan" had near capacity business at the Davidson. Four blocks away the Hamid-Morton winter circus, playing at the Auditorium, turned away 1,000 and more at every performance, afternoon and evening.

Estimate for Last Week

"Lady Windermere's Fan," Davidson (single week) (1,500; $3.60). Third play in Theatre Guild-American Theatre Society subscription series was well patronized and praised; $22,000.

'Inspector' 12G, Cincy

Cincinnati, March 2.

Legit is recessing here this week and resumes next week with Tallulah Bankhead in "Private Lives," to be followed by "Song of Norway." Last week "An Inspector Calls," with Thomas Mitchell, racked up a winning gross.

Estimate for Last Week

"An Inspector Calls," Cox (single week) (1,300; $3.60). Theatre Guild subscription support helped for a moderate $12,000 on eight performances.

'SOLDIER' OKAY $22,000, 'GIRL' CURRENT, BALTO

Baltimore, March 2.

"Chocolate Soldier" built well at Ford's last week, drawing good response from local crix and capacity at weekend. Nothing is current, but Peggy Ann Garner arrives Monday (8) in "Pick-Up Girl."

Estimate for Last Week

"Chocolate Soldier," Ford's (single week) (1,500; $3.66). Well received at good total take of $22,000.

'Joy' Mild $10,500, 'Carousel' $28,000, 'Girl' 7½G, Phila.

Philadelphia, March 2.

Last week's two legit newcomers didn't cause much of a ripple. "Joy to the World" got mixed notices and fair business in the first of two sessions at the Forrest. "Pick-Up Girl" got pretty good opening day biz, but was slow-paced thereafter.

The Theatre Guild revival of Shaw's "You Never Can Tell" opened last night (Mon.) at the Walnut, and "Blossom Time" bowed at the same time at the Shubert for its umpty-umpth Philly visit. Next Monday's (8) pair include the new musical, "My Romance," at the Forrest for three weeks, and "The Glass Menagerie," a return, at the Locust for two weeks, this time with Helen MacKellar featured.

Attempt is being made to stagger three openings now dated on March 29. Hope is to bring "Harvey," with Frank Fay, to the Locust the preceding Saturday (27) for an indefinite run. Other two openings skedded for then are "Antony and Cleopatra" and "Inside U.S.A." Katharine Cornell's revival is in for two weeks at the Forrest and would presumably keep the Monday opening date, but the revue is booked for three weeks at the Shubert and might be pushed back to Tuesday (30).

Estimates for Last Week

"Joy to the World," Forrest (1st week) (1,786; $3.90). Comedy tryout got mixed notices and not a great deal of word-of-mouth; $10,500.

"Pick-Up Girl," Locust (1st week) (1,580; $3.25). Opened with holiday matinee Monday (23), but skipped midweek afternoon show; under $7,500 after promising start.

"Carousel," Shubert (5th week) (1,877; $5.20). Approached $28,000 in its final week, with no musical competition.

'LINDEN' MILD $15,000, 'SOLDIER' CURRENT, D.C.

Washington, March 2.

"The Linden Tree," J. B. Priestly's philosophical drama with Boris Karloff stirred up fair interest at the National last week. Critical reception was fair, though Maurice Evans' production and cast's were generally favored.

Estimate for Last Week

"The Linden Tree," National (single week) (1,680; $3.60). Wordy, philosophical drama managed a moderate $15,000. "Chocolate Soldier," with Billy Gilbert, began a fortnight run last night (Mon.) and the Spike Jones "Music Depreciation Revue" opens March 15 for a 12-day run.

'Menagerie' SRO 6G, L.A.; Preem Bill Tilden Play

Los Angeles, March 2.

Town's three attractions roared along in high gear last week. Success of "The Glass Menagerie" brought it a speedy extension at Las Palmas and it will remain through March 21.

Only newcomer this week is "New Shoes," William T. Tilden play which world precms tonight (Tues.) at El Patio.

Estimates for Last Week

"Blackouts of 1948," El Capitan (297th week) (1,142; $2.40). Usual capacity $17,000.

"Deep Are The Roots," Belasco (6th week) (1,061; $3). Another strong $16,000 frame.

"The Glass Menagerie," Las Palmas (2d week) (388; $3). First full week drew capacity $6,000.

'Mama' $17,000, Indpls.

Indianapolis, March 2.

"I Remember Mama" played six days to good business at the English here this week, getting a break in the spring-like weather and building nicely on strength of reviews and word-of-mouth. Bert Lahr took over in "Burlesque" for three days starting last night (Mon.) to a satisfactory advance.

Estimate for Last Week

"I Remember Mama," English (single week) (1,500; $3.60). Charlotte Greenwood and the play got kudos from the critics; nice $17,000.

'Sweethearts' $16,000 First Wk., Chi; 'John-Mary' $21,500, Lunts $20,000

Chicago, March 2.

Lenten sag hasn't been felt here so far. Grosses are getting the uplift from latecomers at the about-to-close "Annie Get Your Gun," "O Mistress Mine" and "Red Mill." Katherine Dunham and her dance troupe also close this week. Revue has been doing fair biz, but not in the brackets of the others.

"Show Boat" opened last night (Mon.) at the Shubert with a terrific advance. "Burlesque" is set for March 8 at the Selwyn and "Sleep It Off" arrives March 7 at the Blackstone.

Estimates for Last Week

"Annie Get Your Gun," Shubert (17th week) (2,100; $6.18). Record run closed Saturday (28) with usual sellout; top $51,000.

Katherine Dunham, Studebaker (4th week) (1,246; $3.71). On the light side with $13,000.

"John Loves Mary," Harris (3d week) (1,000; $3.71). Up again to fancy $21,500.

"O Mistress Mine," Selwyn (16th week) (1,000; $4.33). Lunts close here Saturday (6); latecomers hypcd gross to $20,000.

"Red Mill," Blackstone (5th wk) (1,358; $4.40). Revival was doing well enough but eased, $19,000; closes Saturday (6).

"Show Boat," Shubert (2,100; $4.94). Opened last night (Mon.) to $150,000 advance.

"Sweethearts," Erlanger (1st wk) (1,333; $4.33). First eight performances $16,000; light at matinees.

'Burlesque' Big $21,500, 'Inspector' Current, St. L.

St. Louis, March 2.

"Burlesque," with Bert Lahr and Fay McKenzie in the top roles, proved a spring tonic last week. Raves from the crix and moderating temperature comboed for a nice gross. "An Inspector Calls" moved into town last night (Mon.) for a one-week engagement. The house is scaled to $3.81.

Estimate for Last Week

"Burlesque," American (single week) (1,700; $3.81). Eight performances grossed an estimated $21,500 for neat biz, despite stiff opposish from several quarters.

Tullu Warm $19,000, 'Mary' OK 10G, Det.

Detroit, March 2.

Competition was tough here last week. Sonja Henie drew 13,000 customers nightly at her ice revue and the other trade was shared by the Detroit Civic Light Opera show, "Music in the Air," with featured Irra Petina and Wilbur Evans; Frankie Laine at Barbaro's Hamtramck spot; Tallulah Bankhead in "Private Lives," and "Mary Had a Little."

Estimates for Last Week

"Music in the Air," Masonic Auditorium (single week) (5,000; $3). Still a good draw, but slipped a trifle more to $37,000; "Gay Divorce," with Grace McDonald, is current.

"Mary Had a Little," Shubert-Lafayette (1st week) (1,950; $3.60). Comedy with Edmund Lowe only fair $11,000. Current week is the finale.

"Private Lives," Cass (2d week) (1,432; $3.60). Tallulah Bankhead's popularity netted $17,000; moves out this week.

'BOAT' WHAMMO $62,400 IN K.C.-DES MOINES SPLIT

Kansas City, March 2.

"Showboat" steamed into the Music Hall last week and sold out at all four performances, despite the $4.27 top. Next legit is "Lady Windermere's Fan" due in March 10-13, with Cornelia Otis Skinner starred.

Estimate for Last Week

"Showboat," Music Hall (four performances) (2,572; $4.27). Had what it takes and the stiffest prices of the season failed to dent trade; capacity $30,000.

SRO $32,000, Des Moines

Des Moines, March 2.

"Showboat" was a sellout $32,400 for three nights and one matinee at the 4,200-seat KRNT Radio theatre last week. It was the best showing of any production here this season.

"Song of Norway" arrives at the house for a three-day (four performances) engagement, starting Thursday (4).

Ballet Theatre's 46G In 10 Shows at L. A.

Los Angeles, March 2.

Ballet Theatre grossed an estimated $46,000 in its 10-performance stand at the 2,679-seat Philharmonic auditorium here, ending last Wednesday (25). The engagement included nine evening performances and one matinee, at a $3.60 top. The total take was $4,000 better than last season's 10-performance gross.

Troupe is now playing one-nighters in nearby towns, works east for a stand March 12-14 at Kiel auditorium, St. Louis, then plays the English, Indianapolis, March 15; the Paramount, Toledo, March 16, and winds up the tour with two performances March 20 at the Mosque, Newark.

After a two-week layoff, it opens an engagement April 4 at the Metropolitan Opera House, N. Y.

'Prince' $20,300, Toronto

Toronto, March 2.

With turnaway business, "Student Prince" had its biggest engagement in Royal Alexandra history since this perennial started its annual visits here a score of years ago. With rave reviews, the week's stand topped its previous local record by over $2,000.

Estimate for Last Week

"Student Prince," Royal Alexandra (single week) (1,525; $2.50). Capacity $20,300.

'Tell' $23,000, Hub; 'Romance' $27,500, 'Hallams' $10,000

Boston, March 2.

There were no openers last week and there's only one this week, "Carousel" at the Opera House for two weeks and a virtual sellout in advance. Flickering legit season will get a little hypo with the addition of "Red Mill" on the Shubert's bill, "Joy to the World," on the Plymouth's, and the possibility of the Gate theatre coming to town. "Ice Follies" cleaned up here last week, running more than $250,000 take at the Boston Garden.

Estimates for Last Week

"My Romance," Shubert (2d week) (1,700; $4.20). Gained plenty on its second and final week to reach excellent $27,500.

"The Hallams," Wilbur (2d week) (1,300; $3.60). Second week gained, to touch estimated $10,000; opens on Broadway this week.

"You Never Can Tell," Colonial (2d week) (1,500; $4.20). Sock on the Guild-American Theatre Society auspices, gaining on second week to wow $23,000; house is now dark.

'BRIDE' HAPPY $7,000 IN 4 TIMES, N. HAVEN

New Haven, March 2.

"There Goes the Bride" broke in a road tour at Shubert last Thursday-Saturday (26-28). Negligible advance got a window sale hypo, with total gross ending on the good side of the ledger. House hits pix for a couple of stanzas, then goes musical with a full week of "Carousel" for March 15-20. It's the show's first repeat here since it originally preemed at this pre-Broadway springboard a few seasons ago.

Only other definite booking is tryout of "Hold It," which lifts its initial curtain here March 25-27. "Pick-Up Girl," originally skedded for April 1-3, has been cancelled.

Estimate for Last Week

"There Goes the Bride," Shubert (4 performances) (1,700; $3.60). Peak price was regarded as high, but approximate $7,000.

'Sleep It Off' Had To; $3,000 in 5 Shows, Mpls.

Minneapolis, March 2.

With such boxoffice help as the Jackie Cooper, Ann Corio and Vince Barnett names, "Sleep It Off" ran into a near blizzard, icy pavements, sub-zero temperatures, and public apathy induced by the reaction to the immediately preceding show, "Mary Had a Little." In consequence, despite favorable customer word-of-mouth, business was miserable.

Estimate for Last Week

"Sleep It Off," Lyceum (5 performances) (1,900; $3.60). Couldn't overcome the multiple handicaps, plus a mixed press; all-time low of $275 on the second night and finished to a pathetic $3,000 for four nights and matinee.

MAE WEST

TOWERS ABOVE LONDON'S ENTERTAINMENT WORLD IN THE MOST SENSATIONAL TRIUMPH LONDON HAS SEEN IN TWENTY-FIVE YEARS!

ACCLAIMED BY PRESS AND PUBLIC ALIKE

HANNEN SWAFFER Says "MAE WEST IS TRIUMPHANT— SHE CAME TO LONDON LAST NIGHT—AND CONQUERED IT!"

LONDON
"There is about her a splendour and a sheen and an odd wayward honesty." (News Chronicle.)

"Mae West is a true comedienne of great power and originality. Every movement of her hips is like a signature tune, and she delivers the kind of line she has made famous with perfect timing and the voice of a husky dove." (Manchester Guardian.)

LONDON
"Mae West was recalled five times by the audience at the end of the premiere of "Diamond Lil." (Reynolds News.)

"Mae West has made an immense popular success out of being Mae West . . . her famous curves, her poses and her fascinating period frocks, and furbelows are her greatest assets but she does achieve something besides, as well as because of, them . . . it is a touch of purely feminine genius." (Daily Post.)

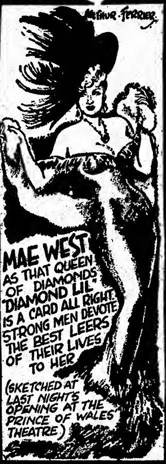
LIVERPOOL
"Her artistry is unique . . ." (Evening Express.)

BIRMINGHAM
". . . There are crowded houses for "Diamond Lil" every night . . . it is Miss West, complete with curves and a studied salacity, who is the attraction." (Sunday Mercury.)

LONDON
GORGEOUS MAE WEST
"To a vociferous ovation "Diamond Lil" opened in town . . . with glamorous, gorgeous, sexy Mae West at her very best . . . in the best show in town. All are unanimous that this is a terrific show . . . the first time I have heard a West End theatre audience whistle and cheer as they did." (Musical Express.)

BIRKENHEAD
"The undulating hip, the seductive form, the husky croak of the famous invitation, so familiar to the filmgoer, GAINED RATHER THAN LOST BY THEIR CHANGE OF MEDIUM when Mae West came to the Empire." (Birkenhead News.)

LONDON
"Mae West is superb, even droller than her films ever hinted. There is a fascination in her clipped staccato asides, those fluttering lashes, the famous insolent stare." (Daily Express.)



BLACKPOOL
"Mae West's incandescent personality lights up the stage . . . she has, in generous measure, what Elinor Glyn defines as "IT." (Evening Gazette).

LONDON
". . . It was Mae West, the shimmering personality who brought down the house on Saturday night. She stops the show with a series of provocative sibilant songs." (Daily Mail.)

LONDON
"Mae is entertainment. She herself is a Restoration comedy rolled into one body, earthy, happy and outspoken. Shocked me? No, I just liked her. For all she did was make me enjoy myself." (Daily Express.)

GLASGOW
". . . The Mae West show . . . put up yet another boxoffice record. The second week, with matinees crowded as well as evening performances, had smashed the figure put up the previous week." (Sunday Express.)

". . . And recalls the pleasure she gave us when she "shook the film world" . . . her act in the cabaret is quite superb." (Evening Express.)

MANCHESTER
"Swinging and swaying in one ornate alluring costume after another . . . with her world-famed brand of sardonic epigrams about life and love, she gave the show a high voltage." (Daily Mail.)

"Arthur Ferrier's conception of "Diamond Lil." (News of the World.)

LONDON
MAE WEST IS TRIUMPHANT
"Diamond Lil" in the legendary person of Mae West came to London last night . . . and conquered it. Miss West received an ovation when she first appeared. At the end the applause was vociferous and sustained. "Diamond Lil," frankly staged as such, is an old-fashioned melodrama. But every minute is entertainment." (HANNEN SWAFFER in "The People.")

LIVERPOOL
". . . Her artistry, as seen in her show "Diamond Lil," is unique."

LONDON
"Mae West had a success in her first appearance in London." (Sunday Express.)

GLASGOW
MAE WEST'S TRIUMPH IN MELODRAMA
"Here is a full-blooded melodrama of the 90's played for all it is worth by Mae West, who is all that one expects and something more. The husky voice, the blonde hair, the famous figure and the shimmy are all there, with typical wisecracks added."

VAL PARNELL in conjunction with TOM ARNOLD presents MAE WEST in "DIAMOND LIL" at the PRINCE OF WALES THEATRE, LONDON, ENGLAND

Represented by the WILLIAM MORRIS AGENCY, AMERICA, and HARRY FOSTER, ENGLAND

Plays on Broadway

Me and Molly

Oliver Smith, Paul Feigay and Herbert Kenwith production (in association with David Cummings) of comedy in three acts (one scene) by Gertrude Berg. Features Gertrude Berg and Philip Loeb. Staged by Ezra Stone; setting, Harry Horner. Opened at Belasco, N. Y., Feb. 26, '48; $4.20 top.

Max....Henry Lascoe
Joe....Michael Enserro
Mrs. 2-C....Paula Miller
Hymie....Arthur Cassel
Benjy....Charles Furman
Milty....Herbie Hahn
Molly Goldberg....Gertrude Berg
Uncle David....Eli Mintz
Sammy Goldberg....Lester Carr
Rosie Goldberg....Joan Lazor
Mrs. Siegel....Bertha Walden
Jake Goldberg....Philip Loeb
Cousin Simon....Louis Sorin
Mr. Mendel....David Opatoshu
Vera Wertheimer....Margaret Feury
Piano Man....George Spelvin
Mrs. Gross....Sarah Krohner
Mike....David Burke
Mrs. 3-C....Bessie Samose Blumstein
Jessie....Phyllis Liverman
Mrs. Ellenbogen....Sally Schorr

"The Rise of the Goldbergs," a former radio serial that spanned many years, has been transported in part to the stage. It's a likeable Jewish dialect comedy that's very well presented. It should have a moderate boxoffice appeal.

Scene is a flat in the Bronx, 1919, where Jake Goldberg, a garment worker, has just moved with his wife Molly and their two youngsters. It's characters are genuine, a friendly set as portrayed by expert dialecticians topped by Gertrude Berg (Molly), who wrote the play and serial, and Philip Loeb (Jake), who was in her radio serial.

The naturalness of Miss Berg, as the ample Molly, is one of the most unusual performances of the season. Perhaps it demonstrates that radio is just as adept in training talent for the stage as any other medium. She is Molly Goldberg in all facets, a character listened to and enjoyed by radio listeners for so long a period. She worked on the stage script for several years under the urging of John Golden, who finally released the stage rights.

Loeb's Jake is a faultless characterization. He loves his Molly, Sammy and Rosie (the kids) and Uncle David, who lives with them, but is ambitious to have his own dress factory. But he has a series of disappointments which start when his proposed partners walk out. The special setback comes when Mendel decides to study pharmacy, and it's partly Molly's fault, because she has been match-making. Mendel becomes engaged to Vera Wertheimer, a blond piano teacher, and she has promised to wait until he graduates. Fact that cousin Simon, the richest of the Goldbergs, is given the air by Molly when he wants to buy in on Jake's in-between dress sizes is a comic highlight. Part of Simon is played by Louis Sorin, who is on in the first and third acts.

Uncle David is played by Eli Mintz, who like Miss Berg, makes his first Broadway appearance after many years in Yiddish-language shows here and in Europe. He is one of the friendliest of characters and evokes some of the best laughs. David Opatoshu plays Mendel, and he, too, emanates from the Yiddish stage. Joan Lazer (Rosalee). Lester Carr (Sammy) and Margaret Feury (Vera) are other pleasant characters. Counting in the atmosphere of Miss Berg's cameo of eastside people are other housewives — all "in-between sizes"—and their children.

In the end Jake hasn't his factory assured but he exits on Molly's arm to go to the synagogue to see their Sammy barmitzvahed (confirmed), confident that the Goldbergs will continue their saga with reasonable happiness.

Ezra Stone (radio's Henry Aldrich), has gotten all there is out of the characters in his staging of the play. *Ibee.*

Maurice Chevalier

Arthur Lesser presents Maurice Chevalier in "songs and impressions," with piano accompaniment by Irving Actman. At Golden, N. Y., Feb. 29, '48; $4.80 top ($8 opening night).

After a season's tour, Maurice Chevalier is making a scheduled four-week "farewell appearance" on Broadway before returning to France and an engagement in Paris. He's the same inimitable personality and talent that Broadway welcomed back last season after an absence through the war years. Many of his numbers are the same and his way of presenting them is unchanged. But there's a subtle, if vital, difference.

Possibly the change isn't in Chevalier himself. If the great French entertainer is any different, it's in being a shade more confident, more poised and more deft a singer and comedian. But perhaps the audience isn't quite the same. Perhaps it's that this appearance doesn't follow such a long absence. Possibly it's the knowledge that there's no longer any question of whether Chevalier could make the comeback and be again the brilliant, ingratiating performer of old. Whatever it is, it has lessened the drama and the sentimental quality of that previous engagement.

All the same, Chevalier is still undeniably one of the great personalities as well as one of the great entertainers of his generation. He belongs in the ever-so-exclusive circle of great personalities in the old tradition of show business, with such immortals as Al Jolson, George M. Cohan, and, perhaps the greatest of them all, Harry Lauder. And even under not-quite-perfect circumstances, he has the talent and the magnetism to capture and hold an audience's imagination.

For his present engagement, Chevalier is doing the same things that have become his trademark. He has the same irresistible smile, the protruding lower lip, the jaunty walk and the eye twinkle that can be sensed, if not actually seen, from the last row. For his opening appearance he wears his familiar straw skimmer and thereafter sports top hat; cloth cap, bolero hat, comic felt lid or disreputable tramp hat.

An innovation this time is a monolog about his introduction some years ago to George Bernard Shaw, and his fast crusher to the Irish wit's ribbing. Other new numbers since the last appearance are "J'ai-Du Ciel Dans Mon Chapeau" (in which he shares with the audience the bit of heaven he's found in his hat), "It's Good to Fall in Love" (a straight ballad, in English), the uproarious "Fox a Poil Dur" (about an aging romantic fox terrier), and "La Symphonie des Smelles de Bois."

Numbers repeated from last time include "Mimi," "A Barcelone," "Quai De Bercy," "Weeping Willie," "Priere" and "Place Pigalle." Opening night he encored with "Louise," "Just a Bum" and, as the final bow-out, the inevitable "Valentina." As before, Irving Actman plays the piano accompaniments skillfully. The staging consists merely of grey and blue drapes, plus unevenly handled lights.

The premiere probably suffered by being on a Sunday night when, for some reason, a less orderly audience generally seems to turn out. In this instance the gathering was noisy, elbowy and apparently contemptuous of fire regulations. Several conversationalists in the rear of the house didn't make things easier for occupants of the last row, either. *Hobe.*

Where Stars Walk

Aldrich & Myers, in association with Brian Doherty, present the Dublin Gate Theatre Co. production of comedy in three acts by Micheal Mac Liammoir. Stars Mac Liammoir; features Meriel Moore, Helena Hughes. Staged by Hilton Edwards; setting, Molly MacEwen. Opened at Mansfield, N. Y., Feb. 24, '48; $4.80 top.

Sohphia Sheridan....Meriel Moore
Robert Twomey....Denis Brennan
Rex Dillon....Roy Irving
Tommy Millington....Edward Golden
Sheila McCann....Patricia Kennedy
Mrs. Dempsey....Nora O'Mahony
Eileen....Helena Hughes
Martin....Micheal Mac Liammoir
Nigel Brunion....Norman Barrs

The Dublin Gate Theatre company offers its best show with "Where Stars Walk," third in the series of four plays being presented during the limited engagement at the Mansfield. Written by jack-of-all-trades Michael Mac Liammoir, who coheads the Irish group with Hilton Edwards, it's a comedy fantasy with considerable charm and occasional moments of dramatic power.

The play, however, is limited by the author's failure to treat his material consistently. Paradoxically, the fantasy portion of the play comes off most authentically, while the attempts at drawing-room realism are stamped with hokum. When Mac Liammoir explores his legend through ordinary folk speech, the play comes alive with a quality of poetry and magic that surmounts the thin story substance. Too often, however, it trips over inept corn.

Following a well-established Irish literary tradition, the story is spun out of an ancient Celtic legend of two star-crossed lovers who meet beyond life. The myth repeats itself in modern dress between two servants in a Dublin home. And while the two lovers work out their predestined fates, the lady of the house and some of her Irish intellectual friends are trying to write a play about that same legend.

Mac Liammoir, as the manservant, gives a superb performance as a dreamy, yet dynamic personality. Helena Hughes registers with a strong impact, playing the young girl with simplicity, feeling and depth. One of the highlights of the piece is Norman Barrs' characterization of an obtuse visiting Englishman. Although this part is irrelevant to the story, it has the play's best lines. Other excellent performances are turned in by Meriel Moore and Nora O'Mahony. *Herm.*

Hedda Gabler

Louis J. Singer and American Repertory Theatre revival of drama in three acts (four scenes) by Henrik Ibsen, translated and directed by Eva Le Gallienne; production supervised by Margaret Webster. Stars Eva Le Gallienne. At Cort, N. Y., Feb. 24, '48; $3.60 top.

Juliana Tesman....Marion G. Evensen
Berta....Merle Maddern
George Tesman....Robert Emhardt
Hedda Tesman....Eva Le Gallienne
Mrs. Elvsted....Emily McNair
Judge Brack....Herbert Berghof
Ellert Lovborg....Efrem Zimbalist, Jr.

This second of the two Ibsen revivals presented by Louis J. Singer and the American Repertory Theatre seems more anemic than the first. There may be various reasons for that impression. But whatever the explanation, the Eva Le Gallienne-starring engagement is a failure, both critically and commercially.

Possibly because she's played the part several times in the past, and it therefore offers less interest and less of a challenge to her, Miss Le Gallienne's Hedda seems less spontaneous and lifelike than her performance of Mrs. Alving in the previous week's "Ghosts." The actress uses the same limited assortment of set physical, facial and vocal mannerisms. But in this role they seem more of a pattern and as a consequence have less illusion. Also, the fact that the character of Hedda is unattractive is a handicap.

Herbert Berghof lacks the subtlety and poise suitable for the part of Judge Brack. Robert Emhardt makes the husband a fatuous character without giving him sympathy. Efrem Zimbalist, Jr., doesn't suggest the inner turbulence indicated for the role of Lovborg. And Emily McNair isn't especially poignant as Mrs. Elvsted. Marion G. Evensen is acceptable in the small part of the aunt and Merle Maddern underlines the "reactions" of the maid.

Miss Le Gallienne's staging is excessively slow. No one is credited with the single drawing-room set. *Hobe.*

Current Road Shows

(*March 1-13*)

"An Inspector Calls"—American, St. Louis (1-6); Cass, Det. (8-13).

"Annie Get Your Gun" — Music Hall, Cleve. (1-6); Aud., Rochester, N. Y. (8-13).

Ballet Theatre—Aud., L. A. (1); Fox, San Bernardino (2); Lobero, S. Barbara (4); Aud., San Jose (5); Aud., Sacramento (6-7); Aud., Salt Lake City (9); Keil Aud., St. Louis (12-13).

"Blackouts of 1948"—El Capitan, Hollywood (1-13).

"Blossom Time"—Shubert, Philly (1-13).

"Burlesque" — English, Indpls. (1-3); Hartman, Col. (4-6); Selwyn, Chi. (8-13).

"Carousel"—Opera Hse., Bost. (1-13).

"Chocolate Soldier"—Natl., Wash. (1-13).

"Harvey"—Aud., Nashville (1-2); Aud., Memphis (4-6); Tower, Atlanta (8-13).

"I Remember Mama"—Town Hall, Toledo (1-3); Palace, So. Bend (4); Parkway, Madison (4-6); Davidson, Milwaukee (8-13).

"John Loves Mary"—Harris, Chi. (1-13).

"Joy to the World"—Forrest, Philly (1-6); Plymouth, Bost. (8-13).

"Lady Windermere's Fan"—Aud., St. Paul (1-2); Lyceum, Mpls. (3-6); KRNT, Des Moines (9); Music Hall, K. C. (10-13).

"Mary Had a Little" — Shubert-Lafayette, Det. (1-6); Hartman, Col. (8-10); English, Indpls. (11-13).

"My Romance" — Shubert, Bost. (23-6).

"O Mistress Mine"—Selwyn, Chi. (1-6); American, St. Louis (8-13).

"Oklahoma!" — Aud., Denver (1-6); Curran, Frisco (8-13).

"Pick Up Girl" — Locust, Philly (1-6); Ford's, Balto. (8-13).

"Private Lives"—Cass., Det. (1-6); Cox, Cincy (8-13).

San Carlo Opera Co.—Aud., L. A. (1-6); Aud., Fresno (7); Aud., San Jose (8), Opera Hse., Frisco (9-13).

"Sleep It Off" — Davidson, Milwaukee (1-6); Blackstone, Chi. (8-13).

"Song of Norway" — Conv. Hall, Tulsa (3); KRNT, Des Moines (4-6); Orpheum, Waterloo (8); Iowa, Cedar Rapids (9); Orpheum, Davenport (10); Parkway, Madison (12-13).

"Student Prince"—Erlanger, Buff. (1-3); Shea's, Erie (4); Colonial, Akron (5); Park, Youngstown (6); Music Hall, Dayton (7); English, Indpls. (9-10); Coliseum, Evansville (11); Aud., Nashville (12); Aud., Memphis (13).

"Sweethearts — Erlanger, Chi. (1-13).

"The First Mrs. Fraser"—Shubert, N. Haven (5-7).

"The Glass Menagerie" — Locust, Philly (8-13).

"The Red Mill"—Blackstone, Chi. (1-6); Shubert, Bost. (8-13).

"There Goes the Bride" — Aud., Hartford (1); Lyric, Bridgeport (2); Court, Springfield (3); McCarter, Princeton (4); Playhouse, Wilmington (5-6); Shubert-Lafayette, Det. (8-13).

"You Never Can Tell"—Walnut, Philly (1-13).

Plays Out of Town

Red Pavillion

North Hollywood, Feb. 25.

Horseshoe Theatre production of drama in two acts (five scenes) by Catherine Turney and Stephen Longstreet. Directed by Opal Euard. Opened at Horseshoe theatre, North Hollywood, Feb. 24, '48; $1.80 top.

Bess Murray....Elsie Baker
Margaret Petrie....Gertrude Graner
Anna....Lillian Burden
Harry Murray....Verl E. Dagel
Pamela Fenton....Cay Forester
Alec Fenton....Howard Hunter
Ray Murray....Patrick Whyte
Gwen Petrie....Lynn Millan
Mr. Williams....Harold Motter

This collaborative effort of Stephen Longstreet, whose "High Button Shoes" is now on Broadway, and Catherine Turney sounds too familiar. The Hollywood dialog is painfully evident while saying nothing.

Story concerns itself with a proud California family's reaction to daughter's sudden marriage while east at art school and the subsequent discovery that the husband had been on trial for the murder of his first wife. As an idea, it's not bad, but the playwrights get themselves hopelessly involved in bringing the plot to life. As a play it needs to be rewritten almost completely although it offers some film possibilities. First act particularly is weak.

Strongest part of the writing is the character delineation, which is well handled. Current production suffers from the fact that it's centrally staged by a group not quite up to the demands of this medium, and direction is slow.

Of the cast, Howard Hunter as the husband, Cay Forester as the wife, Verl E. Dagel as the father, and Harold Motter in a bit, show up best. *Kap.*

Sleep It Off

Minneapolis, Feb. 28.

James Ellison-Michael Sloane production of farce in three acts by Lyford Moore and Harlan Thompson. Stars Jackie Cooper, Ann Corio and Vince Barnett. Directed by Paula Stone; setting, Philip S. Raiguel. At Lyceum, Minneapolis; $3.60 top.

Eddie Liggett....Jackie Cooper
Wuthering Spengler, Jr....Glen Vernon
Hannah Davis....Ann Corio
Dan Siller....Bill Henry
Clem Pearson....Wally Pindel
Dr. Hamilton Tweed....Jan Arvan
Betsy Tweed....Caren Marsh
Paul Mason....George Reynolds
Carol Gibson....Jan Erhard
"Siggy" Malone....Vince Barnett
Mrs. W. Spengler, Sr....Kathryn Sheldon
Wuthering Spengler, Sr....Pierce Lyden
Captain Walliser....H. Philip Chambers
Gertie....Virginia Cox

Newly re-born on the Coast and heading eastward, "Sleep It Off" impresses as a moderately amusing farce with, perhaps, some hinterland non-critical general audience appeal. But it's much too thin, failing to have nearly enough laughs and entertainment for Broadway.

The attraction's principal assets are a company of young, attractive, personable performers and, for the boxoffice, a trio of such personalities as Jackie Cooper, Ann Corio and Vince Barnett. Even though the play is not strong or smart enough for tough Broadway, its cast may help it to profitable progress outside of the main stems, and it would seem to have some film possibilities, probably as a musical.

Plot deals with how a scapegrace college student (Cooper) almost gums up the works for his bankrupt stepfather's plan to obtain a life-saving endowment. The near-debacle comes about as a result of the student's use of a "hypnotizing machine" to mesmerize a bubble dancer (Miss Corio) employed to entertain at a stag arranged especially for the prominent alumnus expected to come across with the needed coin. Situations arising from the hypnotic experiments on the bubble dancer and the arrival on the scene of her gun-toting gangster admirer (Barnett) provide most of the fun. After a slow first act the farce gets going at a good clip in the second, only to bog down again in the third and last because of the thinness of the material. Laughs seem spaced too far apart and the lines are only infrequently bright or funny.

Miss Corio is exceedingly good to look at and entirely equal to all of her role's demands. Barnett also scores. Cooper and Bill Henry from pix are not only handsome but capable actors as well, while Caren Marsh and Jan Erhard, the feminine love interests, provide more treats for the masculine optics. All the other cast members measure up to the demands made on them, and the fast pace reflects good direction. This is the show's fourth engagement after a one-night Oakland premiere; from here it goes to Milwaukee, then Chicago. *Rees.*

Legit Followup

There Goes the Bride

New Haven, Feb. 26.

They've parlayed the Ilka Chase legit and literary draw with the Robert Alda "Rhapsody In Blue" film following for this late version of the George Oppenheimer comedy, "Here Today," under a new title.

It's aimed strictly for the road, and on that basis it should do all right. Despite fact script was batted out some years ago, it is still timely enough, as far as comedy lines and situations are concerned, to register as acceptable light entertainment.

The Chase-Alda team turns in a pair of okay jobs, former swinging lion's share of burden in a role that's distinctly up her alley. Alda fills the bill for pix patrons interested in a look-see.

Others in the company are Joseph Dooley, Virginia Girvin, Emily Lawrence, Cynthia Latham, Harold J. Kennedy, and Philip Coolidge who doubles at directing. Setting is by Richard Burns.

Show is a presentation of Harold J. Kennedy and Herbert Kenwith, in association with Robert K. Adams. *Bone.*

Brooklyn, U.S.A.

Hollywood, Feb. 28.

This revival of play by John Bright and Asa Bordages, which Lionel Stander originally presented in New York two weeks after Pearl Harbor in December, 1941, and subsequently was withdrawn with impact of war, was re-introduced by Stander, Feb. 23 at Hollytown theatre, Hollywood.

No holds are barred in this piece purporting to be expose of Murder, Inc., in days when syndicate's hatchetmen really roared and made music with their victims' cries. Action has ingredients which make for an exploitable stage piece, namely violence, brutality, gangsters and sex, with plenty of suspense to keep audiences in tense and expectant mood. It should enjoy word-of-mouth advertising for good receipts.

Scene is laid mainly in Brooklyn candy store, front for the gang, although first murder is committed in barber shop next door, when longshoreman, who resents his workers being pushed around by racketeers, has throat ripped by razor. Main character is young thug, played by Richard Benedict, who has utter disregard of law, with closing scene the death-house in Sing Sing just before execution of four members of gang.

Benedict gives rugged interpretation to his role, a quality inserted in impersonations of every member of cast and which Stander in his direction maintains in every bit of action aided by an excellent cast.

Shimen Ruskin is notable as barber who is finally murdered as he is about to turn informer, and Jody S. Gilbert, candy store keeper, is also standout. Olive Deering, moll who admits she was "born wrong," is another femme standout; Stephen Roberts makes his gangleader smoothly menacing, and his henchmen include Benny Baker, Edmund MacDonald, John Kellogg and Carl Milletaire, each contributing to shock value of play. *Whit.*

Play Abroad

Violettes Imperiales

Paris.

Henri Varna production of musical comedy in two acts (18 scenes). Book by Paul Achard, Rene Jeanne and Varna. Music by Vincent Scotto. Directed by Scotto. Sets by Pelegry and nse de Zamora; costumes, de Zamora; choreography, Paul Lambert. Paul Florendas, conductor. At Theatra Mogador, Paris.

Don Juan d'Ascaniz....Marcel Merkes
Marquis....Fernand Gilbert
Estampillo....Robert Allard
El Loquito....Pierjac
Camard....Charles Valster
Conspirateur....Robert Dock
Conspirateur....Charles Leriche
Danseur....Paul Lambert
Violetta....Lina Walls
Eugenie de Montijo....Raymonde Allain
Serafina....Marcelle Ragon
Rosette....Annie Alexander
Mme. d'Ascaniz....Renee Thorel
Signora Tambourinelli....Andree Le Dantec
Concha....Christiane Jamois
Pepa....Renee Marc
Duchesse d'Albes....Josette Hanson
Also Anita Lane and Ramon Almeda, dance team; Miss May's ballet.

Under conditions prevailing in Paris it takes courage to produce an expensive show. This estimated $40,000 musical effort of Henri Varna is likely to click with the mass trade, containing bright colored costumes, ambitious sets, a story and some comedy.

Though show has the earmarks of a revue, there is no nudity. Producer Varna has gone overboard on costumes and sets, and turned out a show that's long on eye appeal and shorter on talent. Marcel Merkes, baritone matinee idol, is a sure bet for the femme trade, for looks as much as voice. The femme star, Lina Walls, a brunette with a shrill falsetto, appears to savvy the biz part of showbiz.

Raymonde Allain is quite personable in the part of Empress Eugenie. The best comedy is supplied by Pierjac, and the broadest by Fernand Gilbert. The more corny the gags, and the easier they draw laughs. No subtle touch is used, either in lines or business.

Story concerns a Spanish nobleman involved in several love affairs while also engaged to a girl of the minor Spanish nobility who later becomes the wife of French Emperor Napoleon III. The music is pure Vincent Scotto, easy to listen to but without anything particularly catchy. It's suitably batoned by Paul Florendas. *Maxi.*

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Literati

New Export Rule Excludes Books

Contrary to previous word, the Office of International Trade, Dept. of Commerce, has announced that books are excluded under its new export regulations. Books of all kinds may be shipped to any country in the world, as before issuance of the new rules last fall.

There had been concern on the part of publishers, not only because of the expected trouble and expense of obtaining an export license for each shipment of books, but also because of the possible censorship aspect of the setup.

Nancy Davids' Guild Suit Argued

Nancy Davids' suit against the Authors Guild, seeking access to the organization's membership list, was heard yesterday (Tues.) by the Court of Appeals, in Albany. Decision was reserved. The plaintiff won a decision in the original action in N. Y. Supreme Court, but was reversed on the Guild's appeal to the Appellate Division.

A second claim in the initial suit, that Miss Davids be given access to the minutes of the Guild council meetings, has since been granted by the organization's officers.

Easier 'Readability'

With the Associated Press joining the ranks of news organizations that have resorted to "readibility" experts, the older line of newspaper man is beginning to wonder whether this phenomenon won't become as much of a part of a cityroom's standard equipment as the frayed Webster. In the AP's case the job of probing the copy output and showing how it can be made more digestible for the average reader is being done by Dr. Rudolph Flesch. The association brought in this human sliderule of the written phrase after some of its member papers had complained that the AP stories were too wooden and stiff.

Dr Flesch, an emigre from Austria, worked himself into this new twist of the research trade as a result of difficulty he himself had with the English language while studying law at Columbia University. The thought occurred to him at the time that there was some way that English could be made more readable. Subsequently Dr. Flesch devised a system for making copy readable and it was a thesis on the subject that garnered him a degree in doctor of education at the same house of learning.

Various Government departments, especially the OPA and agriculture, latched on to the thing quickly and made it a must for consultation in phrasing directives and other literature. Later Dr. Flesch was brought in by the Macfadden Publications and Prentice-Hall publishing house as a consultant. Others, offering variations of the system of their own, started peddling it around to newspapers. Among such that have used the "readability" apparatus have been the Wall St. Journal, the N. Y. Tribune and the Omaha World-News.

N. C. Collegiate Press Meet

Jack Lait, editor of the N. Y. Mirror; Harry Martin, prez of the American Newspaper Guild; J. G. Taylor Spink, publisher of the Sporting News; Roscoe Ellard, associate dean of the Columbia School of Journalism, and Sidney R. Stanard, news editor of the St. Louis Post-Dispatch, will address the North Carolina Collegiate Press Assn. on March 18-19-20, at its annual convention at Duke University, Durham, N. C. Some 50 colleges and universities in the state are represented by the association.

The editor of VARIETY has also been invited to address the body on the subject of "VARIETY—the Spice of the Newspaper World," with the suggested theme that college newspapers can insert pep and utilize the unique but effective devices VARIETY does in writing and headlining their news."

Pubs Set Series of Confabs

Ken McCormick (Doubleday), Bennett Cerf (Random House), Hazel Clark (a librarian), Sanford Cobb (Sears, Roebuck) and Fred Smith (Book-of-the-Month Club) will speak on "The Reading Tastes of Rural America," March 11 in the "Points of View in Publishing" series of meetings sponsored by the Authors Guild, American Book Publishers Council, the American Booksellers Assn. and New York Univ. The confab will be held in the concert hall of the Barbizon Plaza hotel, N. Y.

The final session of the series, March 18, will be on the subject, "The Publisher and His Cultural Responsibility." Speakers will be McCormick, Cass Canfield (Harper), Clifton Fadiman, Irvin Edman (Columbia Univ.) and Jack Goodman (Simon & Schuster).

Rex Stout's Postwar Splash

Although he was inactive as a mystery writer during the war, Rex Stout's two postwar whodunits have so far sold better than any of his previous books. "The Silent Speaker," published in October, 1946, by Viking, sold 18,000 in the trade edition, about 75,000 in the Detective Book edition and 25,000 paper-bound in the Armed Services edition. His latest, "Too Many Women," issued by Viking last October, has thus far sold about 13,000 in the regular trade edition and is about to be issued in the Detective Book Club edition. None of his prewar books did that well.

In preparing to ballyhoo "Speaker," the Green-Brodie ad agency conducted a survey which indicated that, despite his eclipse as a novelist during the war, Stout was better known to the public than his fictional hero, Nero Wolfe. It was figured that the author's work with the Writers War Board and other groups had kept his name before the public. Therefore, Stout's name was featured in the Viking ads and exploitation over that of Nero Wolfe, reversing the emphasis used before the war.

Stout hasn't written a serious novel in a decade or more.

Vargas-Esquire Ruling Reversed

The U. S. Circuit Court of Appeals in Chicago reversed Saturday (28) the Federal District Court decision which had declared invalid a contract between Alberto Vargas, the illustrator, and Esquire mag. The ruling makes effective the 10-year pact, effective Jan. 1, 1944, under which the Peruvian-born creator of the "Varga girl" was paid $18,000 for his first 18 months' work, with a raise of $1,500 each succeeding 18-month period.

The artist claimed that he did not understand the contract when he signed it.

Contempt Case Legislation

The case of the two Newburgh (N.Y.) newsmen who were jailed last week rather than reveal their source of information of a newspaper story, has become a cause celebre. As a result of the 10-day sentence given Donald V. Clarke, news editor of the Newburgh News, and Charles L. Leonard, reporter on the same sheet, State Sen. Thomas C. Desmond has reintroduced in the Assembly his bill exempting newsmen from revealing news sources. Although last Wednesday (25) was the deadline for introducing legislation, an exception was made permitting submission of the Desmond measure was granted.

A hearing was held yesterday (Tues.) at the White Plains supreme court on a habeas corpus move for the newsmen's release. Meanwhile, the men were the recipients of numerous presents from well-wishers, many of whom visited them at the jail.

New Whodunit Monthly

Clayton Rawson, a whodunit writer, will edit and publish a monthly mag, Clue, starting with the May issue. It will sell for 15c. Publication will cover the mystery field, including books, films, radios, etc., featuring schedules, news and criticism.

Rawson's most recent book is "The Mystery Writers of America publication, Third Degree.

Roper's World Poll on ERP

Elmo Roper, public opinion analyist, has launched an international survey on the Marshall Plan for Time mag. Poll of opinions is covering 11 countries, including the U.S., Canada, three Latin-American and six European nations (Russia excluded).

Results will be revealed in the mag's April 12 issue and will be the basis for an international forum being held in New Orleans, April 14-17.

Ardrey's Novel

Robert Ardrey, winding up a scripting assignment for Metro, figures on going east in several weeks for publisher confabs on his partly completed novel. This time he'll have no legit script in his luggage.

Scenarist's current assignment is the adaptation of the Flaubert novel, "Madame Bovary," for which he's getting $10,000 a year for 10 years, under a lease arrangement. He previously wrote the screenplay for "Three Musketeers," which Metro now has in production.

Well, Why Not?

Recent announcement by Prentice-Hall that it had scheduled for publication a symposium on the Kinsey report brought forth the usual requests for review copies.

One bid came from a mag called "Fun With Hobbies."

CHATTER

Joe Laurie, Jr.'s piece in next month's Esquire on "Stage Mothers."

Omnibook, digest mag, has added foreign editions in Australia and France.

Sherman (Stork Club) Billingsley's piece, "How to Throw a Party," in current American mag.

Milton Harker is severing connections with International News Service after 11 years as head of the Hollywood bureau.

Rouben Mamoulian has completed "Art of Gods and Monkeys," a book about Hollywood and Broadway, for publication by Knopf.

Mary Harriet Bixler, of the staff of Time mag, will be married in June to Thomas J. Naughton, associate editor of True mag.

Gorham Munson has resigned as consulting editor of the trade book division of Prentice-Hall. He'll reveal his future plans shortly.

N.Y. Sun trailerizing its boxscore-winning Ward Morehouse for topping the N.Y. critics. Daily is doing it in the form of display ads.

Jack Crandall, Sunday co-feature editor of the Chicago Herald-American for the past 12 years, leaves to join feature department of the Denver Post.

Ray Josephs, back from his nearly-a-year's South American tour, with the mss. for his "South American Diary" due for Random House delivery by June, now off on a lecture tour.

Joseph Medill Patterson Chair of Journalism established at Fordham U. in honor of the late publisher of the N. Y. Daily News. Partial endownment is from a $50,000 gift of the Patterson estate.

Arthur Koestler, author of "Darkness at Noon," "Lamp at Midnight," etc., is due this month for his first visit to the U. S. He'll make a six-week lecture tour. Guy McCrone, author of "Red Plush," will also make his first visit to this country, arriving in April from his native Glasgow.

Dale Curran's "Dupree Blues," jazz saga, via Knopf; his first novel.

March issue of '48 is the first edited by Richard E. Lauterbach and has the beginning of a two-parter on "Ross of The New Yorker," by Henry F. Pringle; also "What Makes Songs Popular," by Oscar Hammerstein 2d, who should know.

Group of literary agents calling themselves Authors' Associates has been organized by Elizabeth Hanchett and Oliver Holden, latter being of the N. Y. Times editorial staff. Others in the new office are Frances Kane Hazlitt, a former story editor for Paramount; Gertrude Workman, formerly with the Century Play Co., and Milton Wayne, a radio executive.

Stage Technique

Continued from page 1

William Gailmor, New York radio commentator, as well as the presidential candidate's main address. When Wallace came on Miss Peck's dramatic blue "spots" were turned off in favor of ordinary, overhead lighting. Miss Peck, who says she has acted in a number of plays that never reached Broadway, was in charge of seeing to it that "sounds coming over the microphone" were soothing to the ear, instead of being disturbing, and that "showmanship" was employed "to the utmost degree", not only in the presentation, but also in the hall decorations and the tactics used to obtain collection contributions to the campaign from those present.

In addition to the trick lights there were offstage announcements and comments over the loudspeaker and snappy entrances to make for dramatic effects. It's believed to be the first time that political rallies have been stage-managed with an eye to showmanship in this manner.

SCULLY'S SCRAPBOOK

By Frank Scully

Mattewan, March 2.

With "High Wall" on the marquees, "The Snake Pit" due for release, "Madhouse" (formerly "Mattewan") in production, and "The Stubborn Wood," a super-shudder study of sex and psychiatry coming up, I've been consulting my psyche (which is in too great a fragmentation to be diagnosed as anything so mild as a "split personality") to see how I can help schizophrenics not quite as far gone as the rest of us. I believe I can serve best by compiling a handbook, to be printed on phosphorus or Braille, something which can be read in the palm of one's hand whenever the dialog gets too tough to understand. Pull up a straitjacket and take a sneak-view of Act I, Scene I.

ABULIA. Inability to exercise the will. A symptom of dementia praecox. Associated mostly with producers who can't make up their minds which end of a picture to release—the head or the tale.

ACEDIA. Apathy. Common to critics and story editors when authors begin to retail plots.

A. Q. Achievement quotients. That is $\frac{A.A.}{M.A.} = A.Q.$ It always comes out as that of a 12-year-old child and means you're destined to be either an editor of The American Weekly or a prisoner of Zanuck.

ACHROMATOPSIA. Inability to shoot a picture in color. Color-blind. Producers who say, "I can't see color for murder mysteries."

ACROMANIA. Ideal disease for assistant directors, as acromaniacs are always mute.

ACROMEGALY. Addiction to enlagements and closeups. First described by Marie in 1886 and popularized by Griffith in 1912.

ACROPHOBIA. Fear of high places. Also called bathophobia, which sounds like a fear of bathing at San Moritz, Sun Valley or the Catskills.

ADDISON'S DISEASE. Disease of suprarenal glands, causing brown pigmentation. Also called Palm Springs Tan.

ADLER'S THEORY. That going nuts is a sort of compensation for an inferiority complex.

AGEUSIA. Absence of a sense of taste. Common among chatter-writers and fan magazine editors.

AGNOSIA. Loss of ability to recognize a part from the whole. Occupational psychosis of bit-players and budget-pruners.

AGORAPHOBIA. Morbid anxiety when in wide open spaces. George Jean Nathan assigned to catch westerns.

AGRAPHIA. Loss of ability to express thoughts in writing; i.e. writers.

AKATHISIA. Morbid fear of being seated. Stars who have gone horseback riding, executives who can dictate only when walking up and down, people who are only happy when they see "SRO" in a theatre lobby.

ALGESIA. People who only snap out of it when at the receiving end of a kick in the pants.

ALIENATION. Currently associated in Hollywood exclusively with affections. Legally "insanity."

ALLOTROPIC TYPE. Personalities preoccupied with what others think, mean or do. Second-guessers. Source of cycles in films.

ALZHEIMER'S DISEASE A pre-senile psychosis. Producers who say, "We can fix the end with loud music and a church choir."

AMAUROTIC FAMILY IDIOCY. Hereditary loss of vision. Relatives who confirm a producer's hostility to any change—sound, color, television.

AMBIVALENT FEELINGS. Experiencing love and hate for the same person at the same time. Clams have it. Hence the phrase "clamming up."

AMNESIA. Everybody knows that one, but who except an idiot knows that *amentia* means one without a mind?

AMUSIA. Brain lesion resulting in a failure to recognize musical sounds. Jam sessions.

ANALYSAND. Patient being treated by psychoanalysis, but in this case still picking up the tab.

ANAPHIA. Loss of discriminating sense of touch. Peculiar to aged panhandlers, pickpockets and old Lubitsch disciples.

ANARITHMIA. Inability to count, common in auditors of publishers' royalty statements.

ANERGIC. Lacking energy; dull; listless. If this doesn't interest you you're anergic.

ANHIDROSIS. Absence of Sweat. Even your best friends can't tell you.

ANOMIA. Loss of ability to remember people. Will Rogers on being introduced to Calvin Coolidge and gagging, "Didn't get the name?"

ANOMIA: Loss of sense of smell. Essential to producers of B pictures.

APIPHOBIA. Morbid dread of B's.

APANTHROPY. Aversion to human society. Common in defeated candidates and backers of flops generally.

APHEPHOBIA. Morbid fear to being touched by another person. Tightwad. Also called Benny's disease.

ASEMIA. Inability to understand meaning of signs, gestures, commands. Producers who habitually try to bypass the Breen office. *Asymbolia.*

ASTHENTIC TYPE. Physical type described by Kretschmer as slender, flat in front, long chested. Caviar to manufacturers of falsies.

ATAVISM. Inheritance of characteristics from remote ancestors. Authors who can't get off the boy-meets-girl plot formula.

ATONIC. The opposite of atomic. Relaxed.

AUDITORY NERVE. Eighth cranial nerve. Worn ragged since invention of radio.

AUTOPHILIA. Self-love. The Narcissus complex. Also called Actor's Itch. Not to be confused with *autophobia* or with *autopsy*, though it might not be a bad idea if it were now and then.

This about concludes the first lecture in psychiatric terms. To old Freudians it may read like a lot of Kraeplin. Unless there's an overpowering demand for more, the rest of the alphabet will remain in secret files of the subconscious.

Diskers Jockey

Continued from page 37

to a disk is even extended to hit tunes marketed by major publishers, which figure to get some public attention because all disk manufacturers had recorded them and expensive publishing staffs were at work on them. Jocks play versions of such tunes and point out that they were the first to air them and the first to predict success for a particular rendition of it.

'Make Mine a White Label'

This desire has led to a sharp increase in demands by jocks from press agents of artists for white label (pre-release copies) disks; as a means of being first on the air with a new tune and, if it's successful, to later point out they figured in its success. And p.a.'s, and in some cases, artists, are cooperating to an extent that is annoying the disk companies and in some cases publishers particularly in view of the current disk ban.

When a disk jock plays a pre-release copy of a new song it's possible that his action will create a demand for the record. In so far as the manufacturer is concerned that disk may not be set for release until weeks hence, or it may be restricted by the publisher until a certain date because the latter is concerned with the exploitation of a prior tune. By creating a demand for the disk, the jock is upsetting the record company releasing schedule, and perhaps upsetting the publisher's sked. If the tune happens to stem from an unreleased film the injury can be costly to both film and song.

This practice is comparable to the situation of a few years back when manufacturers and publishers were constantly harassed by Macy's in N.Y., and other large retail stores to stop the pre-release broadcasting of white labels. Stores at that time were deluged with requests for disks they hadn't heard of.

Broadway

Jack Mills back from Florida vacation.

Phil Ober's father stricken on the Coast.

Francis Renault convalescing after a series of operations.

Doc Rockwell slated for another guest-shot with Fred Allen.

Jeremy Gury elected v.p. and appointed copy director of Donahue & Coe.

Sid Field, British comedian, due in today (Wed.) aboard the Queen Mary.

Loew's theatre exec Oscar Doob back at his desk after a Havana vacation.

Walter Winchell catching up on Broadway shows he missed while in Florida.

Herb Sheldon, radio emcee, purchased home in Long Island's swank Jamaica Estates.

Ray Callahan, former box office man, killed recently by hit and run driver in Far Rockaway.

Alice Frost, femme half of radio's "Mr. & Mrs. North," script reading to return to legit stage.

Ruth Tobey, of the VARIETY office, is out with her leg in a cast, as a result of a skiing mishap.

Bill Doll to agent Sammy Lambert's musical, "Hold It," with Michael O'Shea his associate.

Lawrence Herbert Lapidus, son of Jules Lapidus, Warners eastern sales manager, engaged to wed Lois Elaine Liff.

Dorothy Mortimer, former actress, wife of Pete Davis, gen-mgr. of the Theatre Guild, recuperating from operation.

Bob Taplinger, Enterprise pub-ad chief, in town for confabs on "Arch of Triumph" plans following Nassau and Miami vacation.

Selig J. Seligman, Paramount exec., engaged to be married to Muriel Bienstock with the nuptials planned early in April.

Renee Carroll will celebrate 21st year as hat checker at Sardi's Friday (5) and her birthday's next week—a secret.

Leo M. Solomon, former editor of Wide World photos, joined flack firm of Wain & Baruch as news photo consultant.

Cynda Glenn back from Havana, in company of Ella Logan, off to Paris next week to star in the new "Folies Bergeres" there.

James Perkins, Paramount's managing director in Britain, sails for England Friday (5) after a short U.S. stay for homeoffice huddles.

Spyros Skouras back at homeoffice after a week's huddles on the Coast with studio execs and a quick o.o. of forthcoming 20th product.

British writer Compton Bennett arrives on the Queen Mary today (Wed.) en route to the Coast for a scripting assignment at Metro.

Howard Lindsay, Russel Crouse and Mrs. Clarence Day control most of the upcoming "Life With Mother" which Oscar Serlin will produce.

Mrs. Bugs (Louise) Baer a Virus K victim, on eve of the big "Heart" show at the Capitol tonight (Wed.), for which she's been a sparkplug.

Frank Selden, planning to carry Florida season thru mid-April, signed Dick Gasparre for another six weeks at his Palm Beach hotel.

Three-year-old grandson of James W. Reilly, managing director of the League of New York Theatres, killed by auto in Freeport, L. I., Sunday (29).

Mrs. Reg Connelly, wife of the London music publisher, deferred her sailing for England, en route back home from Nassau, until later this week.

The names of Frank Fontaine and Ziggy Talent were transposed in the review of the Strand, N. Y., stage bill last week, as part of the Vaughn Monroe show.

Emile Lustig, veepee of Westport International Films, due in on the Queen Mary today (Wed.) after a two-month European junket to purchase new imports.

Tom Fadden inked for a principal role in Ladislas Fodor's new play, "The Vigil," which Alexander Markey is producing at the Coronet theatre about March 16.

The Henry Jaffes (Jean Muir) to Connecticut for two weeks. He was discharged from Doctors Hospital, N. Y. over the weekend, after a 10-day siege of pneumonia.

Bob Hilliard and Carl Sigman collabing on score of new legit musical, "Give It Back to the Indians," which Marjorie and Sherman Ewing will produce next season.

Marc Connelly, Archibald MacLeish and Arthur Hopkins speak on "The Playwright's Future," at a P.E.N. Club dinner tonight (Wed.) at the Netherlands Club.

Ted Steele, WMCA disc jockey, resumed following virus pneumonia bedding. Rehearsing his just reorganized band, a wartime casualty, to open March 27 at Essex House.

Teddy Willis, assistant to Charles Yates, has quit the business for good. She and her husband, writer William Willis, take off for West Indies to live on a boat they've purchased.

Whereabouts of Lawrence Joseph Dean, onetime circus and rodeo clown, is being sought by Josephus T. Thomas, attorney in Marietta, O. Dean just inherited a sizable legacy.

Robert Breen, exec. sec. of the American National Theatre & Academy, Abingdon, Va., back from confabs with Robert Porterfield on next season's plans for the latter's Barter Theatre.

Lawrence Aicholtz named supervisory sound director for Jerry Fairbanks productions, with accent on increased television film shooting. He was recently with Columbia and Sound Service.

The Joseph Hummels (WB European-African chief) returning to Paris today (Wed.) aboard the America; ditto Jorge Negrete, Mexican film star, and Mrs. Victor E. Egan, the former Elsie Ferguson.

William Harris, Jr., legit producer who died Sept. 2, 1946, left an estate of $11,639 gross and $10,889 net, according to a transfer tax appraisal filed last week. His widow, Mrs. Ouello Houston Harris, is sole legatee.

Friday's (5) sailing of the Queen Mary slated to have a liberal representation of percenters. Returning to England will be the British indies Charles Tucker and Hyman Zahl, along with Lou Wilson, the Prince Littler rep.

Jack Hylton's Gino Arbib, in from London by air, to align an ice show for the Continent and to set the Shakespearean Memorial Festival (which Hylton manages) for a U. S. tour. Arbib is talking to the Theatre Guild for sponsorship.

Hazel Scott and Congressman Jacob K. Javits honor-scrolled by Cinema Lodge, B'nai B'rith, last night (Tues.) at a special meeting at the Hotel Astor. Robert M. Weitman, Lodge's prexy, made the presentation for outstanding Americanism.

Charley Schlaifer and Arthur Mayer guest speakers Friday (5) at New School's course on "Freedom of the Press at Home and Abroad." They'll spiel on the film industry.

Among birthday gifts Paul Hartman received were one moose head, 10 lessons at Fred Astaire's dancing school, several packages of snails and yogurt (he gets ill from them nightly in "Angel in the Wings"), a bundle of old Ballyhoo Magazines (from Bob Hope, with whom he appeared in the flop "Ballyhoo" revue years ago), and a case of empty bourbon bottles (he doesn't drink).

Rome

By Raul Quattrocchi

After a 30-year lapse, openair carnival revived in Rome.

Michel Simon here for a leading role in Universalia's "Fabiola."

Beniamino Gigli and daughter, Rina, in benefit-recital at Argentina theatre.

Frank Latimore and Valentina Vassilievna married by Mayor Salvatore Rebecchini.

Next Venice Film Festival will be held August 11 to 26. Contemporary with it, an International Film Technique Exhibition will be organized.

Vittorio Gassman to play Giacomo Casanova in Lux Film's "The 100 Women of Casanova," produced by Dino De Laurentis and directed by Riccardo Freda.

Dulcie Gray and Michael Denison here for leading roles in Victoria-Renown's "The Glass Mountain" in production at Scalera Studios. Picture stars Tito Gobbi.

Detroit

By Stan Worris

Bob Anthony, WJBK flack, ill with a bad cold.

Northwood Inn, shuttered all winter, opens April 1.

Harry Heilman, former Detroit batting star, is the latest addition to WJR's sportcasting team.

Paul E. Fields, doorman for the past year, has been named assistant manager of the Alhambra theatre.

Irwin Corey, currently at Cafe Burgandy, Detroit, set for a Lewis Milestone picture via United Artists.

Ceil Von Dell, stripper, quit road show at the Avenue Thursday (26) to take a vacation before her night club tour.

Bud Guest, WJR's reporter-at-large, plans to syndicate his program nationally. He has expanded it to WFIL, Philadelphia.

Bob Cartee, 19, Detroit Times copy boy, makes his bow as an actor Saturday (6) in the Detroit Civic Players' production of "Treasure Island."

Portland, Ore.

By Ray M. Feves

"Ten Little Indians" at the Civic Theatre.

Ted Gamble, TOA Prexy, back from Eastern visits.

Nadine Conner concerts at Univ. of Portland this week.

George Amato scheduled to open new club here next week.

The Larry Parkses completed two weeks of skiing at Timberline Lodge.

Marian Anderson into the Auditorium for one nighter next Monday (8).

Michael Loring, Pauline Paul and Jack Whitehead's orchestra are at the Rose Bowl, Multnomah hotel.

Henry King orchestra inked into Jantzen Beach Ballroom, March 13. Jan Savitt Orchestra follows March 20.

London

"Anna Karenina" having 1,300 feet deleted since its bow at the Leicester Square.

Jack Buchanan and actress Virginia Winter off to the U. S. March 20 on the Queen Elizabeth.

Bernard Delfont negotiating with Slapsie Maxie Rosenbloom and Max Baer to do a variety stanza at the Casino.

"Golden Rain," grim first play by Stephen Wendt, was presented at the New Lindsey Theatre Club, Feb. 12, with Noel Howlett in lead.

Roffe Thompson, publicity chief of London Film Productions, has resigned, due to differences with Sir Alexander Korda over publicity arrangements for preems.

Robert Lantz, former Universal story rep here who recently planed in from a month's stay in the U. S., goes to Paris March 20 for a four-day stay prior to sailing for New York aboard the Queen Mary March 31.

Pittsburgh

By Hal Cohen

Eileen Donnelly is Eddie Ready's new partner in his dance act.

Ted Blake back to Swan Club in Philly for his fifth engagement there.

Gene Kaufman, part-time announcer at KQV, elected president.

Pat Rooney, the elder, and A. Duval Co. topping new floor show at Terrace Room.

Geraldine Delaney replaced ailing Patricia Boyer in the cast of "Blossom Time" at the Nixon.

Ex-Pittsburgher Victor Griffin sailing March 12 to take over Will Parker role in London "Oklahoma!"

Bill Fay, former Post-Gazette reporter, has quit the Chicago Tribune to become sports editor of Collier's mag.

Helen Grayco, with Spike Jones, and Al Nobel, KQV disk jock, had a reunion here; they were both with Hal McIntyre.

Gloria Foster, who used to be with Carmen Cavallaro, has joined Desi Arnaz's band as featured vocalist. of student council at Pitt Univ.

Cleveland

Emmett Kelly, circus clown, developing a new routine at Alpine Village.

Arthur Spaeth, movie critic of Cleveland News, buying a 40-acre farm on the coast of Maine.

Korman Amusement Co. of Detroit sold the Ace, local nabe house, to Paul Bader, who will also manage it.

Larry Atkins, fight promoter, has cooked up a vaude type of pop concert and sinking the civic auditorium for it.

Al Sirat Grotto's 19th circus at Municipal Auditorium, topped by Clyde Beatty's cats, passing last year's attendance mark.

Bev Kelley and Allen J. Lester, both Ohioans formerly on Ringling's publicity staff, joining Dailey Bros. Circus at winter headquarters in Gonzales, Tex.

By Glenn C. Pullen

William F. McDermott, drama critic of the Plain Dealer, has gone to California for a month's vacation.

Diana Thomas, harpist-wife of Peter Greenough, local reporter-socialite, has organized a four-piece band for the Continental Cafe.

Paris

By Maxime de Beix

Elias Lapinere to Rome.

Merle Oberon buying Paris dresses.

Borrah Minevitch back from Switzerland.

Robert Lantz due in Paris some time in March.

Tino Rossi to play Mitty Goldin's ABC on next bill.

Auteuil steeplechase racetrack opened before a packed crowd.

Marcel Pagnol, currently in Portugal, plugging a Latin picture setup.

Donald McAfee transferred from Paris to the Madrid 20th-Fox office.

Mrs. Joseph Seidelman and Mrs. Nate Blumberg here from London.

Comedie Francaise postponing revival of Henri Becque's "Les Corbeaux."

Jean Paul Sartre will have a new play, "Worldly Goods," at the Antoine soon.

Spanish pianist Jose de Tejada giving recital at the American Students center.

Next Paris fair in May has 9,000 exhibits already set, and won't allot any more stands.

Les Gemaux, Andre Sarru's animated cartoonery, moving to new studio in Neuilly.

M. Albert, operator of Club Opera and Sheherazade, married to torch-singer Renee Lamy.

Jan Kott, Polish red writer, who translated many French books, refused a French visa.

Merle Oberon at opening of picture, "Ruy Blas" and getting spotlighted in the audience.

The Bouglione Brothers topbilling a big bear family in their 14-act show at Cirque d'Hiver.

Josette Clavier, 14-year-old ballerina, to dance title role at the Opera in "Malheurs de Sophie."

Georges Clouzot has finally discovered an actress to act his modernized "Manon." She is Cecile Aubry.

Australia

By Eric Gorrick

"Pygmalion," British pic, out on reissue in Sydney.

Biz powerful for the Rambert Ballet at Tivoli, Sydney.

Bruce Newbery in New Zealand lookseeing biz for Republic.

Wolfe Cohen, Warners' International veepee, due here in early April.

Sid Albright, topper for 20th-Fox, plans trip to U. S. for homeoffice huddles.

Looks a sweet six months or more for RKO's "Best Years" over the Hoyts loop.

"Little Foxes" is doing okay at Princess, Melbourne, for Garnet Carroll-Fullers.

Hoyts hopes to get okay to build theatre underneath the present Regent, Brisbane.

Syd Albright, managing director of 20th-Fox here, flies to U.S. for huddles in early April.

Major Baker, Ealing Studios, London, managing director, has arrived in Sydney for important huddles.

Pete Towers has moved in as the Aussie rep for Western Electric. He replaced Ed Warn, now en route to N. Y.

Dublin

By Maxwell Sweeney

Eamon O. Gallchobhair named conductor for Radio Eireann orchestra.

P. J. O'Connor readying Dublin production of Eugene O'Neill's "The Iceman Cometh."

Hungarian producer Ladislas Vajda looking over Irish plays for presentation in Budapest.

Total footage of films imported into Eire last year was 7,889,681, compared with 7,570,810 in 1946.

Radio-gabber Michael O'Hehir lecturing Irish Advertising-Press Club on U.S. radio as he saw it on recent visit.

Former Radio Eireann music director Michael Bowles planed to Italy to conduct Arts Society symphony orchestra.

John McCormack's music library, consisting of over 200 volumes, formally handed over to the National University of Ireland by his son, Capt. Cyril McCormack.

Honolulu

By Mabel Thomas

Show business here is at its lowest ebb in 24 years.

H. R. Spence, owner of KXRO, Aberdeen, Wash, on his first vacation here.

George T. Folster, chief of NBC Far East station in Japan, a visitor for a week.

Tats Matsuo flew to mainland and will proceed to Washington, D. C. with Lew Rosen.

James Wong Howe a two-day visitor on his way to Hong Kong; returns here in six weeks.

Honolulu will have its first straw-hat theatre when Richard Smart moves his group here from Frisco.

Rogelio De La Rosa and Lota Delgardo, Filipinos stars, are at the Roosevelt theatre for Royal Amus Co.

Montreal

By Marc Thibeault

"Miss Paris 1947" is at the local Quartier Latin.

Samovar nitery now closing Sunday nights, giving in to clergy protests.

Tony Pastor's band booked for Chez Maurice Danceland, March 31 and April 1.

Michael Redgrave and Flora Robson will play "Macbeth" at His Majesty's March 23-26.

New Odeon house, the 1,500-seat Champlain, scheduled for opening March 27. Will show first-run French originals. Art Bain, ex, of Odeon Kent, is manager.

Rene Germain, prez of Quebec Productions Corp., going to England and France, and promising his studios will go into production upon his return. He is scheduled to confer with Marcel Pagnol while in Paris, with the possibility of Pagnol producing a French pic at the company's St. Hyacinthe Studios near here.

Lisbon

Lacy Kastner returned to London.

Marcel Pagnol touring Algarve, southern province of Portugal.

"A Matter of Life and Death," J. Arthur Rank production, in deluxer Tivoli.

Pierre Benoit, French author, in town and received by the president of the Republic.

Beniamino Gigli making a personal in the Coliseum, biggest theatre-picture hall in Lisbon.

The National Bureau of Information Culture and Tourisme inaugurated the exhibition of works done in the last 14 years, and covering every field of films, theatre, etc.

Hollywood

George Seaton ill with flu.

Edward Nassour down with flu.

Claire James divorcing William Girard.

Peter Shaw leaving next week for London.

Martin Broones trained to Indianapolis.

Bess Ehrhardt suing Roy Shipstad for divorce.

George Pal recovering from emergency surgery.

Ann Sothern arranging a summer tour of Europe.

N. Peter Rathvon in from Washington labor hearings.

Myrna Loy and Gene Markey returned from New York.

June Haver recuperating at home after an appendectomy.

Sam Wanamaker in from Broadway to resume picture making.

Leith Stevens leaves in May on a concert tour of South America.

Billy De Wolfe has been offered a booking at the Palladium, London.

Jimmy Wakely recuperating at home, following emergency surgery.

Gregor Rabinovitch in from Italy for 10 days of huddles at Columbia.

Edgar Bergen sails June 5 for two months in the Scandinavian countries.

Eve Arden going to England next fall to make picture for J. Arthur Rank.

James R. Grainger in from New York for Republic studio conferences.

Sonny Tufts out of the hospital after treatment for an old spinal injury.

Keith Thompson leaves this week on a three-month tour of harmonica playing.

John Berry, stage and film director, organizing a little theatre group in Santa Monica.

Kathryn Grayson and Johnnie Johnston booked for an eastern singing tour, starting March 21.

Charles Lacey resigned as personnel director at Columbia to go into the golf supply business.

Publisher - author Bennett Cerf ended his La Quinta vacation and resumed his lecture tour, then back to N. Y.

Chicago

Film actor Bob Purcell in from the Coast for a stay with his family.

Carl Brisson follows Jimmy Savo into the Hotel Blackstone's Mayfair Room.

Al Fuller, the press agent, in Michael Reese hospital after major operation.

Mrs. Ray Bolger off to Coast to prepare a musical for her hubby for fall debut.

Dewey Robinson, Hollywood actor, in Chi visiting fellow-toughie, Horace MacMahon.

William Rodgers, William Gehring, and legalites in for Jackson Park contempt hearings.

Ann Marsters, motion picture critic for Herald-American, in Denver vacationing; Jeanne Beaton subs.

Hack Elliot, who scripted the Judy Canova shows, here for a week before leaving for England to produce a show.

The Hotel Sheraton will drop its band policy and convert the New Horizon Room into an elaborate cocktail lounge, with a Turkish decor.

Katherine Dunham, and the entire cast of her "Tropical Revue," Jules and Joan Walton, the dance team, and Studs Terkel, local disk jock, are set as guests of honor at the Stage for Action annual shindig.

Vienna

Conservatory for jazz music founded by Director Walter Heidrich.

Theatre in Josefstadt rehearsing "The Winslow Boy," by Terence Rattigan.

Helene Thimig to take over management of Reinhardt Seminary late this year.

Raimund Theatre rehearsing "Gypsy Music," operetta by Gustav Zelibor, as next show.

Leonard Bernstein of N. Y. Symphony orchestra expected here during June musical festivities.

Prof. Heinz Schulbauer took over management of Reinhardt Seminary after resignation of Oskar Deleglise.

Josef Gielen, chief director of Teatre Grande in Buenos Aires, offered job as general manager of Burg theatre.

Betti Fischer, onetime operetta star, in strong comeback at Raimund theatre in Bruno Granichstaetten's "By Order of Empress."

Alfred Piccaver, British tenor and star of state opera before the war, returning from London to be professor at State Academy for Music.

Manila

Alicia Mendez, society gal, inked to an acting pact by Premiere Productions.

Manuel Conde Productions scheduled to shoot a film serial, first ever made here.

Fernando Poe, of Palaris Films, named 1947's top Philippine pic producer by the Business Writers' Assn.

Tita Duran narrowly escaped drowning while doing aquatic scenes on location near here for Sampaguita Pictures' "Son of the Sea."

OBITUARIES

LEE BAKER

Lee Baker, 72, who appeared in many productions on Broadway, died Feb. 24 in Los Angeles.

Born in Ovid, Mich., Baker, after being a teacher, made his first stage appearance with Eugenie Blair's company in "Othello" at Kenosha, Wis. He made his New York stage debut at the opening of the New theatre on Nov. 8, 1909, as a member of the company of E. H. Sothern and Julia Marlowe.

Other plays in which he appeared included "School for Scandal," "Twelfth Night," "Song of Songs," "Daddy's Gone A Huntin'," "Mourning Becomes Electra" and "Strange Interlude."

In recent years he appeared with Maurice Evans in "Richard II," and was in the original production of Maxwell Anderson's "High Tor." His final engagement was with Tallulah Bankhead in "The Little Foxes."

Surviving is his wife, Zoe Arthur Baker.

MARY HUEBER

Mary (Mayme) Hueber, 54, secretary to the managers of the Cox theatres and Shuberts' interests in Cincinnati for the last 25 years, died Feb. 27 at her home there after an illness of three weeks. She underwent an operation 18 months ago.

Miss Hueber was secretary to Lee McDonald for the last three seasons and to his predecessor, Nelson G. Towbridge, for 22 years. She also was local subscription secretary of the American Theatre Society for many years.

Mother, brother and two sisters survive.

JACK KAUFMAN

Jack Kaufman, 65, vet vaude performer, died after a heart attack at the home of his daughter in Valley Stream, L. I., Feb. 27. He had appeared in vaude for a number of years with his brother Phil in an act billed as the Kaufman Bros. After the latter's death some years ago he also appeared for a time with another brother, Irving, until his retirement 15 years ago.

He leaves his wife, two sons and four daughters, one of whom is Judy Clark, screen actress.

PAUL EVERTON

Paul Everton, 79, stage and screen actor, died Feb. 26 following a heart attack at the Motion Picture Country House, Calabasas, Calif. He retired three months ago, after 69 years of acting. On the stage Everton played male leads with Elsie Ferguson, Madame Jauauschek and other stars of a bygone era and toured extensively in the U. S. and Canada. His last appearance on the screen was in "Leave Her to Heaven."

Wife and daughter survive.

VERN U. YOUNG

Vern U. Young, 70, president of Y & W Management Corp., Indianapolis, died Feb. 26 in Miami Beach. He had returned to Florida only week previous, following an operation at the Mayo Clinic, Rochester, Minn. A pioneer Indiana film exhibitor, Young started with a house in Gary in 1907. Y & W now operates 27 theatres in Indiana. He retired about five years ago.

Wife, son and daughter survive.

LODOVICO OLIVIERO

Lodovico Oliviero, 62, operatic tenor, died Feb. 25 in New York. He was under contract to the Metropolitan Opera Co. this season and sang a principal role in the opera, "Peter Grimes," two night before his death.

Before joining the Met in 1939, he sang with opera companies here and abroad, including the San Francisco Opera Co., Chicago Civic Opera.

Wife survives.

ALTON COOK WATSON

Alton Cook Watson, 34, composer and lyricist, died Feb. 23 at his home in Raleigh, following a lingering illness. Among his songs were "Each Minute Seems a Million Years," "Gonna Write My Daddy a Letter," "Some Day, Darling," "Are You Sorry Now You Said Goodbye?" and "There's An Ache in My Heart Over You."

JOHN OLIVER

John Oliver, 53, composer, arranger and associate editor of the Edmonton, Alta., Journal, died of pneumonia, Feb. 9, in Edmonton. He had been appointed to the Journal post only 10 days prior to his death after having been executive editor of the Edmonton Bulletin.

Oliver wrote light operas and many orchestrations.

WILL GOLDSTON

Will Goldston, 67, magician, died Feb. 24 in Folkestone, England. As Carl Devos, he did a stage act, "Black Magic," and in 1913 founded the Magicians Circle with Houdini. He published 51 books on magic and many illusion acts for other performers.

JAMES RICE

James Rice, 76, vaude and legit actor, died Feb. 25 in Chicago. He and his wife formed the team of Rice & Lyons, which appeared at both Chi world fairs and with many stock companies. His last Broadway show was "The Blonde Sinner."

Daughter and son also survive.

DANIEL CASEY

Daniel Casey, 76, brother of film industry labor relations consultant Pat Casey, died Feb. 28 in Springfield, Mass.

He operated a vaude booking agency in New York.

CHARLES A. MAST

Charles A. Mast, 79, a stagehand, died Feb. 24 at his home in St. Louis, of a complication of infirmities. He joined the grips' union in 1892, worked in various St. Louis theatres. He retired in 1945.

Mother of L. A. & B. W. Frederick, president and vice-president of Frederick Bros. Agency, died Feb. 25 in Hollywood. She left her home in Shawnee, Okla., to visit her sons and collapsed of a heart attack on the afternoon of her arrival.

Sybil Eliza Jones, 58, one of the organizers and a life member of the Pasadena Playhouse, died Feb. 23 in San Diego. In recent years she was associate professor of dramatics at San Diego State College.

Wife of James W. Gantz, news director of Station KYW, Philadelphia, died there Feb. 28 after a long illness. Her husband was formerly sports editor of the Philly Record and Public Ledger.

Jack Mabee, 60, former bronc riding champ and Wild West show owner, died Feb. 24 in Hollywood. For years he operated The Roundup, a tavern near Gower Gulch frequented by film cowpokes.

Baron James V. Auriema, 60, vaudeville baritone, died in Phoenix, Ariz., Feb. 24, of a heart attack. Brother, Francis Renault, a female impersonator, survives.

Mother of Peter Higgins, vaude and nitery singer, died Feb. 24 at her home in Pittsburgh after a long illness. Three other sons and three daughters also survive.

Father of Weldon Watters, manager of 20th-Fox exchange in Pittsburgh, died last Feb. 23 at his home near Wilkes-Barre, Pa., after a brief illness.

Wife of Richard W. Myers, partner in the legit producing firm of Aldrich & Myers, died Feb. 27 at her home in Westbury, L. I. Mother and sister also survive.

Ray Palmer, traveling auditor for Warner Bros. since 1931, died Feb. 26 in Atlanta. Wife, son and daughter survive.

Father of Rosemary Roth, New York radio writer, Feb. 21 in Wellesley, Mass.

Palm Springs

Continued from page 1

wife, Virginia Valli. Legit actor Ralph Bellamy started in the venture with Farrell but sold out.

Levin, like Balaban, is utilizing his hostelry, to develop the Rancho Royale subdivision tract adjacent to the Biltmore. Latter, budgeted at $250,000, is said to have wound up costing almost four times that, because of a curious resistance and other psychological bugs which developed while some of the local contractors were working for Levin.

Despite the large show biz influx, and its "liberal" attitudes, some of the hide-bound prejudices seem to persist as evidenced, for instance, at the Tennis Club where there is a specific membership restriction on grounds of religion. One of the oldest hosteiries here maintains a "quota." This angle, incidentally, is said to have figured in the difficulties that Levin faced with his Palm Springs Biltmore. Whereas certain hotels deliberately aim for a "mixed" patronage, just as the Tennis Club does in reverse, these very embargos on free patronage forces type-casting. Perhaps the best approximation of mixed patronage obtains at the Racquet Club which Charlie Farrell has pyramided into a somewhat phenomenal desert success, so that now he maintains a summer site at Catalina Island. Farrell first bought some 80 acres of so-called desert wasteland for under $1,500 many years ago and today his guest bungalows cost $12,000 each.

The community generally is booming beyond its borders so that realty developments on the road to Indio—all of whom ballyhoo in the two local dailies and over the radio there is "one hour more of sun"—are literally doing landoffice business.

Shops, Clubs

Ditto the shops. The Bullock's Palm Springs is a gem of city shopping in the desert. Don Manchester and Nathaniel A. Davis, latter of Los Angeles, have opened the new Don Manchester's Bombay, right on the main road, North Palm Canyon Drive. Davis himself is operating the new Temecula Hot Springs hotel and restaurant at Murrieta, some 60 miles from here There are two popular casinos hard by

Bob Hope was recently made "honorary mayor" of this resort of which Clarence Hyde is the official first citizen.

KCMJ, CBS affiliate, now in its third year, operates 17½ hours daily under Dick Joy, manager; Don McBain, chief engineer; Larry Eaton, who just joined as asst. c.e.; Roland Vaile, asst. mgr.; Harry Davis, account exec; Cecelia Ehreseman, office mgr.; Dorothy Fanning, traffic mgr.; Hal Davis, special events announcer, and Gene Morgan and Arthur LaBoe, announcers. The entire Indio valley is an ever-growing potential market, and spot commercials from Brawley and kindred neighboring towns, may be the reason for Desert Sun (semi-weekly) publisher Oliver B. Jaynes giving the brushoff to Frank Sinatra in his column. Publisher Jaynes observes the crooner "wants to put up a radio station which Palm Springs needs like a snowplow." The other local semi-weekly is the Limelight-News which Smith Davis, the newspaper broker, is merging with the Desert Sun shortly.

Sinatra, Eddie Cantor, Al Jolson, Bob Hope, Sam Briskin, Sol Lesser, Monte Proser, Paul Lukas, Jack Benny, Armand Deutsch (Benay Venuta) and Bryan Foy, among other show biz personalities, are PS home-owners.

Bobby Riggs and Jack Kramer billed for March 7 by Tennis Club prexy Lee Bering.

Jai Alai booming in Tijuana, and getting much Southern Cal. tourist trade.

The 49er Room of Del Tahquitz hotel, which silent film star Fritzi Ridgeway once operated, but is now run by Max F. Dresdner, has an elaborate floorshow headed by the 3 Loose Screws plus Maury Walker, Rickey & Robley, Helen Golden and Bob Lane at the "musical pianabar," where the customers quaff as he tickles the keys.

Swaffer Swats

Continued from page 2

very popular in Bohemian London in a very few days.

To my surprise and great disappointment, two men who were obviously masters of humor were parties to at least a dozen gross breaches of good taste.

The L.C.C., a Socialist-controlled body, deliberately refuses to be a Nosey Parker. It does not send inspectors round the halls in search of un-English activities; but when a complaint is made to it, inspection immediately follows.

I particularly called the Council's attention to the carrying across the stage of a lavatory pan with Olsen hopping about uncomfortably on one foot, the dropping of a doll on a woman pretending to be screaming in labor pains, and the pursuit of a girl, wearing a kind of chasity belt, by Ole Olsen carrying a safe-opener's blow-pipe.

Olsen and Johnson obviously need in no way fall back on breaches of good manners of this kind. Johnson's admirable compering and Olsen's comic face are in themselves the basis of what, without indecency, might be a really fine, if over-noisy entertainment.

Refusal to amend the show to comply with any recommendations made by an LCC inspector might lead to the London Casino losing its license.

I must say, out of fairness to Olsen & Johnson, that until I intervened no British newspaper critic had found any fault on the grounds of its impropriety.

Plenty Showmanship

Continued from page 2

weight. She will not need any fittings.

Mannequins' U. S. Tour

Dior's eight mannequins, a real international crop (Portuguese, Polish, American, Russian, Manchurian and French) will be seen in shop-windows all over America. Lillian Greneker, wife of Claude Greneker, publicity agent of the Shuberts, is having the eight gals figure sculpted, to be ready for the spring mannequin show in New York. Mrs. Greneker has been in Paris planning these figures with Dior and Rene Gruau, the French artist. They will resemble Dior's eight girls and will show women how to look and stand. She, with Dior and Gruau, also have been modelling heads, deciding on skintones, makeup, hairsets, also selecting various attitudes. Dior expects to fly over to New York to see the finished product. They will represent the Perfect Woman—the New Venus "fathered in Paris and born in New York."

Telecasting Those Skimmers

Hats are world video's job this week. The best known modistes—Paulette, Maud & Nano, Maud Roser, Domino, Legroux, etc.—are being televised. They have asked their best customers to come in and cooperate. Closeups are made of the most glamorous "clientes" who are seen trying on the newest hats. There is, as usual, quite a little rivalry and plenty of confusion at first, but Robert Capa has had training in handling amateur society women by now. Many a little Paris "midinette" dreams that a talent scout or a famous producer somewhere in America will single her out.

Soon all the famous restaurants—Maxim's, Tour d'Argent, etc.—will be on world's video programs.

Jukebox Chains

Continued from page 1

ing the distribution rights for his territory.

By acquiring such franchises the jukebox operator not only reduces the prices of his machine-placed record by 20% but he stands to recover his original investment on the disk entirely through sales of the release to retailers in the area. Placements have been pressuring the operators for a bigger share of the nickel take, and the machine owners look upon this distribution angle as a way of compensating for any concessions they must make to the spots.

Some of the smaller labels already approached by the ops have shown a disposition to go along with them. A number of the smallies find themselves at the moment in a tight financial fix because of the money they poured in master stocks, prior to the AFM ban, and the tieup is enticing to them; they get their records into machine not available to them before and the ice is broken for them in areas where heretofore their product has not had a distributor.

Obviously disturbed by the reaching out into the distribution field by the machine men are the major record companies. If the distribution sideline were to be adopted generally by the operators, these major firms would be faced for the first time with competition from exploiters as well as consumers of records. What seems to worry the big companies most about this prospect is that the machine men might carry their ambitions to the point of inducing disk jockeys to work hand in hand with them.

'Big Money' Skid

Continued from page 1

room. A niccoy cleanup would deprive many of these hotels of both moneyed patronage and the concession coin. The bookmaker pays considerable fees per season for the privilege of soliciting bets at the sundry hostelries. Without the people that can pay as high as $30 daily per room, loss of properties would be inevitable since, under present financial encumbrances, they can't operate at a $10 daily average during season.

The dopesters also point out that the campaign for the Beach's takeover coincides with the fact that black-market and kindred types of money is no more.

History proves that a major resort starts out as a haven for the Social Register. Then the nouveau-riche come in and eventually the hoi-polloi takes over. The Rockaways and Atlantic City prove that.

MARRIAGES

Elinor Franklin Inman to Clifford Rose Jennings, Chicago, Feb. 29. Bride is CBS director of religious broadcasts.

Faith Locke Langley to Dr. Vincent Paul Michael Hollander, New York, Feb. 27. Bride is a legit actress.

Lillian Mae Smith to Harold Davis, New York, Feb. 7. Groom is New York rep of station WCAU, Philadelphia.

Dorothy Stephens Berry to Victor Mature, Yuma, Ariz., Feb. 28. He's the film actor.

Doris Zimmerman to Arthur Bronson, Miami Beach, March 1. He's a VARIETY staffer.

S. Jane Applewhite to Oran K. Tally, Corpus Christi, Texas, Feb. 26. He's an engineer for KYFM, San Antonio.

Bernice Parks Pike to Dr. Lawrence M. Shefts, New York, Feb. 28. Bride is an actress-singer known professionally as Bernice Parks.

Valentina Vassilievna Nikitina to Franklin Latimore Kline, Stamford, Conn., Feb. 28. He's a film actor, known professionally as Frank Latimore.

Mrs. Blanche D. Mosessohn to Walter Cowen Korn, New York, Feb. 11. Bride is a member of the board of the N. Y. Philharmonic-Symphony Society and a vice-chairman of Stadium Concerts, Inc.

Ebba Blackwood to G. T. Alexander, Las Vegas, Feb. 20. Bride is with RKO's Los Angeles Exchange.

Natalie Draper to Ivan Goff, Yuma, Ariz., Feb. 26. She's an actress; he's a screen writer.

Patricia Lucile Huber to Jefferson McCarthy Pierson, New York, Feb. 20. Bride is daughter of Paul Huber and Lucile Morris Huber, both formerly of legit. He is son of H. Wayne Pierson and Lulu Dunn Pierson, former legit.

Helen Westcott to Don Gordon, Oxnard, Calif., Feb. 18. They are film players.

Helen Cleveland to Harry Owens, Santa Barbara, Feb. 26. He's the band leader.

Marjorie Lee to Bernie Halpert, Las Vegas, Feb. 20. Bride is a vocalist.

BIRTHS

Mr. and Mrs. Henry Levin, son, Hollywood, Feb. 27. Father is a director at Columbia.

Mr. and Mrs. Fordyce Mitchell, son, Memphis, Feb. 22. Mother is the former "Miss Louisiana," and an opera singer under the name of Marguerite McClelland.

Mr. and Mrs. Edwin Clay, daughter, New York, Feb. 22. Father is with touring company of "Annie Get Your Gun."

Mr. and Mrs. Paul Pease, son, Hollywood, Feb. 26. Father is treasurer of Walt Disney Studios.

Mr. and Mrs. Jerry Adler, daughter, Hollywood, Feb. 19. Father is staff musician at NBC.

Mr. and Mrs. Charles Stone, daughter, New York, Feb. 22. Father is a press agent.

Commander and Mrs. Walter Winslow, daughter, Coronado, Calif., Feb. 24. Mother was Toni Favor, legit actress.

Mr. and Mrs. John Galbraith, son, San Francisco, last week. Father is chief announcer for station KGO there.

Mr. and Mrs. Eugene Langkop, son, Dallas, Feb. 20. Mother is former figure skater, now produces ice shows for the Century room in Dallas' Adolphus hotel.

Mr. and Mrs. Donald Dewar, daughter, Hollywood, March 1. He's veepee of Argosy Productions.

SYRACUSE

LANCASTER

HARRISBURG
$2,869.20

PHILADELPHIA
$7,571.00
(HOUSE RECORD)
(Sold Out 5 Days in Advance)

CARNEGIE HALL
NEW YORK
$8,830.00
(HOUSE RECORD)
(Sold Out 2 Weeks in Advance)

BOSTON
$5,724.00
(HOUSE RECORD)
(Sold Out 2 Days in Advance)

READING
$3,625.20

PITTSBURGH
$9,611.00
(HOUSE RECORD)
(Sold Out 1 Week in Advance)

CLEVELAND
$6,774.80

DETROIT
$8,892.00
(HOUSE RECORD)
(Sold Out 6 Days in Advance)

CHICAGO
$11,192.84
(HOUSE RECORD)
(Sold Out 15 Days in Advance)

LANSING, MICH.
$3,333.16

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PIC PUBLIC DIMS STAR TWINKLE

Foreign Marts, Especially London, Boff Outlet for U. S. Acts, Agencies

Contrary to the situation in the film industry, the foreign markets are currently a lifesaver for the vaude field. England, which constitutes the bulk of foreign talent buying, is shelling out heavily for U. S. performers. According to a statement issued by the British Chancellor of the Exchequer, Sir Stafford Cripps, in answer to a parliamentary question, for the six months starting last November American talent working in theatres and music halls have remitted $696,000 to the U. S.

This sum has given a considerable lift to talent agencies here. The William Morris agency has been the major recipient of that coin, having booked the majority of acts playing Britain.

Simultaneously, British theatres have been hypoed considerably by American acts. For example, the Palladium, London, has been grossing in excess of $32,000 weekly with Danny Kaye as the attraction. Similar topnotch grosses are being hit by the Casino theatre there, with Olsen and Johnson as the lure.

American talent is now becoming a staple in the British entertainment marts because of the herculean grosses theatres have been hitting. The Casino theatre has signed for future dates Sophie Tucker, Ella Fitzgerald, Jimmy Durante, Walter Dare Wahl, Charioteers and Maxine Sullivan. The Palladium will succeed Danny Kaye with Jean Sablon (who has applied for American citi-

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When Saloon Biz Dips Bonifaces Seemingly Start A-Feudin', A-Fussin'

Broadway would like to see a pair of nitery partners who aren't feuding. When declining revenues hit the cafes, partners seemingly start to blame each other for the bad times. Usually the business-boniface demands retrenchment, while the showman of the group generally wants to go all-out in the matter of names and advertising to revive lagging trade.

It's by now axiomatic that if the historic and traditional partnership of Leon (Enken) & Eddie's (Davis) can split, no combine is immune from dissolution. Dario and Jimmy Vernon dissolved last year, with Vernon taking a powder on La Martinique's management, although he retains a financial interest.

It's by now an open secret that the Copacabana is being split wide open by tiffing partners. Although Monte Proser is nominally the head of that bistro, his influence in the cafe's management is reported considerably on the decline, and Julie Podell is now signing all talent contracts and influencing the production.

Another long-running tiff is cur-

(Continued on page 27)

All-Family Theatre

Philadelphia, March 9.

The many-member family of Don Rose, veteran Evening Bulletin columnist and author, has formed an all-Rose theatre company for local bookings.

Known as the Penepac Players, the cast is made up of various members of the family, from Don on down to nieces, nephews and grandchildren. The same family line extends to the production end with songs, costumes, scenery, lights, staging, production, etc.

All costumes are designed and made by Mrs. Don Rose.

Berlin Waxes Lyrical About 'Steady' Songs

Irving Berlin has his own ideas about the worth of so-called 1,000,000-copy song hits. He feels that the smash pop seller is a very nice thing for the immediate economic benefit of all concerned, but he believes that the importance of the song is to be preferred, so far as copyright value is concerned.

A 1,000,000-copy bestseller may become as dead as yesterday's newspaper, whereas the sturdy, so-called "solid" songs of the Kerns, Herberts, Hoschnas, Youmanses, Louis A. Hirsches, Lehars, Rombergs, et al., have a durability which appreciates with the years. These values run the gamut from thematic music for "period" purposes (in films, big radio programs, etc.) to their basic ASCAP worth under the broad classification of "availability." This counts for 30% margin in the ASCAP royalty melon calculations.

Berlin feels he is only qualified to speak with authority about his own

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MULL AYLESWORTH BIOG FOR 'MR. RADIO' FILM

Hollywood, March 9.

M. H. Aylesworth's memoirs slated for Collier's serialization in April, may become a film biog of the history of radio. Probable title would be "Mr. Radio," which may also be the caption for the book version. Simon & Schuster currently has it under consideration but meantime Collier's will do it in five or six parts, paying Aylesworth and Ben Gross, his collaborator, $1,200 per article. Latter is radio editor of the N. Y. Daily News.

Aylesworth was formerly president of NBC, RKO Radio Pictures and also publisher of the N. Y. World Telegram for Roy (Scripps-) Howard. He's now in public relations.

H'WOOD GLAMOR BOWS TO CHANGES

By HERB GOLDEN

Stars ain't what they used to be.

That's a nutshell summary of the tremendous change in thinking concerning player values that has taken place in the picture industry in the past few months. Overturn of many long-accepted ideas on the values of stars to pictures is, in fact, one of the most significant results of Hollywood's currently disturbed state.

Aside from the established lure of a handful of these, perhaps 25 at the most, who provide producers with "insurance"—or the "illusion of insurance," as David O. Selznick put it last week—many students of the industry are coming to the conclusion that there are mighty few players who count for a dollar at the b. o.

That's not to say the star system is dead. There's no denying, however, that it's probably in its shakiest position since films were a foundling. Unless a new crop of players—a crop that's not currently on the horizon—comes up, other values in pictures are bound to continue toward becoming more important than any star.

The paradox of the present situation is that it is much less public taste than traditional and outmoded

(Continued on page 63)

Am's Unique Approach Finds Publisher Buying Songs Submitted by Mail

Leeds Music ran into an unusual approach by an amateur songwriter some months back, and the occurrence culminated last week in the firm's acceptance of some of the am's tunes.

Last year, Leeds' office in Hollywood received an envelope marked Prom Records. Attached to a letter was a $5 bill, and the sender explained that the money was to cover a bet with Lou Levy, Leeds head, that among the material enclosed were some hit tunes.

Levy, intrigued by the approach, answered, and last week Julian H. Miller II, showed up at Leeds' New York office. It was then that Leeds found out that in addition to writing songs, Miller owned and operated two record labels in St. Louis, the Prom and Manhattan series, plus a music mag also called Prom. Both disk labels recorded nothing but Miller songs and out of the batch he submitted Levy selected a half-dozen.

Tops of the Tops

Retail Disk Seller
"Four Leaf Clover"
Retail Sheet Music Seller
"Now Is The Hour"
"Most Requested" Disk
"Manana"
Seller on Coin Machines
"Now Is The Hour"
British Best Seller
"Tree In a Meadow"

Nets Bypassed as Gillette Pays 100G For Louis-Walcott Radio-TV Rights

Marking the first time that a major national advertiser has sewn up both radio and television rights to a major sports event, Gillette this week shelled out $100,000 for rights to the second Joe Louis-Jersey Joe Walcott heavyweight championship fight scheduled for June 23 at Yankee Stadium, N. Y.

In the past, rights to such events were held by the broadcasters, who then went out to find a sponsor for them. Joint contract held with Mike Jacobs' 20th Century Sporting Club by Gillette and NBC for tele and with ABC for radio has expired, however, and Jacobs decided to throw the event on the open market. NBC reportedly bid for tele rights to the fight, but refused to meet Gillette's offer.

Because of the standout coverage and promotion job turned in by NBC on previous title fights, though, it's believed probable that Gillette will assign coverage on the June fight to that web. Fact that NBC will have its entire six-station network in operation by that time also figures in the selection of a web. NBC, plus whichever radio web gets the AM coverage, will reportedly kick back a hefty part of the $100,000 laid out by Gillette for the privilege of airing the fight, indicating Gillette may recoup most of the amount.

Promotion of the fight and arrangements for putting it on the auction block were concluded in a meeting in Florida last week among reps of the Yankees, Madison Sq. Garden Corp., the Jacobs office and Louis' managers. Gillette purchase price will probably be split among Louis, Walcott and Jacobs.

Straw Vote in the Wind?

If the Republicans study the Hoopers, they can do some fancy gloating.

It cost the U. S. Steel's "Theatre Guild of the Air" 2.3 rating points, probably representing 1,000,000 listeners, in carrying President Truman's speech during the intermission of the Guild's "Barretts of Wimpole Street" airer on Feb. 29, the new Hoopers reveal.

For the first half of the Sunday night broadcast, "Guild" was riding high with an all-time 13.5 record rating. Then came Truman, and the second half nosedived to an 11.2.

U. S. Reels, Nixed On Protest, Talk Olympics Boycott

Movement by the American newsreel companies to boycott the summer Olympic games in England is under foot following the nixing by Avery Brundage, chairman of the American Olympics Committee, of a plea by the reels that the games be kept open to all comers. Brundage this week, in a letter to the reels, conceded that exclusive rights to film the sports events had been awarded to J. Arthur Rank, British filmmaker, while rejecting the Yank demand to set aside the deal.

Following through in what's obviously intended to protect Rank's franchise, the World Olympics Committee has now issued its rules covering the games which bar all motion picture cameras from the stadium. Guests and visitors, regulations provide, may take still shots of the matches, but may not, under any circumstances, shoot live action films. It's intended to prevent bootleg pix from being taken from the

(Continued on page 27)

LA. GOV. DICKERING FOR NETWORK SHOW

New Orleans, March 9.

Gov. James H. Davis says he's dickering with ABC Network for a show that would be known as "The Sunshine Hour."

Davis, whose term as governor ends May 11, said he had prepared sample recordings of the proposed show and that he is now negotiating with the network. He said he did not know when the program would start since "nothing definite has been decided."

The governor, a song writer and much-recorded bandleader, said the program would be principally musical and that his band would take part.

'Birthday' an Example Of Producers Keeping Play Alive 'for the Actors'

"Happy Birthday," which closes a 72-week run on Broadway Saturday (13) at the Broadhurst and will not tour, is an unusual instance of the management continuing an engagement for the benefit of the actors.

The Anita Loos play paid off on production last fall, when the show had run more than a year, but there has been an operating profit to Rodgers & Hammerstein, who produced "Birthday," very few weeks through the winter. Operating nut for the play has been exceptionally heavy for a straight show, which explains the length of time required to recapture the investment in an attraction that was one of last season's standouts.

R. & H. made a special agreement with Helen Hayes, who's starred, the author and Joshua Logan, show's stager, whereby each would accept a lesser percentage if takings dropped to levels at which there was no profit. The managers were content to keep "Birthday" running as long as the star wished, provided such continuation did not push the show into the red. That arrangement proved satisfactory and was

(Continued on page 63)

Truman Hooper Is High, Hemingway's Low, in Cubano-Conscious Key West

By DOROTHY HOLLOWAY

Key West, March 9.

This southermost U. S. town is probably one of the few spots south of the Mason-Dixon line where President Truman is still ringing up a high Hooper. The Conks, as the natives are called, make no bones about the fact the President has done more to put the island on the map than hurricanes and pirates have done in the past to wipe it off.

At the same time, the local C. of C. echoes a dirge heard in resort towns the country over. Although the volume of tourists continues at high pitch, the rubbernecks "are coming more and more from the sticks and spending less and less."

As a result, the island's more than 80 honky-tonk bars and niteries (a high ratio for a floating population around 25,000) still rely on the sailor trade from the three nearby Navy posts to stay in business. Most of them operate "package" stores and backroom gambling on the side.

Sloppy Joe's (not the original, of course) continues to pull in the customers, still profiting from the publicity given it by Ernest Hemingway in his Key West novel, "To Have and Have Not." The Trade Winds, located in an old ship captain's house on Duval street, is the nearest approach to a New York-type nitery outside the hotels, while the locally-owned Tropics, which boasts an honest-to-gosh stripper, is also popular with the tourist and Navy trade.

Cuban Jive Jounces Bars

Petrillo has a flourishing local here, made up mostly of Cubanos, hillbilly trios and U. S. entertainers down for the winter. Bars go in heavy for live music, much of it Cuban jive. Peggy Lee's Capitol recording of "Manana" is heard around the clock and gobs push nickels into jukes all over town to hear Arthur Godfrey's "Too Fat Polka."

Town's other brags for the tourist trade are its good Cubano eateries, disguised in the form of termite-ridden shacks plastered together with Coca Cola ads, superb fishing off the keys and the stepped-up influx of literati and artists who have chosen Key West as a Florida refuge.

Currently in town is Budd Schulberg at the Casa Cayo Hueso hotel, where he is working on writing com-

(Continued on page 61)

BERNSTEIN, WELLES IN DEAL FOR PIC 'LEAR'

Hollywood, March 9.

Sidney Bernstein, who leaves for England April 1, has set a deal with Orson Welles for filmization of Shakespeare's "King Lear" in England. Alfred Hitchcock will sail with Bernstein to set up plans for "Under Capricorn" Ingrid Bergman starrer, overseas. She leaves in May.

All locationing is to be near Oakland, where the countryside resembles Australia, where the film is set. Except for Miss Bergman, cast will be all British.

'Voice of America' Coin Awaits House Action

Washington, March 9.

"Voice of America" $28,000,000 appropriation was okayed and sent to the Senate for action last week by the House. Measure is exactly as it came from the House Appropriations Committee except for one new section which will permit the State Dept. to place American information and propaganda films in foreign theatres, even if it involves paying the exhibitors.

Amendment was offered by Rep. Karl Stefan (R., Neb.), who explained he was especially anxious to have it for the benefit of the Italian and Austrian situations. In Italy, the State Dept. will work with Sandro Pallavicini, head of Incom, which produces the only newsreel in Italy. State Dept. clips will be placed in the reels, which reportedly reach 8,000 theatres weekly. Stefan said the price would be $2,000 a week on the Italian deal, which the U.S. is anxious to have under way as soon as possible because of the imminence of the Italian elections.

Stefan was asked whether the State Dept. would be limited to using a share of the "Voice" money earmarked for motion pictures. The way his amendment is worded, he explained, it would be possible to use any portion of the full $28,000,000.

Foreign News

Foreign news, long segregated in VARIETY under an International News classification, will be departmentalized henceforth into the respective news sections.

Chatter from foreign cities remains on the Chatter page as usual.

Rank, Sarnoff to Get Honorary Degrees At Boston U. on Friday (12)

J. Arthur Rank, David Sarnoff, prez of RCA; and Paul G. Hoffman, head of the Studebaker Corp., will receive Bachelor of Laws and Letters degrees from Boston University Friday morning (12) in the course of a celebration of Founders' Day in which other show biz personalities will be on hand.

Rank will also deliver a speech in the course of a banquet, Friday evening. During the day, Spyros Skouras, 20th-Fox prexy, will chairman a panel on films in education; their contributions and potentialities. Other slated speakers in the pix section are Louis De Rochemont, film producer, and Arthur H. DeBra, Motion Picture Assn. of America official.

Radio will also have its innings in panel discussions. Justin Miller, National Advisory Board prexy, will wield the gavel on a mulling of the significance of the new radio code. Speakers will be Harold E. Fellows, general manager of WEEI, Boston; Craig Lawrence, general manager of WCOP, Boston; and Ted Cott, station manager of WNEW, New York.

Rank then returns to Gotham, Saturday (13), for confabs with American film biggies. He's tentatively slated to leave New York, March 17, for a one-week stay in Palm Beach at the home of Robert R. Young, railroad magnate who also heads Pathe Industries.

From there, he'll entrain for the Coast, via New York and Chicago, where he plans to visit his daughter, Mrs. Fred Packard, for one week or so. Then, back to New York again, for a short haul and down to Greenbrier, White Sulphur Springs, Va., as guest of Young at that hotel.

He'll finally wind up again in New York for a return passage to England.

London's Sid Field On Flying N.Y., H'wood O.O.

Sid Field, British comedian who arrived in New York last week on his first visit, is slated to star in a picture for Rank's Two Cities Films in June and also in anoher London musical in October.

While in New York, Field plans to catch as many shows as possible before planing to the Coast next Sunday (14). He's due to return to Gotham April 4 and sails May 7 for home aboard the Queen Mary. His forthcoming legit musical will be presented by George and Alfred Black.

Ratoff Yens Longer Stay In Italy for Tax Reasons

With Edward Small's "Cagliostro" now completed, Gregory Ratoff, who went to Italy to direct the film, is making efforts to line up another deal that will permit him to stay there a while longer. He has been contacting British and American companies with a view to making a producer-director arrangement with one of them.

Ratoff's aim reportedly is to keep busy in Italy long enough to extend his stay outside of the U. S. to a year. His income from work abroad then becomes exempt from U. S. taxes.

"Cagliostro" negative has now all arrived in this country. It had been shipped over in daily rushes to avoid possible loss as result of change in the government or disturbances. Orson Welles, who starred in the film has gone to England to appear in "[illegible]ano" for Sir Alexander Korda.

299th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1948"

El Capitan Theatre, Hollywood, Cal.

National Release — Easter Week

"BILL AND COO"

Released through Republic Pictures

"'Bill and Coo' is the greatest picture of its kind I have ever seen."

LOUELLA O. PARSONS.

'Raintree' Income May Total 225G

Estate of Ross F. Lockridge, Jr., who committed suicide in his Bloomington, Ind., home Saturday (6), is expected to receive a total of $225,000 from the author's bestselling "Raintree County," under terms of the Metro prize-novel contest. That's the maximum amount possible from a book that does not cop the Pulitzer award.

Lockridge received $125,000 from Metro as the minimum guaranteed to the author for having won the contest. Another $25,000 was awarded him when his book was selected by the Book of the Month club. Other $100,000 is based on a percentage of the gross sales of the book, which has been on the bestseller lists for some time. Carey Wilson has been assigned to produce "County" for Metro.

In light of the 33-year-old Lockridge's recent success, his New York acquaintances could not figure out the reasons for his suicide. Note penned by Lockridge to one of them several weeks before his death, how-

(Continued on page 22)

Gloria Swanson Signed For WPIX Tele Series Aimed at Femme Viewers

Former film star Gloria Swanson this week became the first performer to sign for a series of shows over WPIX, tele station being built by the N. Y. Daily News. She's to star in a weekly one-hour daytime show, titled the "Gloria Swanson Hour," teeing off on or about June 15, when the station is slated to take the air.

Program is to be slanted at women viewers, with Miss Swanson putting the emphasis on home-making hints to the hausfraus. It will be divided up into four different segments, with each segment available to a separate sponsor. Miss Swanson appeared as guest star once last year on a Chicago video show but the WPIX series will mark her preem as a tele entertainer.

Cusick's Mme. Sand Biog With Garbo (In France)

Peter Cusick heads for the Coast this week for confabs with Salka Viertel on the deal he has been endeavoring to set up to make a biog of Georges Sand in France. Miss Viertel has written the screenplay, in which Greta Garbo would star.

Cusick returned last week from England, where he made a tentative partnership agreement with Sir Alexander Korda on the film. He's slated to return to England following the Coast huddles.

Surprise for Prexy

Washington, March 9.

Annual dinner of the White House Correspondents Assn. Saturday night (6) was hypoed by the surprise appearance of Margaret Truman as guest soloist. Even President Truman, honor guest at the affair, admitted he had been "fooled."

Show other than that was entirely handled by the Spike Jones "Musical Depreciation" troupe.

"Happy Birthday"

By Joe Laurie, Jr.

The Palace on Broadway and 47th street, New York City, will be 35 years old on March 25, 1948. It has been glorified in pictures, in novels, on the radio, and on the stage. It ceased being the throne room of the Kings of Vaudeville in 1932! It is now just a picture house.

The Palace was a very appropriate name, for here is where the Kings and Queens of Comedy, song and dance, music, drama and acrobatics ruled for 19 years! It was here the princes of entertainers and the entertainers of princes played for the many subjects of Lady Vaudeville. When an act made good at the Palace, he was knighted and admitted to the inner court circles of the aristocrats and the blue bloods of the Vaudeville Kingdom. The Palace maybe didn't play royalty but it paid royally! If you made good at the Palace, you stepped down the three golden steps that were on each side of the stage, and you stepped into the rich fields of musical comedy, drama, films and radio.

The Palace was built by Martin Beck, taken away from him by E. F. Albee and finally taken over by Joseph P. Kennedy, the financier who later became the U. S. Ambassador to England. Kennedy placed Hiram Brown at the head of his new kingdom—he was a big leather man who knew nothing about show business except what the ticker tape told him!

Beck-Albee-Brown....Blood-Sweat-and Tears! It was Martin Beck's blood that built the Palace, E. F. Albee's sweat that kept it going as the world's greatest vaudeville theatre, and Hiram Brown's tears (when the stock market stopped laughing at vaude) that washed it away. Beck was the artist, Albee the showman, and Brown the business man. It was big business that ruined vaudeville—and The Palace!

The immortal Sarah Bernhardt put the Palace on its feet, and came back a few years later when she only had one leg to stand on! Her other one was amputated....but her ability as an actress and drawing card wasn't. She received $7,000 a week paid to her with $500 in gold after each show. It wasn't that she didn't trust the Palace, but she was a great showwoman, and although $7,000 a week was the greatest salary ever paid to an artist at that time, $500 in gold after each performance sounded bigger! I have heard it said by certain gentlemen who were in position to know that the $500 in gold payoff after each performance was strictly for the newspapers, that the "Divine Sarah" was paid off at the end of the week with a check....certified!

Art Over Profanity

The Palace started off with a strict check on anything that was off-color in song, dialog or pantomime. Frank Keenan, the noted dramatic actor (grandfather of Keenan Wynn), played a sketch in which an old southern gentleman is pleading with the Governor for a pardon for his son who killed a man. "Mr. Governor, he spat on the picture of Robert E. Lee, and GODDAM him my son killed him!" It was a shock to the audience who never heard such language on any vaudeville stage, but it was all done so artistically that Mr. Albee allowed Mr. Keenan to keep it in and play the entire circuit ...Keenan and the line did plenty of business for the circuit. It was many years later, 1929 to be exact, when Beatrice Lillie sang a song at the Palace in which her finishing line was, "I see the same GODDAM faces." Lady Peel also did it artistically....it was not censored. The blue and the double entendre were starting to eat away at the roots of vaudeville. Later came the dirty jokes and dirtier pieces of business, topped by the Lou Holtz cane technique. There were no more signs at the Palace reading, "It is forbidden to use the words, damn, hell, devil, cockroach, spit, etc." The signs were covered with dollar marks!

The Palace was the first and only theatre that I know of in which a funeral service was held. The fine showman, Sam K. Hodgdon who was an executive with the Keith Circuit for over 40 years, had his funeral services held at the Palace which was jammed with the children of vaudeville who deeply mourned the loss of a very good friend.

All Femmes and All-English

It was at the Palace where Weber & Fields walked off the bill because they were billed second to Marie Dressler. It was the first time in their entire noble theatrical career that they failed to appear in a billed performance. It was at this same Palace that showed some of the top 'single women' on one bill. Marie Dressler, Cissie Loftus, Marie Cahill, May Irwin and Yvette Rugel....and for good measure Cissie Loftus and Marie Cahill did a 'sister act' and they too sneaked in a 'bluey' when Miss Cahill asked Miss Loftus about a mutual girl friend, "She never married, did she?" and Cissie replied, "No, her children wouldn't let her."

It was at the Palace they had the first all-English bill in 1925. Bransby Williams, Ada Reeve, Albert Whelan and Nervo & Knox were the features. They repeated an all-English bill a year later with Daphne Pollard, Arthur Prince, Marie Cahill, Ella Shields and DuFour Boys. (Actually Miss Cahill wasn't English.)

In 1922 someone got the bright idea of running a show without headliners. Nobody was featured. It didn't pay off. There were no names in lights at the Palace until 1928. The only lighted sign up to then was Keith-Albee Vaudeville, but in 1928 the sign was removed and a new one put up reading Radio-Keith-Orpheum, and it made room for the actor's names in lights. The first ones to be put up were Fanny Brice, Al Trahan and Fowler & Tamara. During World War I there was a mass meeting held at the Palace by the greatest names in show biz with Geo. M. Cohan presiding, to organize entertainment units to be sent to the front, the hospitals and the camps. And it was the same Palace that E. F. Albee turned over on Sunday mornings for religious services.

Bookers and Managers

Carlton Hoagland was the first booker for the Palace, followed by many others: Martin Beck, Max Gordon, Arthur Willi, Bill McCaffery, George Gottlieb, Bill Howard, Eddie Darling and Charlie Freeman.

Darling booked the Palace in its heyday and was liked by actors for his sense of humor and fair play. He was a great practical joker and ribber, and many a time would go backstage and drop a casual remark to the lady headliner that would cause a terrific upheaval backstage. Frank Thompson was the first manager followed by Doc Breed, William Wood and Elmer Rogers who remained throughout the palmy days of the Palace. Paul Shindler was the first musical director followed by many real greats of vaude leaders, Jules Lenzberg, Charlie Dabb and Benny Roberts. Milton Schwartzwald and guest conductors came later.

The theatre even today echoes with the great boffolas, yoks and belly laughs that the great jesters received. To mention them all would take a volume but I do know that one of the greatest laugh riots to play the Palace was Will Mahoney when he first came there with his falling down dance.

There were so many jesters who came back every few months and became great favorites. Bert Williams with his "Nobody," "We Play Accordin' To Hoyle" and his "Wait 'Till Martin" story. Savoy & Brennan with their Margie talk. Joe Cook with his one-man vaude show, Harry Fox with his whistle, Avon Comedy Four, Willie and Eugene Howard, Leon Errol, The Dooleys ...all of 'em in any act. Dr. Rockwell with his banana stalk lecture, Frisco with his wise made to order Palace-cracks, Roy Cummings, Bert Fitzgibbon, Karno's "Motoring," Marx Bros., Ryan & Lee, Herb Williams, Al Herman, Imhoff, Conn & Corinne, Harry Breen, Laurie & Bronson, Tommy Dugan & Babe Raymond, Four Mortons, James J. Morton, Toney & Norman, Burns & Allen, York & King, Bert Lahr & Mercedes, Mandell Bros., Walter C. Kelly, McIntyre & Heath, Aveling & Lloyd, Cliff Gordon, Rube Dickinson, Conlin & Glass, D. D. H. and of course, Clayton, Jackson & Durante!

Great Single Women

The great single women who played the Palace read like a Who's Who. Nora Bayes, Belle Baker (the first single woman to close the show at the Palace), Lillian Shaw, Fritzi Scheff, Mme. Calve, Florence Moore, Stella Mayhew, Helen Morgan, Kitty Doner, Valaska Suratt, Ethel Merman, Molly Picon, Lillian Russell, Margaret Young, Marion

(Continued on page 25)

DIKES OPEN ON U. S. PIX FLOOD

TOA's Ambitious Public Relations Program: Juvenile Delinquency

Los Angeles, March 9.

Theatre Owners of America's two-day board sessions which opened today (Tues.) are expected to gun the most ambitious public relations drive taken on by exhibs in many years. To fanfare a big program of cooperation with the Government, U. S. Attorney General Tom Clark has made the cross-continental trek for a widely-publicized appeal to exhibs to throw their weight behind his forthcoming campaign against juvenile delinquency.

Clark is asking the TOA to spearhead the campaign via trailers, lobby displays and other drumbeating which the theatres can do better than any other medium of communication. TOA will undoubtedly accept the invite since it's been hankering for a full-scale romancing of the public for a long time.

TOA will probably take on the job of swinging the entire film industry behind Clark. But the juvenile delinquency drive, it's understood, is merely the opening wedge for other co-op moves aimed at healing the breach between the Government and the industry. It's expected that the exhib group will also promise that it'll be available for other public relations projects which the Government is anxious to get moving.

There are other subjects also topping the board's agenda during the current meet. For one, the board is slated to approve the settlement ar-

(Continued on page 29)

LOEW'S V.P.-TREASURER IN ENCORE STUDIO O.O.

Metro treasurer-veepee Charles C. Moskowitz trained out to the Coast Friday (5) for a week's survey of studio conditions and huddles with studio executives.

Trip is a followup to that taken by Moskowitz earlier this year, at which time he reportedly completed the retrenchment program inaugurated at the studios. M-G official reported following that trip that the major part of the savings might result from all studio personnel now putting in a "full day's work for a full day's pay." It's expected that a checkup on that factor will be one of Moskowitz's chief items on his current visit.

He's slated to leave the Coast Friday (12), returning to the home-office Monday (15).

Rank's Arrival Now Lot Different Story

Footnote to the vagaries of show business in a fast-moving world is the differential between the arrival in New York tonight (Wednesday) of J. Arthur Rank and the great enthusiasm and excitement which greeted the British film leader when he made his first visit to the United States last April.

Spirit and talk at that time was all of good will and hope of making British pictures an important part of the American theatrical scene. Now, as result of Britain's depleted dollar situation, there's almost a reverse trend with interest of the entire American industry focused on efforts of Eric Johnston in London to straighten out the tax snarl and get American pix back into England.

Queen Elizabeth, on which Rank is arriving, was originally slated to dock this morning, but was delayed 12 hours by storms. Press conference called for today has, as a result, been postponed until tomorrow morning. Traveling with Rank is his wife and G. I. Woodham-Smith, his attorney.

Grinieff's Prod. Plans

Jacques Grinieff, New York film financier and foreign sales agent, trained for the Coast from Gotham over the weekend. He's lining up story and cast for several productions he plans in European countries as a means of freeing currency there.

He's expected back in New York next week.

Yeah, But Can They Iron?

Memphis, March 9.

Barney Woolner, of Memphis, operator of several drive-ins, plus the Esquire, at Cape Girardeau, Mo., is building a new drive-in near New Orleans.

Spot, to be ready mid-April, will have a deal with a nearby launderette whereby patrons can have their week's wash done during the performance.

Woolner hopes to have similar service at his other drive-ins next.

Even Banks Admit Requests for Pix Loans Are 'Slow'

Indication of how thoroughly the diminishing foreign market and shrinking domestic b.o. have scared off indie producers is seen in a statement this week by Alex Ardrey, v.p. of Bankers Trust Co., N. Y., that requests for financing are currently at the lowest ebb in years. Ardrey is in charge of film loans at the bank, which has been the most active in the field of New York institutions backing Hollywood indies.

Banker said he remains perfectly open to deals. He acknowledged, however, that producers were having much more difficulty getting second money and completion guarantees than bank coin. Banks, which hold a preferred position in the payoff, generally are thus fairly sure of getting their money back, which is not true of second and end money financiers in the present market.

Ardrey declared that "it has been a long, long time" since applications for film loans were so few and far between as now. He said that Bankers Trust had made a few tentative commitments recently, but no actual loans of any importance since that granted the Alfred Hitchcock-Sidney Bernstein Transatlantic unit for "Rope," which has now been completed for Warner Bros. release.

Zoltan, Vincent Korda Due in the U.S. Next Wk.

Zoltan Korda, producer-director, and his brother, Vincent, art director for brother Sir Alexander's London Film Productions, are expected in the U. S. from England next week. Zoltan went to Europe last month to get his wife and children, who were in Switzerland, and bring them back to Hollywood, where they will settle.

Producer-director has a deal on with a Coast major. He recently made "A Woman's Vengeance" for Universal. Vincent will be just visiting, but may also set a deal in Hollywood. Brothers will also work on "The King's General," to be made by Sir Alex in the U. S. in the fall.

U Toppers Due Back From Abroad March 20

London, March 9.

Nate Blumberg, Universal prexy; Joe Seidelman, U's foreign boss, and Charles D. Prutzman, v.p. and general counsel, left here over the weekend for Paris. They're attending a European sales confab. Plan is to leave France by ship at the end of this week for New York, arriving about March 20.

Universal contingent had been in London for the past three weeks huddling with J. Arthur Rank on a discussion of Universal's contract with the British producer. They had originally intended skipping the Paris meet in order to stay close to negotiations being carried on by Eric Johnston, Motion Picture Assn. of America prez, with the British government on end of the 75% tax, but made an 11th-hour change of plan.

FEAR SPREAD OF FRENCH REACTION

French demands for halving the playing time allotted American films are seen as presaging further restrictions in much of Europe as a result of flooding of markets in the past few months by U. S. companies. Anticipating just such a reaction as has taken place in France, many top American execs are viewing the situation alarmedly. Uncontrolled flow of pix has started in Europe through failure of the majors to renew recently-expired postwar agreements designed to stem just such a mad tide.

French Foreign Office, according to Paris dispatches, has asked the U. S. State Dept. to start negotiations aimed at revising the film clauses in the Blum-Byrnes agreement. Latter, signed by Leon Blum, special French emissary, and the then Secretary of State, James F. Byrnes, in Washington, in 1946, provided that four of every 13 weeks must be reserved for French theatres exclusively to show French films.

Paris government now wants to raise this to seven weeks of every 13, or 30 weeks a year. French film execs have been squawking that the flooding by American films has all but killed local production.

Execs of the Motion Picture Assn. of America are of the opinion that the Blum-Byrnes revision is being

(Continued on page 27)

Writers, Composers Benefit by 2 Bills Easing Tax Burden

Washington, March 9.

Authors, dramatists and composers would reap greater financial rewards from their creations under two bills recently introduced in the House by Congressman Hugh D. Scott, Jr. (Pa.). First measure, H. R. 5561, would limit the tax on their earnings from creative efforts to not more than 30% while the second bill, H. R. 5562, would classify money received upon assignment of motion picture rights to various works as capital gains.

Maurice J. Speiser, general counsel of the National Assn. of Performing Artists and a leading proponent of the measures, declared in Philadelphia yesterday (Monday) that under the present tax structure an oil prospector can claim income from a gusher as a capital gains (25%). But a writer, dramatist or composer who sells to films is subject to the present graduated scale,

(Continued on page 24)

Still No Final Settlement on 75% Tax Despite Optimism; Johnston Stays On

London, March 9.

Expected to be the crucial day in the current effort of American industry leaders to iron out the 75% tax, today (Tuesday) passed still without seeing a settlement. Speculation was rife here as to whether the continuation of the talks boded good or evil, with Eric Johnston, Motion Picture Assn. of America prexy, as mum as Board of Trade prexy Harold Wilson.

One indication was certainly clear and that was that the traders on both sides apparently had plenty of humps to get over. Wilson, without doubt, was sticking to Britain's frequently-announced policy that no more than $16,000,000 could be remitted to America. The difficulty, therefore, got down to figuring ways to keep the rest ($30,000,000 to $35,000,000) in England on a basis that would please both the majors, represented by Johnston, and the indies.

The American party was slated to leave for home tomorrow at the latest, but has now postponed its departure until possibly Saturday (13), with conferences continuing tomorrow. Tonight Johnston and the other Americans were guests of honor at the annual meeting and party of the Cinematographic Exhibitors Assn. at Grosvenor House. Wilson also attended the meeting and spoke, following a private dinner he gave for the U. S. reps.

Only in Brooklyn

In Brooklyn where only the Dodgers are sacred, J. Arthur Rank's Shakespearean drama, "Henry V," is being sold via a new type of kidding trailer at the Vogue theatre. Written by Ed Schreiber, ad-publicity director of the Century circuit which owns the house, the trailer says in one section: "You must see 'Henry V.' If you don't see the picture all it means is I'll be fired and my son will be left without a bagel to his name."

Schreiber plans to continue the same type of exploitation on Warner Bros.' "Voice of the Turtle." On all Brooklyn marquees, it'll be billed as "The Verce of the Toitle."

Rank Won't Press For U Films Until Tax Talks Close

London, March 9.

J. Arthur Rank is holding off on demands that Universal comply with its reciprocal distribution tieup by delivering its product pending outcome of the current negotiations between Eric Johnston, Motion Picture Assn. of America prexy, and British officials, it's been learned here. There are also strong indications that should the present compromise maneuvers between American distribs and the government fail, U will deliver its pix lineup to Rank under the contract which so specifies.

U's high brass and Rank terminated their confabs here at an uncomplete stage and the huddles will be renewed during the British magnate's current visit to the U. S., it's said. These conferences are on ice

(Continued on page 19)

Oscar Deadline March 13

Hollywood, March 9.

Academy ballots postmarked after midnight Saturday (13), deadline for balloting in the "Oscar" derby, will be rejected by public accountants handling the counting of the 1,993 member ballots.

Tickets to 20th annual awards presentation are currently on sale in second year that the affair has been opened to public.

JOLSON MAY GO TO COLUMBIA AFTER ALL

Hollywood, March 9.

Al Jolson may stay with Columbia Pictures after all. Metro supposedly has a technical option on a sequel to the mammy singer's life, and Harry Cohn, prez of Col, after first tiffing with the star of the now socko "Jolson Story" production, has had a change of heart.

Technically, Columbia's five-year exclusivity on Jolson doesn't expire until May, so that all Metro has, so far as a potential sequel is concerned, is an option on Jolson's followup biopic, effective when and if Col doesn't take any action before May. Col may do so now, after all.

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year—$20 Foreign

National Boxoffice Survey

Lent, Income Taxes Dent Biz—'Northside,' 'Bishop's,' 'Saigon,' 'Life,' 'Turtle,' 'Susie' Top Six

Exhibitors are feeling the influence of Lent, changeable weather, and approach of Federal income tax deadline, with the boxoffice nationwide reflecting these factors downwards. Several new strong entries and nearness of Easter, however, are adding a cheerful note to the film theatre biz picture.

"Call Northside" (20th) is pacing the field for second week in a row despite being on holdover or extended-run in most keys covered by VARIETY. "Bishop's Wife" (RKO) is not far behind in second place, also for second week in succession. Third position is going to "Saigon" (Par), with okay to sock trade in some eight keys.

Fourth best is "Double Life" (U), although disappointing in Washington and offish in Indianapolis. "To Ends of Earth" (Col) will finish in fifth groove. "Knew Susie" (RKO) is sixth from top although slow or on disappointing side in some spots. "Voice of Turtle" (WB), mainly holdover this frame, is seventh and "Albuquerque" (Par), a strong eighth place winner.

Leading the runners-up are "Gentleman's Agreement" (20th), "Three Daring Daughters" (M-G) and "Walk Alone" (Par). "Meant For Me" (20th), with several additional playdates this stanza, is faring well in several keys.

Standout by a wide margin among the newcomers, of course, is "Naked City" (U). Mark Hellinger production is soaring to a new record at N. Y. Capitol with a colossal $145,000 or close. It's also nice in St. Louis with $22,000. "Song of Heart" (Mono), which preemed in N. Y. the past week, shapes fairly well in the arty Park Avenue. "Sign of Ram," (Col), third new film, will be only moderate at N. Y. State.

"T-Men" (EL) is sturdy this week in Washington and okay in mild Detroit. "Black Narcissus" (U), while only rated fair in Philly, will have a fine week in Washington and shapes good in Cincinnati. "Ideal Husband" (20th) looks fairish in Buffalo.

"The Gangster" (Mono) is rated solid in Portland. "Duel in Sun" (SRO), playing pop scale in Philly, is among the leaders there with bright session.

(*Complete Boxoffice Reports on Pages 14-15*).

"NAKED breaks at Cap on Bro

MARK HELLINGER'S
"NAKED CITY"
STARRING
BARRY FITZGERALD
and featuring
HOWARD DUFF • DOROTHY HART • DON TAYLOR
Directed by JULES DASSIN
Produced by MARK HELLINGER
Associate Producer: JULES BUCK
Screenplay by ALBERT MALTZ and MALVIN WALD
From a Story by MALVIN WALD
A UNIVERSAL-INTERNATIONAL RELEASE

*** Ask Mr. Joe Vogel of Loew's about this sensational business**

CITY"

Ride high with U-I

all records*
itol Theatre
adway

Congratulations to Manager Greenman and his efficient staff whose fine theatre operation made the huge crowds comfortable . . . they didn't mind waiting for seats with this courteous treatment.

Sorrell's Sensational Film Labor Testimony Includes 'Murder' Talk

Washington, March 9.

Climaxing four days of testimony before the House Labor subcommittee, Herbert K. Sorrell, head of the Conference of Studio Unions, hurled a charge of "murder" into the hearings today (Tuesday). Sorrell referred to Frank Nitti, dead ex-Chicago associate of Willie Bioff and George Browne, convicted ex-heads of the International Alliance of Theatrical Stage Employees.

Relating the history of the Browne-Bioff trial, Sorrell said he told a Los Angeles reporter at that time that Nitti "can't stand trial. His job was to contact the big producers. He knew too much about them for them to let him testify. Either they won't find him or they will kill him." Some time later, Sorrell said, Nitti was found dead and judged a suicide by the coroners. "He shot himself in the head, twice," Sorrell said.

Questioned by reporters after coming off the stand, Sorrell categorically stated that he meant the producers as the "they." Did you mean to imply that the producers had Nitti murdered, he was asked and Sorrell replied, "yes." According to some observers, Sorrell's testimony may be instrumental in opening up a grand jury investigation into Nitti's death.

Sorrell's Walsh Charges

Sorrell created another sensation when he gave figures to the committee on money which he charged Richard F. Walsh, IATSE, with taking. He said IA has a 2% assessment on all members. Of this coin, Walsh received when he was vice-prexy yearly payments between 1935-40 totalling $45,568, Sorrell asserted. He said that the money was handed to Walsh by John L. Risley and Al Lanigan, members of IA's Hollywood locals.

In addition, in 1941, $125,000 was withdrawn from the 2% fund and divided among various veepees, Sorrell alleged. At that time, Sorrell said, Walsh got $4,080 which he cashed in New York City and on which he paid tax. Sorrell was asked the source of this money and replied "I hope you don't press me, but I'll tell if I have to."

Otherwise, Sorrell concentrated his main fire against the International Alliance of Theatrical Stage Employees, in general, and Roy M. Brewer, IA's coast rep, in particular. Sorrell said that Brewer "is the most hated man in Hollywood. He is looked upon as an imposter, brought in from the outside to head the IA and film labor."

Detailing the history of the 1945

(Continued on page 25)

'NAKED CITY' GALA GETS 150G FOR HEART DRIVE

Mark Hellinger's "Naked City," which is en route to setting a new record at the Capitol, Loew's Broadway showcase, sparkplugged a $150,000 gala last Wednesday (3) for the N. Y. Heart Campaign. Ed Sullivan, N. Y. News columnist, who with Mrs. Bugs (Louise) Baer and Milton Berle, have keynoted the heart campaign, announced that, additionally, the Skouras Theatres in N. Y. donated $30,000. Of the 150G, about half came from a souvenir program with a wealth of name byliners and artists who combined in saluting the late newspaperman-producer, a victim of heart disease at 44.

Berle emceed an extraordinary stage show, as he did at the Copacabana, N. Y. nitery, and the Lord Tarleton hotel, Miami Beach, which respectively realized $17,000 and $15,000. Harry Richman flew in from Florida for the occasion and a parade of names, including Morton Downey, Bill Robinson, Jane Kean, Golden Gate Quartet, Louis Prima, among others; worked in yeoman fashion for two hours before the actual pic preem. Horace Heidt did his regular stint as an entracte.

Wyman Gets 'Kiss'

Hollywood, March 9.

Jane Wyman was assigned by Warners to costar with David Niven in "Kiss In the Dark," a role originally assigned to Joan Crawford. It was explained that Miss Crawford's school teacher picture, "Miss O'Brien," will be ready for filming sooner than expected.

Harry Kurnitz will produce "Kiss," based on a story by Everett Freeman, with Delmar Daves directing.

Daily Variety's Stand

Washington, March 9.

The story of the fight of Daily Variety and its editor, Arthur Ungar, which eventually culminated in the jailing of Willie Bioff for extortion was placed last week in the record of the House Labor subcommittee investigating the studio jurisdictional strikes.

Herb Sorrell, head of the Conference of Studio Unions, first told some of the story to the committee, explaining how Ungar had refused to write a flattering piece about Bioff in the 1937, at the latter's request.

"Ungar refused," said Sorrell. "He knew Willie was crooked. He wouldn't write it even though Bioff threatened that all the studios would take their advertising out of his papers."

George Bodel, counsel for the Painters Union, spent most of last Friday afternoon at the hearing, reading into the record editorials and news stories from Daily Variety in the paper's expose of the racketeering by Bioff.

'Arch' Now Alone At Upped Prices

On-again, off-again attitude of major film companies on the policy of increased admission prices has apparently swung back to the off-again side, with only United Artists' (Enterprise) "Arch of Triumph" scheduled to go into general release at upped scales at this time.

Situation is a direct switch on that of a month ago, when several of the majors had their eyes on the added revenue they hoped would be forthcoming from boosted scales. Distribution chiefs at that time had looked on the modified roadshow policy as the only means possible of recouping heavy investments on top-budgeted films in the face of a slumping market. Wave of adverse reaction from both exhibitors and the public, however, has apparently convinced the sales toppers that upping of scales will serve only to dent the boxoffice further.

Only possibility at present, besides "Arch," is Universal's "All My Sons." U sales chief William A. Scully has decided to hold scattered test runs of the film at boosted prices. If grosses are good with the raised tab, it will be sold that way down the line, but if it's found that "Sons" can't hold its own on the roadshow plan, it will go out generally at regular scales. Film is scheduled to preem at the Criterion, N. Y., at upped prices during the week before Easter.

Possibility of Metro asking for increased prices on "State of the Union," scheduled as its top film for 1948, is believed slight. Metro sales chief William F. Rodgers stated his opposition to boosted scales when "Green Dolphin Street" was released last winter and it's considered doubtful that he's altered his opinion since that time, since market conditions are no better now. Paramount sales veepee Charles Reagan has similarly ruled against boosted prices for "Emperor Waltz," probably the highest-budgeted film on Par's release roster this year.

Samuel Goldwyn's "Bishop's Wife," being distributed by RKO, was tested in several pre-release runs at advanced prices but faltered at the boxoffice. RKO promptly let the film go out generally at popular scales and, according to Goldwyn homeoffice execs, no further films at upped tabs are contemplated at this time. RKO's "Miracle of the Bells" and "I Remember Mama" are both going out at straight prices. Walter Wanger's "Joan of Arc" may get upped scale consideration because of the hefty budget invested in it, but the film won't be ready for delivery to RKO until at least Thanksgiving, so no decision on merchandising it has yet been made.

"Arch," meanwhile, is drawing down fair grosses in its current Miami Beach pre-release run. Film's next opening will be in N. Y., where UA is presently trying to line up a theatre. N. Y. scale will run from $1.20 to $2.40, with a 75c-$1.20 scale to be charged in all other spots.

Italo 'Othello' Due

Rome, Feb. 25.

Producer Alessandro Ghenzi and director Renato Castellani, whose "Sotto il sole di Roma" ("Under the Sun of Rome") is now in the cutting stage, plan a screen version of Shakespeare's "Othello."

Cast will include many well-known Italian and foreign players.

Hollywood Goes All-Out To Honor Louella Parsons On 27th Anni With Hearst

By ARTHUR UNGAR

Hollywood, March 9.

Louella O. Parsons, for first time in 35 years, kept her hair pinned up and disclosed none of her innermost secrets at the testimonial dinner accorded her by the Hearst newspapers and International News Service before some 600 persons in the Cocoanut Grove of the Ambassador hotel last Thursday (4) night. Dinner was staged in recognition of her 27 years service with the Hearst chain and her employers expended some $45,000 for vittles and libations to bring out the star-studded set of the film industry.

And they were there in droves and droves, toppers from every branch of the industry. If one took an inventory of the guests there would be enough to pay off the war debt.

There was the representation also from the political, civic and religious spheres, including Gov. Earl Warren of California, the dark horse in the Presidential race, who escorted Miss Parsons to the rostrum; Mayor Fletcher Bowron, Rev. Monsignor Concannon, Fathers O'Donnell and English, and numerous close friends of Lolly's of bygone days, who though not now in the glamorous spheres of show business, turned out to honor the columnist.

Style and more style highlighted the evening as far as the femmes were concerned. It was quite reminiscent of the old glamorous Mayfair days, when all the gals had the smartest in raiment especially for the occasion. Adrian, Irene and all the smart builders of women's regalia, tried to outdo each other in costuming the gals. And the Cocoanut Grove, where filmdom has not

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'Stop Censorship' Drive On; 10 Answer Via Book

The Stop Censorship Committee of writers, artists, actors and craftsmen, launched two weeks ago will hold an action meeting March 18 to organize formally. It will take place in the Astor hotel, N. Y.

The continuations committee, with Christopher La Farge temporary chairman and Edward Choate temporary treasurer, held a luncheon meeting yesterday (Tues.), and formed a planning committee, including La Farge, Choate, Moss Hart, Howard Taubman, John Hersey, Richard Lauterbach, Minerva Pious and Margaret Webster.

Speakers so far scheduled to address the March 18 meeting at the Astor include Hart, Florence Eldridge, Albert Maltz and Arthur Garfield Hays.

The idea is to map plans at the meeting for a continuous battle against censorship on all fronts, but particularly such groups as the Thomas committee and the Tenney committee in California. There may also be a rally at Madison Square Garden in about two months.

'10' State Case in Book Form

Timed for April 12, when the 10 indicted Hollywood figures are scheduled to go on trial in Washington, Boni & Gaer is releasing "Hollywood On Trial," their reply to the charges made by the House Un-American Activities Committee.

In a foreword, Thomas Mann, Nobel prize-winning novelist, compares "the persecution" of the 10 to what happened in Germany under the Nazis.

Committee's $200,000

Washington, March 9.

The House this afternoon voted a $200,000 appropriation to the Un-American Activities Committee by an overwhelming vote of 337-37. Speaking against the appropriation, Rep. Adam Clayton Powell, (D.-N. Y.) attacked the tactics of the Thomas-Rankin committee, and protested against the citation of the 10 Hollywood figures for contempt.

However, the 10-1 vote for the appropriation, indicates that the committee has enough support in the House to continue as it has been doing.

'Featherbed' Theatre Firemen Bill Tamed Down as N.Y. Showmen Squawk

Albany, March 9.

Bucked by the most impressive array of show biz representatives ever seen in the state capital, legislative proposal to saddle places of amusement with firemen has been watered down drastically but without weakening the opposition. New amendments to the Fino-Clancy bill would limit detailing of firemen only to theatres where live entertainment was presented, reduce payments from $10 per man a show to $10 per man a day, and raise the ceiling from 5,000 to 7,000-seat houses where unlimited assignments of men can be made.

However, despite the fact that film interests were taken off the hook by the amendments, they stood in a firm united front with other theatrical interests. In a joint statement by film and legit reps, the amended bill was roundly scored as forcing many theatres to abandon stage shows, forcing unemployment to actors and related professions. The bill was also termed "discriminatory" without benefit to anyone except the firemen who are already provided for by law.

As the state legislature session neared its adjournment Saturday until next Jan. 1, likelihood of the amended bill being acted upon disappeared. In any case, advance soundings indicated enough opposition in both houses to insure defeat of the measure. Not taking any chances, however, theatrical reps are remaining in Albany until the bill is definitely interred.

Among those here fighting the bill are James F. Reilly, exec sec of League of N. Y. Theatres; Orrin Judd, Metropolitan Motion Pictures Theatre Assn.; former Senator J. Henry Walters, RKO; Leonard Rosenthal, Upstate Theatres; Abraham Mopper, counsel of the Independent

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Pegler to Testify

Washington, March 9.

Westbrook Pegler has been invited by Carroll Kearns, chairman of the House Labor Subcommittee, to give testimony on his original newspaper expose of the Browne-Bioff affair.

King Features replied for the columnist, saying he'd be ready to testify at the end of May.

Technicolor's Net, $1,422,752, Tops '46

Reversing the trend of the past three years which saw dwindling profits to the company, Technicolor has come up with its top net of $1,422,752 in 1947. That figure represents more than a 300% boost over the $436,168 profits in '46 and more than double the $667,441 banked in '45. Gross sales also climbed to an absolute high of $17,407,975 against $13,057,510.

Further hoist in the gross is predicted in the financial report by Dr. Herbert T. Kalmus, Techni prexy, who discloses that 48 pix are now being filmed, in preparation or under contract in Technicolor during 1948. Techni's 35m output in prints for '47 totalled 222,017,439 feet against 165,027,297 in '46. Total of 30 films were made in the color process. Company's British affiliate did six features and plan nine during the present stanza.

Falling boxoffice and the British tax can have one of two effects on Techni's future biz, Dr. Kalmus said. The point of view that better pictures can carry the load may prevail in which event Technicolor would be in greater demand than before. But that economy may re-

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Technicolor's 48 in '48, A New High for the Co.

Technicolor's 1948 commitments, as disclosed by its reports, hit a high of 48 pictures. Company breakdown is as follows: 20th-Fox, 10; Metro, 9; Warners, 5; Paramount, 4; Universal, 3; Republic, 2; Disney, 2; Argosy, 2; Vanguard (Selznick), 2; Columbia, 2; RKO, 1; Federal, 1; Transatlantic (Hitchcock), 1; George Pal, 1; Goldwyn, 1; Stephen Ames, 1, and Walter Wanger, 1.

British Technicolor's 1948 slate calls for production of some nine films including a color version of the 1948 Olympic Games. Rank Organization will make four, followed by Sir Alexander Korda with three. Transatlantic is shooting one while Individual Productions (Launder-Gilliat) is down for a lone tinter.

Canadian-Made 'Sins' Ready for Gen'l Release

Toronto, March 9.

Shooting of the latest made-in-Canada feature production, "The Sins of the Fathers," is now completed and will be ready for trans-Canada and British release in three weeks.

With Phil Rosen brought in from Hollywood as director, picture was financed by a group of Toronto business men who incorporated Canadian Motion Picture Productions, Ltd., with a capitalization of $600,000, for this initial venture.

N.Y. to L.A.

Paul Ackerman
Barney Balaban
Mrs. Ed Begley
Pat Dane
Gus S. Eyssell
Paulette Goddard
Leonard Goldenson
Sam Halper
Harry Horner
Patricia Knight
Anita Loos
Gregory Peck
Edward C. Raftery
Robert Sisk
Rex Taylor
Paul Villard
Cornel Wilde

N.Y. to Europe

John Byram
Jean Louis
Claude Rains

Eastman's $43,199,254 Net Vs. $35,691,318, '46

Net earnings of $43,199,254 were reported yesterday (Tues.) by Eastman Kodak for 1947 against $35,691,318 in the year before. Sales for the period mounted to $351,751,098 a healthy rise over 1946's $274,703,448. Per share earnings came to $3.46 compared to $2.85 in 1946.

Of the total 1947 sales, report states, some 9% or approximately $32,000,000 was derived from professional motion picture films. Top sales came from amateur photography supplies which amounted to 30% of the total.

L.A. to N.Y.

Katherine Alexander
Jerome Beatty
A. Pam Blumenthal
Barry Buchanan
Richard Conte
Nelson Eddy
Florence Eldridge
Hope Emerson
Chester Erskine
William Fadiman
Douglas Fairbanks, Jr.
Arlene Francis
Robert A. Fucillo
Edward Golden
James R. Grainger
Richard Herman
Sam Israel
Saul Jaffe
Deborah Kerr
Clare Booth Luce
Paul Lukas
William Lyon
Victor Mature
Hay McClinton
Ray Milland
Norman Moray
Charles C. Moskowitz
Joseph H. Moskowitz
Mike Nidorf
Susan Peters
Herb Pettey
Jerry Pickman
Manny Reiner
Jack Schlaifer
Ben Schwalb
Lee Simonson
Robert Siodmak
Louis Sobol
Helen Sloan Stetson
George Stevens
Deems Taylor
Marshall Thompson
Hal Wallis
John M. Whitaker

Europe to N.Y.

Mr. & Mrs. Samuel Eckman, Jr.
Lawrence Kent
Mr. & Mrs. J. Arthur Rank
G. I. Woodham-Smith
Robert Wolff
George Archibald

UPCOMING PIX TO SPRUCE B.O.

Selznick-Eyssell Tiff Results In 'Blandings' Shift to N. Y. Astor

Battle between Gus Eyssell, managing director of the Radio City Music Hall, N. Y., and David O. Selznick resulted in the booking this week of Selznick Releasing Organization's "Mr. Blandings Builds His Dream House" into the Astor, N. Y., March 25. Dispute over the length of the run of SRO's "Paradine Case," which closed a six-week stand at the M. H., Feb. 18, led to an alleged crack by Selznick that he'd "never play the Music Hall again."

"Blandings," made by RKO but distributed by SRO, was pencilled into the giant Rockefeller showcase until the hard feelings developed. After that, Selznick took advantage of the availability of the Astor for an Easter booking on "Blandings" despite the fact the film wasn't actually slated for release until late spring or summer. It will have no other dates, in fact, until then.

Dispute between Eyssell and Selznick started when "Paradine" dropped below the Music Hall's holdover figure ($75,000 between Thursday morning and Sunday night of each week) in the fifth frame. Nevertheless, because the weather had been very bad, Eyssell agreed to allow the pic a sixth stanza.

The sixth week's gross rebounded and went over the control figure. Selznick, on that basis, asked for a seventh week. Eyssell's stand was that the big b.o. was accounted for primarily by the Lincoln's Birthday holiday, which fell on the first day of the sixth week. He insisted, therefore, on sticking to the terms of the contract and booting the film in favor of the current tenant, "A Double Life" (U).

Eyssell, reportedly, was in no mood to grant further favors to

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'Blandings' Tangle Further Snafus B'way Showcase for 'Arch'

Booking of Selznick's "Mr. Blandings" into the Astor, N. Y., squeezes Enterprise's "Arch of Triumph" (UA) out of another potential Broadway showcase. George J. Schaefer, Ent's distribution chief, had been pitching for the Astor.

Situation leaves the Einfeld-Loew unit up in the air on a New York home for its $4,500,000 Ingrid Bergman-Charles Boyer starrer. Possibility is that Ent will have to go into a secondary house, perhaps following its own "Body and Soul" into Brandt's Globe when that pic winds up its current highly successful (it's now in its 18th week) run.

Schaefer had previously been angling for Loew's Capitol. Universal's "Naked City," however, opened there last week and appears certain, from present strength, to guarantee it of at least three months. That would push "Arch" back into a summer preem, for which Ent doesn't want to wait, even if a deal with Loew's were assured.

Rep. Tames 'Witch' Budget, Film Rolls Next Month

Hollywood, March 9.

John Wayne starrer, "Wake of the Red Witch," is back on the Republic shooting schedule after a stormy passage through financial billows. Originally budgeted at $2,500,000, the story was taken off the production list by Herbert J. Yates with the idea of whittling it down to about $1,000,000. Thus far the expenses have been lopped down to $1,500,000 with the lopping still going on.

Studio announced that the sea story will be launched late in April or early May.

Five films will be produced between now and May 1 at Republic to complete the studio's program of 16 low-budgeters for 1947-48. To date 10 of the 16 have been wound up and the 11th, "The Thrill Man," is currently in production. Lined up for shooting are "The Castaways," "Flight From Fury," "Ringside," "The Three Brothers" and "Come and Get Me."

Groceries Win Out

Cleveland, March 9.

Exhib here, queried on the state of the b.o. at his house, had a succinct summing up of what the h.c.l. is doing to theatre grosses. His explanation:

"You can't fight pork chops."

Allied Rocky Mt. Blasts Distribs On 'Poverty' Line

Denver, March 9.

Pending U. S. Supreme Court decision on the film industry's anti-trust decree may have called a temporary halt to the institution of any new sales policies by the majors, but it apparently hasn't affected the constant exhibitor sniping at those policies now in effect. Results of the diminution in sales staffs effected by the majors as part of their retrenchment program, in fact, seem to have widened the rift between exhibs and the major distribution chiefs.

Example of the steady growls emanating from the exhibitor camp was contained this week in a news bulletin sent to its members by Allied Rocky Mountain Theatres. Taking a broad swipe at the entire sales policy picture in a story titled "Hell and High Water," the indie exhib group accuses the majors generally of having established a "line" of propaganda allegedly revolving about the losses they've recently incurred in the domestic market. Exhibs' gripe, of course, is that the so-called "new company line" is taking effect on the "sales departments' ill-will towards the exhibitor" by showing up in "attitudes and outrageous demands for more rental."

Noting with amazement the remarks of their local distribution chiefs about the production-distribution end of the business losing

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WB's Selectivity of U Product Opens Market For Loew's Outside N.Y.

Touchy negotiations between Universal and Warner Bros. for the rental of U's product to WB's theatre circuits have finally been concluded after many months but the picture isn't the same as in the past. As a result of area-by-area deals, the Warner houses are now taking only a split of U's product in many locales. Previously, WB's flickeries could call on the entire Universal product for all its houses.

That situation hasn't been true since Jack Warner ordered a boycott of U's films as a result of a studio tiff about one year ago. Warner claimed that U was raiding the company's studio roster and thereupon called off licensing pacts.

For a period of three months before current negotiations were started, U did not service Warners at all. The area-by-area deals were then initiated to put through a revision of U's rental terms. Change in rentals for this season's product resulted from U's switch away from block-booking to single picture selling.

As a result of the new grooving of U's product, Loew's circuit outside of New York is now buying a split from the company in most situations. Heretofore, Loew's out-of-town theatres booked no Universal films. Indie houses and other chains are also in on split product deals.

U is also currently pushing reduction of clearances wherever the company deems them excessive. Action has been taken in that direction regardless of whether the first-run is affiliate or indie. Latest step was the slicing of WB's first-run clearance in Milwaukee from 45 days to a present 30 days.

N. Y. INDIES SEE BULLISH SWING

Despite the fact that film business is still off about 10-20% over this time last year in the metropolitan New York indie circuits, a general feeling of optimism has pervaded the circuit chiefs of late. Reason is the chain heads' belief that most of the films scheduled for release by the major distributors during the next several months look like boxoffice winners.

General situation was summed up by Harry Brandt, prez of the Brandt theatres. Biz on good pictures is gradually picking up, he declared, whereas the grosses rung up on the poorer quality pictures is way off last year's mark. That proves, he said, that the public makes up its own mind on what it wants to see before most films reach the nabe houses. He attributed the public's reaction to some form of "alchemy" within the industry, which, he said, is based mainly on the performance of a picture in its N. Y. first run.

Performance of a picture in the Broadway showcase houses, consequently, is still the best barometer as to how a picture will do when it reaches the subsequent runs. As a result, Brandt believes that subsequent run exhibs can be expected to become more selective in their booking. They'll welcome any film that does good biz in the Broadway deluxers, he said, but will refuse to accept films that fare poorly in the first-run situations.

Plug for the producers-distributors was turned in by Walter Reade, Jr., chief of the circuit bearing his

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MAJOR CIRCUITS' BIZ OFF 10%, 1ST 10 WEEKS

Grosses of major theatre circuits are off about 10% for the first 10 weeks of 1948, as compared with the same period a year ago. At least partially responsible is the bad weather that prevailed throughout the country between Jan. 1 and Feb. 15. As soon as cold, wind and snow abate in any territory, boxoffices show considerable bounce, according to circuit toppers.

Lincoln's birthday and Washington's birthday holidays were both better than a year ago. Otherwise, grosses have been hopping up and down with changes in product and weather, with the general tone since the beginning of the year fairly good, but off in the various circuits between about 7% and 14% for the 10-week stretch.

Comparisons with a year ago should shortly start looking better on the graphs—if not in the till. It was just a bit later than this last year—at the end of March and beginning of April—that the sharp b.o. recession from wartime peak business began setting in. B.o. began showing first signs of slipping around Jan. 1, 1947, but didn't really hit the big slide until about three months later.

There's been no trend among the major circuits toward admission price changes, either up or down.

Mystery Writers Name 3 Pix for Their 'Edgars'

"Kiss of Death" (20th), "Crossfire" (RKO) and "Boomerang" (20th) have been nominated by the Mystery Writers of America for their annual "Edgar" (for Edgar Allen Poe) award as best crime picture of the year. Ballots are going out this week, with winners to be announced at the MWA's "Edgar" dinner in New York next month. "Killers" (U) was last year's winner.

Also on current ballots are nominations for best crime novel and best radio mystery. In the former category the nominees are "The Fabulous Clip Joint" by Fredric Brown; "Unfinished Business" by Cary Lucas, and "Never By Chance" by Sylvia Tate. Contesting for radio honors are three series, "The Clock" (ABC), "Suspense" (CBS) and "Mysterious Traveler" (MBS).

'Timberlane,' 'Northside,' 'Turtle' Paced the Feb. Boxoffices 1-2-3

Top B.O. 12 for Feb.

1. "Cass Timberlane" (M-G).
2. "Call Northside" (20th).
3. "Voice of Turtle" (WB).
4. "Walk Alone" (Par).
5. "Bishop's Wife" (RKO).
6. "Sierra Madre" (WB).
7. "Gentl'm'n's Agr'm't" (20th)
8. "Daring Daughters" (M-G).
9. "Meant for Me" (20th).
10. "T-Men" (EL).
11. "Knew Susie" (RKO).
12. "To Ends of Earth" (Col).

"Cass Timberlane" (Tracy-Turner) made the best nationwide showing in February, according to boxoffice reports from more than 22 key cities covered by VARIETY. This Metro picture wound up the month with nearly $800,000 garnered at principal theatres over the country. It never sagged below sixth place in national ratings, twice finishing fourth and once was virtually tied with the week's leader.

Showing of "Timberlane" reflected the strong business done at the N. Y. Music Hall. It launched the month with a series of big to socko sessions.

In second position was "Call Northside" (20th) mainly on great strength displayed in final two weeks of February. It was second best one session and in first place by a wide margin another. Showings were uniformly solid to great. Close behind was "Voice of Turtle" (WB), which also paced the field in one week. This reproduction of the Broadway legit show picked up b.o. stamina as the month progressed, making a lot better showing in keys other than N. Y.

"I Walk Alone" (Par), No. 12 in January, advanced to fourth slot in the past month. This meller was third twice and second one week, with the picture racking up a record of seldom being below the nice classification.

'Bishop's' New Ad Campaign

"Bishop's Wife" (RKO) wound up in fifth place, possibly reflecting a new ad-publicity campaign to register sock biz in many key cities. "Sierra Madre" (WB), which was ninth in January, climbed to sixth place in February even though feeling the competition of many new

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Long-Range Sales Keyed by Metro's 18 Pix in 8 Months

Metro announcement this week of a complete release schedule from now until the end of August is believed to point up the conviction of M-G distribution toppers that the time has come for a return to long-range planning. Company is one of the few to set up a release roster so far in advance, with the ostensible reason being the determination to build its ad-publicity plans on each film as far before the film's release as possible.

With eight features already released for the first three months this year, the new plan decided on at the five-day sales meet which wound up on the Coast Friday (5), calls for 10 more new films to be released from April through August. Total of 18 in eight months breaks down to an average of two-and-a-quarter features per month, indicating that Metro officials don't believe the market is in a position at this time to absorb any more. Four of the remaining 10 films to be released before August were lensed in Technicolor.

Included in the list is only one outside production—Liberty Films'

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Even Hawks' Arbitrator Votes Delivery of His 'Red River' Film to UA

United Artists has served notice on Monterey Productions (Howard Hawks) demanding delivery of "Red River," following a unanimous arbitration award to the distrib last week. Monterey was unrepresented at the hearing before the three-man board, but a brief (prepared by Samuel Norton, who has since resigned as the indie unit's counsel) was read in its behalf.

UA prexy Grad Sears and counsel Edward C. Raftery testified for the distrib and introduced considerable documentary evidence to prove their right to the picture. Result was that even Charles Abramson, arbitrator named by Monterey, voted in favor of UA.

Monterey brief was highly legalistic, but boiled down to a contention that the film wasn't completed yet. Sears testified that he had seen the pic himself and it has been shown to many other people at private screenings.

Meantime, argument was postponed in N. Y. supreme court last week in UA's dispute with William Cagney over failure to deliver "Time of Your Life." Scheduled to be argued was whether the indie producer could be sued by UA in N. Y. State. A countersuit by Cagney against UA is slated to come up in California next Monday (15).

Breen Back After Vacation

Hollywood, March 9.

Joseph I. Breen, Production Code Administrator for the Motion Picture Assn of America, is back at his desk after a three-month leave of absence on vacation.

Larry Parks Loses His Suit Vs. Col. But Court Flays Contract Methods

Los Angeles, March 9.

Larry Parks lost his legal fight for freedom from his Columbia contract, but the decision may result in vital changes in clauses currently found in the majority of Hollywood's player pacts. While holding Parks to the contract, Federal Judge William C. Mathes rebuked the methods by which the actor's signature was obtained and aimed scathing criticism at several paragraphs in studio pacts, particularly the loan-out clause.

Judge Mathes declared that Parks lost his suit because he waited too long. If the actor, he said, had sued to terminate the 1945 contract immediately, instead of accepting its benefits through three pictures before protesting, the decision might have been different.

Columbia's tactics in obtaining Parks' signature were condemned by the judge as "outrageous, improper and coercive in the extreme." He referred to the studio's threat to consign the actor to "B" productions if he refused to sign the contract.

Bill Cutting 20% Tax Introed But Chances NG

Washington, March 9.

Another bill to slash the 20% admissions tax to its pre-war 10% level has been introduced in the House by Rep. Gerald Landis (R., Ind.).

However, such a cut is not called for in the plans of the congressional leadership, nor has it been recommended by the Administration. Hence it seems to have no chance at present.

Pix 'Mama' Kayoes Legit Booking in Syracuse

Syracuse, March 9.

"I Remember Mama," booked for an engagement at the RKO-Empire, was scratched because of imminent release of film version of the Broadway comedy.

Only future bookings are "Lady Windermere's Fan" May 18-19 and "Harvey" May 25-26.

Ride high with U...

READY TO SOAR!

"A DOUBLE LIFE"....

"THE NAKED CITY"....

Color by Technicolor "BLACK BART"....

"CASBAH"....

COMING SOON!

"ARE YOU WITH IT?"....

...and here's the one you'll always remember...

and "DEAR

now SENSATIONAL *at* Radio City Music Hall!

..the most talked-about picture EVERYWHERE!

. first engagements proved it a BOX-OFFICE HIT!

a showman's delight!

..a great Broadway stage hit...greater as a movie!

...."ALL MY SONS"

MURDERER" *...a* J. ARTHUR RANK *presentation*

Universal International

I Remember Mama

RKO release of George Stevens (Dore Schary) production, directed by Stevens. Stars Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Philip Dorn; features Sir Cedric Hardwicke, Edgar Bergen, Rudy Vallee, Barbara O'Neil. Screenplay by DeWitt Bodeen; based on play by John van Druten from Kathryn Forbes' novel, "Mama's Bank Account"; camera, Nicholas Musuraca; editor, Robert Morse; special effects, Russell A. Cully, Kenneth Peach; ass't director, John H. Swink; music, C. Bakaleinikoff; score, Roy Webb. Tradeshown N. Y. March 8, '48. Running time, **137 MINS.**

Mama	Irene Dunne
Katrin	Barbara Bel Geddes
Uncle Chris	Oscar Homolka
Papa	Philip Dorn
Mr. Hyde	Sir Cedric Hardwicke
Mr. Thorkelson	Edgar Bergen
Dr. Johnson	Rudy Vallee
Jessie Brown	Barbara O'Neil
Christine	Peggy McIntyre
Dagmar	June Hedin
Nels	Steve Brown
Aunt Trina	Ellen Corby
Aunt Jenny	Hope Landin
Aunt Sigrid	Edith Evanson
Cousin Arne	Tommy Ivo

With "I Remember Mama," RKO is spreading a layer of warm and deeply moving nostalgia that plucks at that special heart-string which echoes strongly at the cash register. Based on the John van Druten legiter (which is still touring in the U. S. hinterlands), the film encompasses those same broad, human values which lifted the play into the smash hit class. The ingredients are equally surefire on the screen.

DeWitt Bodeen's screenplay is a faithful adaptation of the original, adding only an extra dimension of background depth and story detail. In extending the scope, however, it doesn't blunt the impact of the yarn. This reminiscence of growth in a San Francisco Norwegian family is related in a simple and genuine manner. It's frequently sentimental but never hokey.

Irene Dunne, who played a New York mom in Warners' "Life With Father," is the central pillar of this production. In holding down the most demanding role of her career, she earns new honors as an actress of outstanding versatility. Her Norwegian dialect sounds queer for the first couple of minutes but soon establishes itself solidly as a natural part of her lingo. In general, her role is marked by a great strength and sympathy that makes her symbolize all mothers. That won't hurt the b.o., either.

Unfolding in flashbacks as the eldest daughter mulls over her memoirs, yarn brings into leisurely focus a series of domestic crises and tragedies. The mist of tears is relieved by plenty of laughs in the telling. There's the buildup of the maternal bank account which turns out to be mythical; the growing pains of the four appealing children; the sour aunts and the bluff uncle; the chloroformed cat, the graduation exercises and the rest of the anecdotes leading up to the heart-cracking finale. Against the story, the production neatly suggests a Frisco background in the 1910's.

The rest of the cast also do yeoman's service in draping this pic with a flesh-and-blood reality. Oscar Homolka, repeating his stage role of the uncle, contributes a massive and memorable performance. As the youngster who matures into an authoress, Barbara Bel Geddes plays a 15-year-old schoolgirl in a tour de force. Her portrait of adolescence is sensitive, compelling and authentic. Remaining kids are played appealingly by Peggy McIntyre, Steve Brown and June Hedin.

Surprise performances are turned in by Edgar Bergen and Rudy Vallee. Bergen, playing a milquetoast romeo to an aging spinster aunt, reveals a sharp comic talent that doesn't have to depend on gags for its effect. Vallee, in a bit part as the family doctor, delivers a straight dramatic role in first-rate style. As the father, Philip Dorn is slightly colorless but that's the part's fault and not his.

The three aunts from the old country are played superbly in a variety of comic styles by Ellen Corby, Hope Landin and Edith Evanson. Sir Cedric Hardwicke is on the screen only briefly as a mysterious boarder who leaves his literary inheritance with the family. Other players in lesser parts also deliver uniformly excellent support.

Dore Schary's production is ultra and George Stevens' expert direction is geared to the film's total mood. The long running time is caused by his lingering over the separate incidents, squeezing out of them the last drop of sentiment. Camera work and editing are handled with superb craftsmanship while the musical score also adds to the film's high quality. *Herm.*

Fred Zinneman May Do 'Violence' for M-G

Former Metro Director Fred Zinneman may return to that studio soon to meg "Act of Violence" on a single-picture deal. Zinneman is under contract to direct one a year for RKO but no film has been set there for him and he said he probably wouldn't begin his RKO chores until summer.

Now in New York to do advance ballyhoo on "Search," which he directed for Metro in Switzerland, Zinneman said Metro hadn't yet set a producer or cast for "Violence."

Miniature Reviews

"I Remember Mama" (RKO). Irene Dunne in deeply moving version of the legit play; solid b.o. in all situations.

"Fort Apache" (RKO). Exciting saga of early west and fights between U. S. cavalry and Indians. Certain for important b.o.

"The 'Sainted' Sisters" (Par). Fair comedy, Veronica Lake, Joan Caulfield and Barry Fitzgerald to help the selling.

"Casbah" (Songs) (U). Romantic melodrama pic version of "Pepe Le Moko" set to music with Tony Martin singing solid tunes.

"April Showers" (WB). Standard backstage musical with vaude background in 1900's; stars Jack Carson and Ann Sothern.

"The Mating of Millie." (Col) Delightful comedy for the entire family. Glenn Ford and Evelyn Keyes for marquees.

"So Evil My Love" (British) (Par). Ray Milland, Ann Todd in overlong thriller. Good boxoffice.

"Smart Woman" (Mono). Well-made drama of femme lawyers, racketeers and murder. Okay programmer.

"Madonna of the Desert" (Rep). Good action programmer with misleading, but apt, title.

"Idol of Paris" (British) (WB). First indie Maurice Ostrer production looks too feeble for U.S.

"The Tioga Kid" (EL). Good Eddie Dean western for the action situations.

"Three Weird Sisters" (British) (Pathe). Horrific meller has little marquee pull; chances in America are slight.

Fort Apache

Hollywood, March 6.

RKO release of John Ford-Merian C. Cooper (Argosy) production, directed by Ford. Stars John Wayne, Henry Fonda, Shirley Temple, Pedro Armendariz; features John Agar, Ward Bond, George O'Brien, Victor McLaglen, Anna Lee, Irene Rich, Dick Foran, Guy Kibbee, Grant Withers, Miguel Inclan. Screenplay, Frank S. Nugent; suggested by story, "Massacre," by James Warner Bellah; camera, Archie Stout; score, Richard Hageman; editor, Jack Murray. Tradeshown March 3, '48. Running time, **127 MINS.**

Capt. York	John Wayne
Colonel Thursday	Henry Fonda
Philadelphia	Shirley Temple
Lt. O'Rourke	John Agar
Beaufort	Pedro Armendariz
Sgt. O'Rourke	Ward Bond
Mrs. O'Rourke	Irene Rich
Capt. Collingwood	George O'Brien
Mrs. Collingwood	Anna Lee
Sgt. Mulcahy	Victor McLaglen
Sgt. of the Guard	Dick Foran
Sgt. Shattuck	Jack Pennick
Dr. Wilkins	Guy Kibbee
Silas Meacham	Grant Withers
Cochise	Miguel Inclan

"Fort Apache" undoubtedly will cause considerable critical pro and con because of the openly commercial approach John Ford has used on the subject. He has aimed the picture directly at the average theatregoer, bypassing non-profitable art effects. As a consequence, film has mass appeal, great excitement and a potent boxoffice outlook.

The important cast names, pointed up by John Wayne, Henry Fonda and Shirley Temple, among others, will give luster to any marquee, and that initial draw is backed up with super action entertainment.

Film captures the flavor of the early west, and whams over high-pitched, stirring scenes of U. S. Cavalry and Indians in action. For sheer, seat-edge attention, "Apache" is socko. Mass action, humorous byplay in the western cavalry outpost, deadly suspense, and romance are masterfully combined in the Ford-Merian C. Cooper production to stir the greatest number of filmgoers.

Integrated with the tremendous action is a superb musical score by Richard Hageman. Score uses sound effects as tellingly as the music notes to point up the thrills. In particular, the massacre scene wherein the deadly drumming of the Indian ponies makes more potent the action that transpires. Archie Stout's camera, too, plays a strong part in dressing up the rugged outdoor background against which the story and movement takes place. There's a breathless feeling of space in some of the shots, in fact, the scenic beauty occasionally distracts.

Cast is as tremendous as the scope achieved by Ford's direction and as a consequence, some of the roles are very short but all effective. Henry Fonda is the colonel, embittered because he has been assigned to the remote fort after a brilliant war record. His rule-book manners and inability to accept advice of officers experienced with the west and the Indians lead to a tragic, and unnecessary, death, by massacre for himself and the majority of his command.

John Wayne makes a virile cavalry captain, wise in the way of the Indian. Shirley Temple, the colonel's daughter, perks her sequences in romance with John Agar, West Point graduate. Latter impresses. Pedro Armendariz, Mexican film name, is excellent as a sergeant. Making up a group of tough topkicks that are responsible for the film's humor are Victor McLaglen, Dick Foran and Jack Pennick. Ward Bond, post's master sergeant; George O'Brien, a cavalry captain; Anna Lee, his wife; Irene Rich, Guy Kibbee, post medico; Grant Withers, crooked Indian agent; Miguel Inclan, the Indian chief, and others in the large cast all make their roles count.

Dick Foran demonstrates a voice seldom used in his films with singing of "Genevieve" during post horseplay. Good for laughs are sequences wherein the topkicks break in a new group of recruits. The Frank S. Nugent screenplay, suggested by James Warner Bellah's story, "Massacre," is expert framework for the action.

As tradeshown, "Fort Apache" is long, but length is not wearing although scissoring is indicated in a few of the sequences, particularly the opening. *Brog.*

The 'Sainted' Sisters

Hollywood, March 5.

Paramount release of Richard Maibaum production. Stars Veronica Lake, Joan Caulfield, Barry Fitzgerald; features William Demarest, George Reeves, Beulah Bondi. Directed by William D. Russell. Screenplay, Harry Clork, N. Richard Nash; adapted by Mindret Lord; based on story by Elisa Bialk and a play by Elisa Bialk and Alden Nash; camera, Lionel Lindon; music, Van Cleeve; editor, Everett Douglas. Tradeshown in Los Angeles, March 5, '48. Running time, **89 MINS.**

Letty Stanton	Veronica Lake
Jane Stanton	Joan Caulfield
Robbie McCleary	Barry Fitzgerald
Vern Tewilliger	William Demarest
Sam Stoaks	George Reeves
Hester Rivercomb	Beulah Bondi
Will Twitchell	Chill Wills
Jud Tewilliger	Darryl Hickman
David Frisbee (8 yrs.)	Jimmy Hunt
Martha Tewilliger	Kathryn Card
Abel Rivercomb	Ray Walker
Lederer	Harold Vermilyea

"The 'Sainted' Sisters" a fair comedy about a pair of early-day confidence girls. Marquee value of cast names is on the sturdy side to help grosses but returns will be spotty. Veronica Lake and Joan Caulfield, in title roles, seem out of place but there is enough of the ridiculous in the situations to spring chuckles, and Barry Fitzgerald makes for a strong keystone to help carry this one along at a fair pace.

While undoubtedly the era portrayed had its ladies who played the shakedown trade, characters in "Sisters" do not ring true, so entertainment depends strictly on laughs that can be wrung from frenetic situations into which golddiggers are forced. Outside of the artificiality of the doings, William D. Russell's direction is good for material offered.

Fitzgerald's tricks of the trade stand him in good stead in pulling laughs from his character as a shrewd New Englander who turns his forced harboring of the sisters into a good thing for his small village. It's his role that principally carries the story.

Plot has the Misses Lake and Caulfield fleeing New York for Canada after shaking down a banker for $25,000. A storm forces them to take refuge in Fitzgerald's house and when latter discovers true circumstances he sees a way to aid the poor of the Maine border town. He forces the girls to dole out their ill-gotten swag in good deeds and eventually brings about their reformation.

William Demarest points up assignment as cagey sheriff who spends most of his time dodging disagreeable duties and the town's rich shrew, Beulah Bondi. George Reeves occupies romantic spot opposite Miss Lake. Chill Wills, Darryl Hickman, Jimmy Hunt and others are acceptable.

Lensing and other production credits are okay. *Brog.*

Casbah

(SONGS)

Hollywood, March 5.

Universal release of Nat C. Goldstone (Marston) production. Stars Yvonne DeCarlo, Tony Martin, Peter Lorre, Marta Toren; features Hugo Haas, Thomas Gomez, Douglas Dick, Katherine Dunham and her dancers. Associate producer, Erik Charell. Directed by John Berry. Screenplay, L. Bush-Fekete, Arnold Manoff; musical story, Erik Charell; based on novel, "Pepe Le Moko," by Detective Ashelbe; camera, Irving Glassberg; songs, Harold Arlen, Leo Robin; music director, Walter Scharf; editor, Edward Curtiss. Previewed March 2, '48. Running time, **93 MINS.**

Inez	Yvonne DeCarlo
Pepe Le Moko	Tony Martin
Slimane	Peter Lorre
Gaby	Marta Toren
Omar	Hugo Haas
Louvain	Thomas Gomez
Carlo	Douglas Dick
Odette	Katherine Dunham
Claude	Herbert Rudley
Roland	Gene Walker
Maurice	Curt Conway
Willem	Andre Pola
Max	Barry Bernard
Madeline	Virginia Gregg
Beggar	Will Lee
Pierre	Harris Brown
Anton Duval	Houseley Stevenson
Ahmed	Robert Kendall

That romantic prince of thieves, Pepe Le Moko, is back again, this time with music. In "Casbah" Universal has a number of entertainment elements that indicate pleasing returns. The music is excellent, Tony Martin's singing is sock, and the Le Moko story has always been good, if familiar, screen fare. That the romantic melodrama doesn't always mesh too well with the musical story makes for a distraction, but on the whole, this Marston production is generally on the credit side. It'll do okay business.

Film introduces a new femme face to American audiences and the debut of Marta Toren, Swedish actress, augurs well for her Hollywood future. She has grace, beauty, talent and knows how to use those assets to the best advantage. Martin is good as the dashing thief whose elusive ways are the despair of the police. He makes full use of his s.a. vocalisthenics with the tuneful Leo Robin-Harold Arlen songs. "For Every Man There's a Woman" and "What's Good About Goodbye?" stand out, while "It Was Written in the Stars" and "Hooray for Love" are listenable.

Atmospheric values obtained by producer Nat C. Goldstone and his associate, Erik Charell, reflect lavish budget and give color to the melodramatics. Story plot hews closely to the original yarn about the thief who hides in the Casbah from the police but is finally lured to his death by a beautiful girl. Suspense and intrigue are forced to a halt by musical portions, making John Berry's direction seem ragged at times, but when film is telling the story the pace is expert. L. Bush-Fekete and Arnold Manoff scripted.

Yvonne DeCarlo is good as the native girl who loves Martin, but major femme interest goes to newcomer Marta Toren. Peter Lorre clicks strongly as the police inspector who finally gets his man. Hugo Haas sells his tourist guide character well and Douglas Dick scores as the informer. Thomas Gomez, harassed police chief, Gene Walker and others are capable. Katherine Dunham and her dancers appears too briefly, apparently on the cutting floor in the main.

The sharp lensing by Irving Glassberg, atmospheric art direction and set decorations, costumes and other factors are excellent production values. *Brog.*

The October Man

"The October Man," a Two Cities-Filippo del Giudice production which Eagle Lion is distributing in the U. S., was reviewed in London by VARIETY Sept. 10, 1947. Original running time of 95 minutes has been trimmed to 85 for American release. Co-produced by Eric Ambler, who also screenplayed, film stars John Mills and Joan Greenwood.

"With John Mills in top form," the review opined, "and a grand all-round cast, this pic is due for hefty grosses here and should be well received in America." Film is the "study of the conflict in the mind of a mentally sick man, not absolutely certain that he hasn't committed murder." Title is an astrological reference presuming that people of October birth, such as Mills, are fond of life and thus are not the suicidal type.

April Showers

(SONGS)

Hollywood, March 9.

Warners release of William Jacobs production. Stars Jack Carson, Ann Sothern; features Robert Alda, S. Z. Sakall, Robert Ellis, Richard Rober, Joseph Crehan. Directed by James V. Kern. Screenplay, Peter Milne; suggested by a story by Joe Laurie, Jr.; camera, Carl Guthrie; new songs, Kim Gannon, Ted Fetter, Walter Kent; editor, Thomas Reilly. Tradeshown in Los Angeles, March 8, '48. Running time, **93 MINS.**

Joe Tyme	Jack Carson
June Tyme	Ann Sothern
Billy Shay	Robert Alda
Mr. Curly	S. Z. Sakall
Buster	Robert Ellis
Al Wilson	Richard Rober
Mr. Barnes	Joseph Crehan
Mr. Barclay	Ray Walker
Mr. Gordon	John Gallaudet
Mr. Swift	Philip van Zandt
Vanderhouten	Billy Curtis

"April Showers" is an average backstage musical. This time the standard plotting deals with vaude hoofers shortly after the turn of the century, with the west coast as the locale. Names of Jack Carson and Ann Sothern will help spark okay returns in most situations. Entertainment quota in the familiar story has old songs and vaude routines to give it nostalgic value.

Title tune is reprised several times, and other oldies used as background for musical routines will carry older filmgoers down memory lane pleasantly. "Put On Your Old Gray Bonnet," "Carolina in the Morning," "Pretty Baby," "Cuddle Up a Little Closer," "Every Little Movement has a Meaing All Its Own," and "Mr. Lovejoy and Mr. Gay" are among those that will rate favor.

Two newer numbers, "World's Most Beautiful Girl," by Kim Gannon and Ted Fetter, and "Little Trouper," by Gannon and Walter Kent, are neatly spotted storywise, to gain added meaning. Carson gives them good vocal treatment. In addition to his songs, Carson rates a nod for excellent handling of hoofing sequences, working both with Miss Sothern and moppet Robert Ellis. Trio does much to inject a lift into the musical formula.

Carson and Miss Sothern are seen as hoofers never quite in the big time, but when their youngster deserts school to do the stage with his family the act becomes west coast bigtime. Act's Broadway chance is killed when blue-noses clamp down, with the Gerry Society movement forbidding kids under 16 from stage work. Carson takes to drink, while his wife and kid start over again in the more liberal west. Finale has the family back together again, and working, when Carson takes the pledge.

There's nothing much that's new in the Peter Milne script, suggested by a story by Joe Laurie, Jr., ex-vaude bigtimer, but directorial pacing of James V. Kern helps to give it some freshness. Dance numbers and the jokes have the quaintness of the era and are good for an occasional giggle. Miss Sothern displays just about the most shapely gams in films and appeals otherwise as the patient wife and mother. And Carson knows how to sell his wares. Young Ellis is talented and precocious, showing best in footwork routines. Robert Alda's role as impresario of a group of dancing femmes is rather thankless, but he manages to lift it. His near-finale knockdown and dragout fight with Carson is solid action stuff. S. Z. Sakall, theatrical hotel keeper, and others of the cast lend okay trouping.

William Jacobs' production supervision garbs the picture with all the necessary trappings to fit the period. Carl Guthrie's lensing is good, and musical arrangements and adaptations by Ray Heindorf are expertly cleffed to portray flavor of the entertainment era. Other credits measure up. *Brog.*

The Mating of Millie

Hollywood, March 6.

Columbia release of Casey Robinson production. Stars Glenn Ford, Evelyn Keyes; features Ron Randell, Willard Parker, Jimmy Hunt. Directed by Henry Levin. Screenplay, Louella MacFarlane, St. Clair McKelway; story, Adele Comandini; camera, Joseph Walker; score, Werner R. Heymann; editor, Richard Fantl. Previewed March 5, '48. Running time, **86 MINS.**

Doug Andrews	Glenn Ford
Millie McGonigle	Evelyn Keyes
Ralph Galloway	Ron Randell
Phil Gowan	Willard Parker
Madge	Virginia Hunter
Tommy Bassett	Jimmy Hunt
Mrs. Hanson	Mabel Paige
Mrs. Thomas	Virginia Brissac
Cookie	Patsy Creighton
Harvey Willoughby	Tom Stevenson

"The Mating of Millie" is solid fun, ladling out hefty laughs and schmaltzy heart tugs in just the right doses to keep audience interest high. It should click with all types of theatregoers and be particularly strong in rating attention of the younger set and family groups. Its stars, Glenn Ford and Evelyn Keyes, please mightily in projecting the fun to be found in this ace script.

The lively dialog and situations have been given strong directorial guidance by Henry Levin. He has injected deft bits of business and at all times realizes on entertainment aims of the punchy script by Louella MacFarlane and St. Clair McKelway, based on a story by Adele Comandini. The racy pace belies the running time.

Miss Keyes is seen as a business girl who wants to adopt an orphan. To do so she must get a husband, even though she doesn't like the idea of wedlock. A kindred free soul is Glenn Ford, who volunteers as coach to snare the right man. There's never any doubt of the outcome, but the way the inevitable conclusion is reached is sparked with plenty of fun, sharp writing, playing and direction. Dialog is particularly bright.

Performances by the principals delight. Ford and Miss Keyes make a sock team, able to broadly belt the risibilities or drop into a sincere touch when a heart tug is needed. Ron Randell registers strongly among the able performances, as does Willard Parker, both targets of Miss Keyes' matrimonial chase. Little Jimmy Hunt is an appealing orphan, the object of Miss Keyes' affections and others in the cast answer to all demands capably.

Casey Robinson's production guidance gives this one solid backing. Film is crammed with smooth touches, properly valued art direction and set decorations, a music score that aids the chuckles, and crisp editing. *Brog.*

So Evil My Love

(BRITISH-MADE)

London, March 4.

Paramount-British release of Hal Wallis production. Stars Ann Todd, Geraldine Fitzgerald, Ray Milland. Directed by Lewis Allen. Screenplay by Leonard Spigelgass, Ronald Millar, based on novel by Joseph Shearing. Camera, Max Greene; music, William Alwyne. Previewed London, March 3, '48. Running time, **112 MINS.**

Olivia Harwood	Ann Todd
Mark Bellis	Ray Milland
Susan Courtney	Geraldine Fitzgerald
Kitty Feathers	Moira Lister
Mrs. Courtney	Martita Hunt
Henry Courtney	Raymond Huntley
Jarvis	Leo G. Carroll
Hattie Shoebridge	Muriel Aked
Edgar Bellamy	Raymond Lovell
Sir John Curle	Roderick Lovell
Dr. Kyrle	Finlay Currie

Last of the present Joseph Shearing cycle ("Moss Rose," "Blanche Fury" and "Mark of Cain"), this Hal Wallis production is the best of the quartet, but can be vastly improved by further judicious editing. Like all Shearing murder stories—fictionalized versions of actual British murder cases during the 19th century—this has plenty of atmosphere and the usual trappings of the period. But Wallis has been almost as long as the original author in getting to the kill and the thrill. With Ray Milland and Ann Todd, boxoffice should be good, though the going may not be too easy.

There's no evidence in the pic that Wallis had all the disadvantages of a strange organization and of building up a production in a foreign country. Such failings as the film has aren't due to its being made over here. Best piece of fortune was getting Max Greene, ace cameraman, to look after the photography. Rarely has Ann Todd, a difficult subject,

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DISTRIBS HIT EXHIB AD 'CHISELING'

TOA-NBC Meeting on Television Pickup for Theatre Purposes

Definite policy by NBC and other networks which would clear the way for theatre pickup of television programs is being sought by the Theatre Owners of America in a series of huddles initiated with NBC. TOA is seeking to formulate a book of rules with NBC that could be widely applied to both the video and film industries and which would prevent a recurrence of the recent ban by the network against RKO when that company slated a large-screen television demonstration in its 58th St. Theatre, N. Y.

As result of the NBC ruling and indications that other nets would follow suit, theatres are now faced with a roadblock on their attempted adoption of tele to exhibitor uses. In the case of RKO, NBC threatened legal action for violation of copyright regulations if the theatre outfit didn't call off its announced demonstration. What TOA wants is a fair practices code which could be applied in all situations. Exhib group has already had several confabs with NBC officials and will pick up again following its Coast board meet this week.

Reportedly, NBC is still undecided on its ultimate stand. The net doesn't yet know whether to charge theatres seeking use of their programs or to view the large-screen movement as something which should be treated cuffo since it boosts the audience for tele programs and, therefore, is pleasing to sponsors. Outfit is also indecisive on whether to charge auditoriums for programs which are directly piped to them.

Because RCA is NBC's parent organization, problem is even knottier. RCA already manufactures theatre television equipment. If NBC is to strike a hard-and-fast attitude that tele programs can't be picked up by theatres unless they first pay for the rights, RCA's manufacturing program is due for a definite setback. Meantime exhibs are going slowly on ordering theatre video apparatus until the greenlight on programs is thrown on.

Actually, it's understood, NBC was peeved over RKO's assumption, without consultation, that the programs were available for use without charge. The NBC irritation is over being taken for granted, and it's probable that consent would have been given for limited use, had the okay been sought. Moreover, NBC was afraid that a precedent would have been created which could not be upset later if the ban hadn't been immediately clamped.

Question of television is bulging large at the current TOA board meet. It's understood that the result of the meet will be some sort of communication to TOA members that they make immediate plans to climb on the television bandwagon. The TOAers will be advised that theatres had better get into the picture before the play is taken away from them by others outside the industry.

OSTRER TO DO PATHE PROD. FOR 6 MONTHS

London, March 9.

When Lou Jackson completes "No Room at the Inn" at British National's Elstree studios, Maurice Ostrer takes over for six months to make two pictures for Pathe distribution.

Understood that Jackson and Lady Yule haven't seen eye to eye for some time, and she has withdrawn her backing.

Futter's British Yen

Walter Futter, veteran indie film producer who retired about five years ago to his New Jersey farm, is re-entering the industry via a possible British production deal. He sailed last week abroad the Queen Mary for a two-month stay in England to work out his plans.

Originally stepping into the film business in 1926, Futter later produced shorts for Universal as well as a number of features for release through various minor distributors. At the time of his retirement he was grooving some of his indie pix for distribution through RKO.

Skouras' Coast Case

Los Angeles, March 9.

Drastic cuts in cooperative advertising by distribs may lead to a hot battle with Charles P. Skouras, prexy of National Theatres, in the fore. Skouras, it's reported, has ordered reprisals against distribs who refuse to lay out the same proportion of coin in co-ops as heretofore.

Reprisals, it's said, would take the form of NT theatres reducing their house budgets on films on which distribs nix the usual kick-ins by way of cooperative ads.

SAG Shows Drop From 742 to 463 Jobs in 12 Mos.

Hollywood, March 9.

Screen Actors Guild tabulation shows 463 under pact as compared to 742 a year ago. Figures don't include freelancers. Report adds that "in addition to a decrease in number of contract players, there unquestionably has been a still greater decrease in employment of freelance actors."

Present list contains 262 men and 201 women, compared with 401 men and 341 women in 1947. Report doesn't cover moveover of thesps from one studio to another.

SAG figures show Metro down from 174 to 94; Paramount, 103 to 47; 20th, 106 to 59; RKO, 69 to 51; Warner, 57 to 49; Columbia, 53 to 39; Republic, 32 to 18; UI, 35 to 18; EL, 21 to 13; Goldwyn, eight to six; Monogram, 39 to 34; Roach, 14 to six; Vanguard, 18 to 15; Lesser, three to two.

Cagney productions is the only one with more on the list, upping from two to four. Disney, Story Productions and Selznick are status quo with three, one and four, respectively.

After a Row of Toughies RKO's Mochrie Feels He Has Some Easier to Sell

RKO sales force, working on a quartet of more-or-less problem films that have followed one after the other, is looking forward to comparative salad days with the next trio. They are "I Remember Mama," starring Irene Dunne, adapted from the hit Broadway legiter; "Miracle of the Bells," with Fred MacMurray and Valli, from the best-selling novel, and "Fort Apache," John Ford special with Henry Fonda, John Wayne, Shirley Temple and Victor McLaglen.

Far from behind the RKO film peddlers, however, are "Le Silence d'Or" ("Man About Town"), French-

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HERSHOLT BOWS OUT AS PREZ OF ACADEMY

Hollywood, March 9.

Press of other duties is forcing Jean Hersholt to bow out as prexy of the Academy of Motion Picture Sciences & Arts. He won't seek a third term and leaves for New York after opening the Motion Picture Relief Fund's new hospital on April 18. He'll spend five weeks east then sails June 1 for a two-month European vacation.

Other duties include airshow, translating Hans Christian Andersen's fairy tales from the Danish and acting as one of two reps on actors branch of Academy's board of governors. He plans to return to Hollywood in August, but goes to N. Y. again in November for a combined Relief Fund and Actors Fund benefit show.

CLAIM BUDGETS AT NEW LOW

The mercury's rising in what looks like another round of the exhib-distrib perennial feuding over advertising budgets and who pays for what. It's the distribs, this time, that are hot under the collar because they're noting a growing habit by exhibs to slash theatre allowances for newspaper ads. Consensus of major's top flacks is that no theatre is advertising in proper proportion to the grosses on pix. Unless exhibs reverse the practice, distribs say, there'll be a crackdown in short order.

Chiseling process has reached the point, it's said, where theatres in important first-run situations have now lowered the level of advertising to an absolute cellar standard of 2%-3% of a film's gross. Accepted proportion in prewar days was 6% of a theatre's average gross, budgeted for advertising expenditures. Top houses used to spend as much as 8% at times.

The trend has been heightened by both levelling grosses and the majors' partial withdrawal from cooperative advertising. That withdrawal, ad-pub execs feel, shouldn't spell the shaving of theatre budgets because "cooperative ads were always intended for marginal and not basic theatre requirements."

"This applies to circuits, affiliate and otherwise, as well as everybody else," one ad-pub topper put it.

(Continued on page 22)

Court Soft Pedals Previous Blasts Against Distribs As Chi Contempt Hearings End

Chicago, March 9.

Federal Judge Michael Igoe took the sting out of his previous verbal assaults against the majors on close of the Jackson Park contempt hearings Friday (5) but film row bystanders still feel that a decision adverse to the defendants is likely. Court complimented attorneys on conduct of the hearings and reassured distribs that any remarks made by him from the bench did not signal his final decision. He had previously blasted defense attorneys for advising their clients' course of action without consulting the court.

For one, it's felt that the case for reasonable clearances was weakened by Myles Seeley, attorney for Metro and RKO, who announced that William F. Rodgers, M-G's sales chief, had decided to deny protective clear-

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B&K's 2-Week Ceiling Complicated Further by Distribs Selling Away

Chicago, March 9.

Balaban & Katz's product problem for its first-run Loop houses, in a highly critical state since the Jackson Park case brought on the judicially-imposed two-week ceiling on first-runs, appears to be growing more acute. Several major distribs are swinging away from the B&K houses, preferring indie theatres which aren't bound by the 14-day rule. If this trend grows, trade circles here see a slow strangulation for B&K's six mainstem deluxers.

Metro has booked "Cass Timberlane" into the Woods, a first-run indie theatre. M-G, right now, has three pix showing in the Loop area and only one, a programmer, is in a B&K house. There's also reason to believe that 20th-Fox is dealing with both the Woods and Oriental, another indie Loop theatre. Heretofore, Metro and 20th customarily sold their product to B&K while the Woods and Oriental were supplied by Universal, United Artists and Columbia.

Because of the bonanza which the JP decree creates for indie houses, there are a number of reports that subsequent-run houses in quantity will attempt to invade first-run pastures. One house, the Monroe, has just made the changeover. Other theatres within a short hop of the Loop want to climb the gravy train.

B&K's dim prospects are worsened by the crippling restrictions which prevent a fair fight with competitors. Its problem was serious enough when it could count on a supply of film from its traditional sources, since the two-week rule pushed up its requirements to double the former figure. But if the distribs pull out en masse from servicing B&K's Loop houses, its case will be acute.

Already, the Garrick has converted to third-run, double-feature for lack of product. The United Artists

(Continued on page 18)

Some Random Budgets

Selecting at random, one distrib offered the following examples of first-run theatre budgets to support distribs' contention that these and other budgets are now down to 2% of average film grosses. Other houses throughout the country conform to these figures with little variation, it's said.

Theatre & town	Av'age gross	Ad budget (weekly)
Memorial, Boston	$22,000	$600
Stanley, Phila.	21,000	800
Boyd, Phila.	22,000	800
Harris, Pittsburgh	12,000	350
Fulton, Pittsburgh	12,000	350
Palace, Chicago	25,000	1,000
Centre, Salt L. City	11,000	100
RKO (1st runs), Cincinnati	14,000-20,000	275

20th-Fox Satisfied With Competitive Bid System in Chi

Twentieth-Fox's plan of selling via competitive bids in the Chicago territory has worked out well for the three films released so far under the system. It's not definitely decided, however, whether the plan will be continued if the Supreme Court rules against bidding on its pending decision on the anti-trust suit, according to 20th sales manager Andy W. Smith, Jr.

Plan, which Smith emphasized is a flexible one, involves the division of the Chi territory into 15 or 16 first-run key zones. All competitive theatres in each zone and in the sub-key zones in turn are given an opportunity to buy a run on each film by bidding against every other theatre in that zone which desires the same run. Thus, 15 or 16 theatres can run a 20th film day-and-date on the date of availability. Plan is exclusive of the first-run Loop theatres.

Despite the fact that the plan also provides for a flexible 7-14 days' clearance for the Loop deluxers, Smith denied it was set up primarily because of the Jackson Park decree.

(Continued on page 22)

PIX PUBLIC RELATIONS READIED FOR A HYPO

Further development of the public relations setup of the film industry was discussed by members of the Advertising and Publicity Directors Committee of the Motion Picture Assn. of America at their last session last week. Committee consisting of the pub-ad directors of the major companies, serves as an advisory body to the MPAA on public relations.

Implementation of the program the pub-ad chiefs have been working out awaits the return of Nate Blumberg, Universal prexy, from England. Blumberg is chairman of the public relations committee of the MPAA board. Following consultations with him by the pub-ad committee chairman, Maurice Bergman, of Universal, it is expected Blumberg will take up the recommendations with the Johnston office directorate.

One of the aspects of the plan is to hire more people for the public relations job. Coin has already been appropriated by the MPAA, and there has been one addition made to public relations chief Ken Clark's staff in Washington. Holding up further enlargement, however, it is reported, is an idea held by some of the pub-ad chiefs that a public relations job might better be done by an outside agency or by a public relations expert reporting directly to Johnston.

On the other hand, most of the committee members are agreed that greater efficiency would result through expansion of Clark's staff, keeping all the operations integrated. It's anticipated that this issue will be thoroughly thrashed out when Blumberg and Eric Johnston, MPAA prexy, return to this country. Action in one direction or the other, it is hoped, will follow quickly.

Continuing as the basis of discussion at last week's meeting was the p.r. plan drawn up by Charles Schlaifer, 20th-Fox pub-ad topper, and chairman of a special industry public relations committee. Schlaifer plan has since been modified and added to.

Briefs From the Lots

Hollywood, March 9.

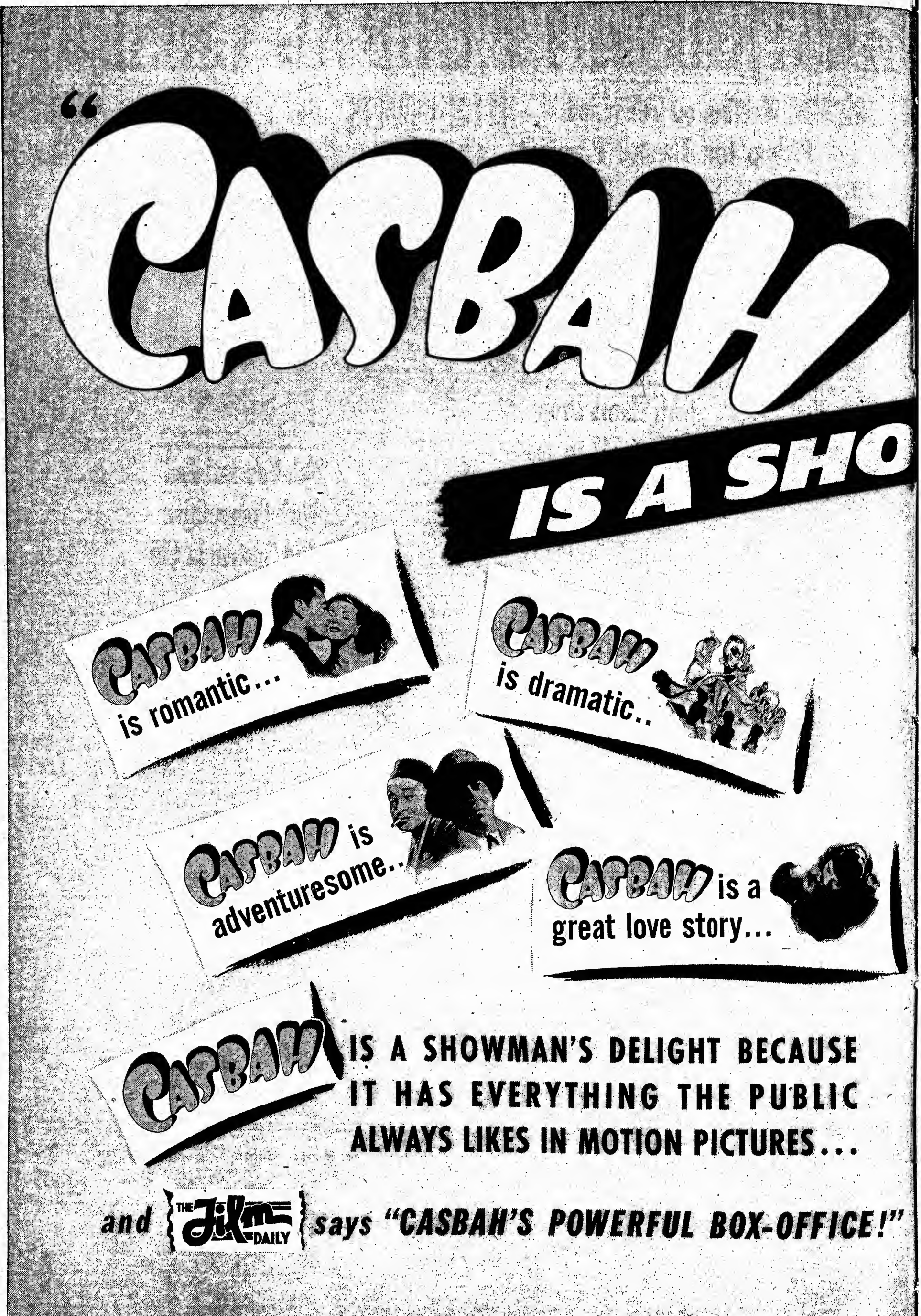
"Feudin', Fussin' and Fightin'" is the new tag on "The Wonderful Race at Rimrock" at Universal-International . . . Collier Young, formerly with Warners, joined Columbia as a production executive . . . Republic switched to "Train to Alcatraz" from "Alcatraz Prison Train." . . . **Bill Boyd** returned from his Hawaiian rodeo tour to make a series of six "Hopalong Cassidy" pictures in three months for United Artists release . . . **Samuel Goldwyn** signed **William Selwyn**, formerly with **Walter Wanger**, as executive talent director . . . **Robert Sisk** picked the Santa Cruz mountains for extensive location shooting on "Sun in the Morning," originally titled "A Home for Jock," at Metro.

Si Wills makes his first screen appearance in seven years in the **Frank Seltzer** production, "The Gay Intruders." . . . **Douglas Morrow** shifted from thesping to writing, on the script of "The Story of Monty Stratton" at Metro . . . "Rusty Leads the Way" is the new tag on "Rusty Takes a Walk" at Columbia . . . **Charles Lamont** will direct "The Wrangler," the **Harry Joe Brown** production for Columbia release . . . **Peter Stewart** draws the director chore on "Jungle Blindness," which **Sig Neufeld** will produce for Film Classics release . . . **Anabel Shaw** plays the femme lead in "Born to Fight," produced by **Leonard Picker** at Eagle Lion.

Independent Artists will follow its first production, "The Velvet Touch," with an untitled yarn written by **Dudley Nichols**, a partner of **Rosalind Russell** and **Frederick Brisson** in the company . . . **Norman Elzer**, formerly with Metro, became general manager of **Marshall Grant Pictures** and started prepping "Runyon of Broadway" and "Domino Parlor" for early filming . . . **Leah Salisbury**, play agent, in town to negotiate an indie filming deal on "Deep Are the Roots," controversial legit drama.

Blake Edwards is stepping out of his producer status temporarily to thesp in "Winner Take Nothing" at Columbia . . . **Dorothy Porter** shifts from radio for a singing role in Columbia's "Texas Sandman" . . . **Henry Morgan** (not the radio comic) drew a role in "The Saxon Charm" at Universal-International . . . **Carl K. Hittleman's** next indie production for Screen Guild release will be "Last of the Wild Horses," starting April 15.

Ilka Chase returns to the screen after a five-year absence for a key role in "The Tatlock Millions" at Paramount . . . Warners bought "Be Nice to Emily," authored by **Matt Taylor**, as a starrer for **Viveca Lindfors**, with **Alex Gottlieb** as producer.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CASBAH is adventuresome..
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CASBAH IS A SHOWMAN'S DELIGHT BECAUSE IT HAS EVERYTHING THE PUBLIC ALWAYS LIKES IN MOTION PICTURES...
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WMAN'S DELIGHT"

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HUGO HAAS · THOMAS GOMEZ · DOUGLAS DICK

and **KATHERINE DUNHAM** *and her exotic dancers*

Produced by NAT C. GOLDSTONE · Directed by JOHN BERRY · Music by HAROLD ARLEN and Lyrics by LEO ROBIN · Screenplay by L. BUSH-FEKETE and ARNOLD MANOFF · Musical Story by ERIK CHARELL
Based upon the Novel "Pepe Le Moko" by Detective Ashelbe · Associate Producer ERIK CHARELL · A Universal-International Release

Universal International

L. A. Perking Up; 'Daughters' $50,000, 'Susie' Slow 32G, Ladd Lofty 41G, 'Intrigue' 31G, 'Northside' 59G, 2d

Los Angeles, March 9.

Despite five new bills, the overall firstrun pace here is a bit mildish. "Three Daring Daughters" shapes as okay $50,000 in three theatres. Comparatively stronger among newcomers is "Saigon," which will do nice $41,000 in two houses. "Intrigue" looks to hit good $31,000 in four small-seaters.

On slow side is "Knew Susie" with $31,000 in two spots. "Panhandle" shapes to get light $26,000 in five situations.

"Call Northside" continues on stout side with $51,500 in second frame, four houses, and also has added a fifth spot this session for an extra $7,500. Third round of "Voice of Turtle" will be near pleasant $31,000 in three locations. "Black Bart" is down to scant $16,000 on second frame, five sites.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"Panhandle" (Mono) and "Louisiana" (Mono). Just oke $3,500. Last week, "Women in Night" (FC) and "For You I Die" (FC) (8 days), modest $2,600.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Intrigue" (UA). Sturdy $6,000. Last week, "Outlaw" (UA) (2nd wk-10 days), $2,100.

Carthay Circle (FWC) (1,518; 60-$1)—"Call Northside" (20th) and "Let's Live Again" (20th). Okay $7,500. Last week, "Sign of Ram" (Col) (2d wk-3 days), light $5,300.

Chinese (Grauman - WC) (2,048; 60-$1)—"Northside" (20th) (2d wk). Neat $13,000. Last week, great $21,000.

Culver (FWC) (1,145; 60-$1)—"Panhandle" (Mono) and "Louisiana" (Mono). Slow $4,000. Last week, "Women in Night" (FC) and "You I Die" (FC) (8 days), slight $3,000.

Downtown (WB) (1,800; 60-$1)—"Voice Turtle" (WB) (3d wk). Near $12,000. Last week, average $14,100.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Intrigue" (UA). Fair $12,000. Last week, "Outlaw" (UA) (2d wk - 10 days), good $13,400.

Egyptian (FWC) (1,538; 60-$1)—"Three Daring Daughters" (M-G). Good $13,500. Last week, "High Wall" (M-G) (2d wk), dull $6,000.

El Rey (FWC) (861; 60-$1)—"Panhandle" (Mono) and "Louisiana" (Mono). Light $3,000. Last week, "Women in Night" (FC) and "You I Die" (FC) (8 days), only $2,400.

Esquire (Rosener) (685; 85-$1.20)—"Nicholas Nickleby" (U) (2d wk). Nice $3,000. Last week, good $4,500.

Four Star (UA-WC) (900; $1.20-$1.80)—"Mourning Becomes Electra" (RKO) (11th wk). Thin $3,000. Last week, $3,400.

Guild (FWC) (968; 60-$1)—"Black Bart" (U) and "Jiggs, Maggie in Society" (Mono) (2d wk). Scant $2,000. Last week, okay $4,300.

Hawaii (G&S-Blumenfeld) (1,106; 60-$1)—"Intrigue" (UA). Nifty $7,000. Last week, "Outlaw" (UA) (2d wk-10 days), $2,700.

Hollywood (WB) (2,756; 60-$1)—"Voice Turtle" (WB) (3d wk). Finales at $9,000. Last week, above average $13,000.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Intrigue" (UA). Fast $6,000. Last week, "Outlaw" (UA) (2d wk-10 days), $3,600.

Iris (FWC) (828; 60-85)—"Black Bart" (U) (2d wk). Down to $2,000. Last week, dull $3,700.

Laurel (Rosener) (890; 85)—"Caravan" (EL). Slow $2,000. Last week, "Panic" (FR) (2d wk), okay $2,000.

Loew's State (Loew's WC) (2,404; 60-$1)—"Northside" (20th) and "Live Again" (20th) (2d wk). Good $21,000. Last week, very fancy $32,400.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Daughters" (M-G). Okay $23,000. Last week, "High Wall" (M-G) (2d wk), light $11,100.

Loyola (FWC) (1,248; 60-$1)—"Northside" (20th) (2d wk). Stout $8,000. Last week, socko $12,300.

Orpheum (D'town-WC) (2,210; 60-$1)—"Panhandle" (Mono) and "Louisiana" (Mono). Thin $12,000. Last week, "Women in Night" (FC) and "You I Die" (FC) (8 days), slow $13,800.

Pantages (Pan) (2,812; 60-$1)—"Knew Susie" (RKO) and "Tracy Meets Gruesome" (RKO). Dull $15,-500 or near. Last week, "Night Song" (RKO) and "Woman From Tangier" (Col) (2d wk), skinny $11,100.

Paramount (F&M) (3,398; 60-$1)—"Saigon" (Par) and "Mr. Reckless" (Par). Smooth $27,000. Last week, "Albuquerque" (Par) and "Caged Fury" (Par) (2d wk), light $12,800.

Paramount Hollywood (F&M) (1,451; 60-$1) — "Saigon" (Par) and "Mr. Reckless" (Par). Fast $14,000. Last week, "Albuquerque" (Par) and "Caged Fury" (Par) (2d wk), okay $8,300.

RKO Hillstreet (RKO) (2,890; 60-80) — "Knew Susie" (RKO) and "Dick Tracy" (RKO). Slow $16,500. Last week, "Night Song" (RKO) and "Woman From Tangier" (Col) (2d wk), dull $11,700.

Ritz (FWC) (1,370; 60-$1)—"Black Bart" (U) (2d wk). Slight $3,500. Last week, slow $5,900.

Studio City (FWC) (880; 60-$1)—"Black Bart" (U) (2d wk). Near $3,000. Last week, mild $4,900.

United Artists (UA) (2,100; 60-$1)—"Black Bart" (U) and "Jiggs and Maggie" (Mono) (2d wk). Very mild $6,500. Last week, neat $14,400.

Uptown (FWC) (1,719; 60-$1) — "Northside" (20th) and "Live Again" (20th) (2d wk). Hefty $9,500. Last week, socko $14,900.

Vogue (FWC) (885; 60-85)—"Panhandle" (Mono) and "Louisiana" (Mono). Dull $3,500. Last week, "Women in Night" (FC) and "You I Die" (FC) (8 days), only $3,100.

Wilshire (FWC) (2,296; 60-$1) — "Daughters" (M-G). Good $13,500. Last week, "High Wall" (M-G) (2d wk), scant $5,500.

Wiltern (WB) (2,300; 60-$1) — "Voice Turtle" (WB) (3d wk). Solid $10,000. Last week, sturdy $14,300.

Broadway Grosses

Estimated Total Gross
This Week $685,000
(Based on 23 theatres)
Last Year $712,000
(Based on 18 theatres)

'Earth' Rolls Up $24,500 in Prov.

Providence, March 9.

Loew's State, with "To Ends of Earth," shapes as leader this week. Two holdovers, "Bishop's Wife" at Albee, and "Call Northside," at Majestic, both are hep.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Bishop's Wife" (RKO) and "Philo Vance's Gamble" (RKO) (2d wk). Very nice $17,000. First week was sock $21,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Voice of Turtle" (WB) and "Trail of Mounties" (WB) (third downtown sesh). Good $4,000. First week was nice $5,000.

Fay's (Fay) (1,400; 44-65)—"The Challenge" (20th) and vaude on stage. Fairly solid $7,000. Last week, "Buckskin Frontier" (WB) and vaude, good $6,800.

Majestic (Fay) (2,200; 44-65)—"Call Northside" (20th) and "Dangerous Years" (20th) (2d wk). Sturdy $15,000. First week was fancy $19,000.

Metropolitan (Snider) (3,100; 44-65)—"History Is Made at Night" (Indie) and "You Only Live Once" (Mono). Average $8,500. Last week, "So Well Remembered" (RKO) and "Western Heritage" (RKO), steady $8,500.

State (Loew) (3,200; 44-65)—"Ends of Earth" (Col) and "Curley" (M-G). Best in city at $24,500, big. Last week, "Cass Timberlane" (M-G) (2d wk), fine $17,500.

Strand (Silverman) (2,200; 44-65)—"Albuquerque" (Par) and "Big Town Dark" (Par) (2d wk). Not so hot at $6,000. First week was fairish $8,500.

H.O.'S DULL BUFF. BIZ; 'MEANT ME' $17,000

Buffalo, March 9.

Too many holdovers will cut into total biz here this week. Both "Meant for Me" and "Double Life" are shaping for nice sessions of the newcomers.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"You Were Meant for Me" (20th) and "The Challenge" (20th). Fairly strong $17,000. Last week, "Call Northside" (20th) and "Dangerous Years" (20th), about same.

Great Lakes (Shea) (3,400; 40-70)—"Gentleman's Agreement" (20th) (2d wk). Neat $11,000. Last week, sock $20,000.

Hipp (Shea) (2,100; 40-70)—"Call Northside" (20th) and "Dangerous Years" (20th) (m.o.). Stout $9,000 or close. Last week, "Voice of Turtle" (WB) and "Big Town Dark" (Par) (2d wk), $8,000.

Teck (Shea) (1,400; 40-70)—"Congorilla" (Indie) and "Borneo" (Indie) (reissues). Sturdy $5,500. Last week, "Good News" (M-G) (2d), $3,000.

Lafayette (Basil) (3,000; 40-70)—"Double Life" (U) and "Lone Wolf in London" (Col). Nice $12,500. Last week, "Relentless" (Col) and "Mary Lou" (Col), $7,000 in four days.

20th Century (20th Cent.) (3,000; 40-70)—"Bishop's Wife" (RKO) (2d wk). Going over $12,000, great. Last week, big $17,500.

Omaha Revives; 'Campus' Upped by McCoy, $21,000

Omaha, March 9.

Three heavy snowstorms fore part of the past week flattened biz, but weather break upped business over weekend. Comparatively the best showing is being made by "Bishop's Wife" at the Brandeis. The Orpheum's Clyde McCoy band and Harmonicats on stage with "Campus Honeymoon" looks strong despite the storm.

Estimates for This Week

Brandeis (RKO) (1,500; 16-65)—"Bishop's Wife" (RKO) and "Wreck of Hesperus" (Col). Stout $7,000 or near. Last week, "Ends of Earth" (Col) and "Always Together" (WB), $6,000.

Orpheum (Tristates) (3,000; 20-80)—"Campus Honeymoon" (Rep) with Clyde McCoy orch and Harmonicats on stage. Solid at $21,000. Last week, "Body and Soul" (UA) and "Smart Politics" (Mono), good $10,-400 at 16-65c scale.

Omaha (Tristates) (2,100; 16-65)—"Body and Soul" (UA) and "Smart Politics" (Mono) (m.o.). Stout $8,000. Last week, "Captain Castile" (20th) (m.o.) and "Trail of Mounties" (Indie), neat $8,800.

Paramount (Tristates) (2,800; 16-65)—"Voice of Turtle" (WB). Strong $11,000. Last week, "Call Northside" (20th), good $10,000.

State (Goldberg) (865; 16-65)—"Pittsburgh" (Indie) and "Green Hell" (Indie) split with "Odd Man Out" (U). Good $4,500. Last week, "Great Waltz" (M-G) (reissue) and "Three on a Ticket" (EL), $5,200.

'Bishop's' Portly $31,000 in Frisco

San Francisco, March 9.

New product is overcoming the handicap of dimmed-out conditions on Market Street this week. Despite absence of vaude at the Golden Gate, it is coming through with smash takings on "Bishop's Wife." Also solid is "To Ends of Earth" playing in two theatres. "Saigon" shapes great at St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Bishop's Wife" (RKO). Smash $31,000. Last week, "Knew Susie" (RKO) (2d wk) plus vaude headed by Louis Jordan orch, dropped to $20,000.

Fox (FWC) (4,651; 60-95)—"Call Northside" (20th) (2d wk). Down to $12,500 in 6 days. Last week, strong $28,500.

Warfield (FWC) (2,656; 60-85)—"Voice of Turtle" (WB) (m.o.) (3d wk). Very thin $3,000 in 4 days. Last week, okay $16,500.

Paramount (Par) (2,646; 60-85)—"Girl Tisa" (WB). Great $11,000. Last week, "Albuquerque" (Par) (2d wk), good $12,000.

St. Francis (Par) (1,400; 60-85)—"Saigon" (Par). Great $18,000. Last week, "T-Men" (EL) (4th wk), okay $6,700.

Orpheum (Blumenfeld) (2,448; 55-85)—"To Ends of Earth" (Col). Big $21,000. Last week, "Black Bart" (U) (2d wk), $10,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Double Life" (U) (3d wk). Off to $7,500. Last week, pleasing $11,400.

Stagedoor (Ackerman) (350; 60-85) — "Ninotchka" (M-G) (reissue).

(Continued on page 24)

D.C. Dull Except 'T-Men' Hep 18½G; 'Life' 18G, Mildish Despite Kudos

Washington, March 9.

Town seems to be in the midst of a full-dress rehearsal for the annual Holy Week lull. In a generally dull week, there's hardly a stand-out. Even "Double Life," at Loew's Palace, which garnered all-out praise from the crix, is not up to hopes. "T-Men," hypoed by high-powered flackery, is the best in weeks at the Warner.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Alias Gentleman" (M-G) plus vaude. Satisfactory $22,000. Last week, "Tender Years" (20th) plus vaude, $23,000.

Columbia (Loew's) (1,263; 44-70)—"Captain Castile" (20th) (2d run). So-so $7,000. Last week, "Meant For Me" (20th) (2d run), $6,000.

Keith's (RKO) (1,838; 44-80)—"Bishop's Wife" (RKO) (3d wk). Slipped to good $12,000 after fine $18,000 last week.

Metropolitan (WB) (1,163; 44-70)—"Black Narcissus" (U). Big $10,000, well above house average. Last week, "Intermezzo" (SRO) (reissue), hot $10,500, far over estimate.

Palace (Loew's) (2,370; 44-70)—"Double Life" (U). Disappointing $18,000, despite crix kudos. Last week, "Call Northside" (20th) (2d wk), okay $13,000.

Warner (WB) (2,154; 44-74)—"T-Men" (EL). Sturdy $18,500, topping recent weeks by a good margin. Last week, "Swordsman" (Col), slim $13,000.

Key City Grosses

Estimated Total Gross
This Week $2,691,000
(Based on 22 cities, 202 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,273,400
(Based on 22 cities, 213 theatres)

L'ville Biz Lifts; 'Meant Me' $15,000

Louisville, March 9.

Downtown houses are holding a nice pace this week, with not much decline due to Lent. "You Were Meant For Me," at the Rialto, looks bright, while Tiny Hill band on the stage with "Three On Ticket" at the National, shapes up for brisk session.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65)—"I Walk Alone" (Par) (m.o.). Fairish $4,000. Last week "Pittsburgh" (FC) and "Green Hell" (FC) (reissues), $3,500.

Kentucky (Switow) (1,200; 30-40)—"Wild Irish Rose" (WB) and "Exile" (U). Medium $3,500. Last week, "Road to Rio" (Par) and "Husband's Affairs" (Col), $3,000.

Mary Anderson (People's) (1,100; 45-65)—"Voice of Turtle" (WB) (3d wk). Nice weather helping to keep this one in the running. Good $6,000 after last week's nice $7,000.

National (Standard) (2,400; 55-85)—"Three on Ticket" (EL) and Tiny Hill orch, others on stage. Brisk $15,000. Last week, "Black Narcissus" (U) and "Something in Wind" (U), slow $5,000.

Rialto (FA) (3,400; 45-65)—"Meant For Me" (20th) and "Half Past Midnight" (20th). Nice $15,000. Last week, "I Walk Alone" (Par), $14,000 and m.o.

State (Loew's) (3,000; 45-65)—"To Ends of Earth" (Col) and "High Tide" (Mono). Good $12,000. Last week, "Cass Timberlane" (M-G) (2d wk), mild $10,000.

Strand (FA) (1,000; 45-65)—"Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues). Virile $7,000, best here this year. Last week, "Tender Years" (20th) and "Dangerous Years" (20th), $5,000.

'McCoy' Killer Diller $16,000 in Okay Denver

Denver, March 9.

"Black Bart" and "Challenge," playing day-date at Denver and Webber, will get high coin this week, being very good in both spots. "Killer McCoy" looks solid at the Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Private Life Henry VIII" (FC). Fair $4,000. Last week, "Voice of Turtle" (WB) and "Perilous Waters" (Mono) (m.o.), good $5,500.

Denham (Cockrill) (1,967; 35-74)—"Albuquerque" (Par) (2d wk) and "Caged Fury" (Mono). Nice $14,500. Last week, $15,500 playing solo.

Denver (Fox) (2,525; 35-74)—"Black Bart" (U) and "The Challenge" (20th), day-date with Webber. Good $16,000. Last week, "Call Northside" (20th) and "Heading for Heaven" (EL), big $18,000.

Esquire (Fox) (742; 35-74)—"Voice of Turtle" (WB). After week at Denver, Aladdin, and "Always Together" (WB). Thin $2,000. Last week, "Call Northside" (20th) and "Heading for Heaven" (EL), fair $3,000.

Orpheum (RKO) (2,600; 35-74)—"Killer McCoy" (M-G) and "Caravan" (EL). Solid $16,000 or over. Last week, "Night Song" (RKO) and "Bush Pilot" (SG), $14,000.

Paramount (Fox) (2,200; 35-74)—"Girl Tisa" (WB) and "Always Together" (WB). Very thin $9,000. Last week, "Personal Column" (UA) and "Half Past Midnight" (20th), fair $11,000.

Rialto (Fox) (878; 35-74)—"Call Northside" (20th) and "Heading for Heaven" (EL), after week at Denver, Esquire, Webber. Fancy $5,500. Last week, "Diamond Jim" (FC) and "The Spoilers" (FC) (reissues), $5,000.

Tabor (Fox) (1,967; 35-74)—"Pittsburgh" (Indie) and "Green Hell" (Indie) (reissues). Good $11,000. Last week, "Welcome Stranger" (Par) and "Make Mine Music" (RKO), $7,000.

Webber (Fox) (750; 35-74)—"Black Bart" (U) and "The Challenge" (20th), day-date with Denver. Neat $3,300. Last week, "Call Northside" (20th) and "Heading for Heaven" (EL), $3,000.

Weather Break Ups Pitt; 'Saigon' 17G, Stout, 'Albuquerque' Fast at 17½G

Pittsburgh, March 9.

First good weekend weather break in months, with crowds streaming into town for pre-Easter shopping, put business back on the gold standard for a change. Two heavy days will insure okay takes in general. "Saigon" is leading the parade at Penn, with "Albuquerque" a pleasant surprise at Stanley. Holdovers of "Bishop's Wife" at Fulton and "Call Northside" at Harris both holding up in great style.

Estimates for This Week

Fulton (Shea) (1,700; 44-76)—"Bishop's Wife" (RKO) (5th wk). Longest run for any film here in a long time and should wind up around $7,000, very good. Last week, solid $10,000.

Harris (Harris) (2,200; 44-76)—"Call Northside" (20th) (2d wk). Still socko at $11,000, and moves over to Senator. Last week, great $16,000.

Penn (Loew's-UA) (3,300; 44-76)—"Saigon" (Par). Alan Ladd is heavy b.o. around here and this one's no exception, strong $17,000. Last week, "Intrigue" (UA), okay at $13,000.

Ritz (Loew's) (800; 44-76)—"3 Daring Daughters" (M-G) (m.o.) (2d wk). Held here after having played the Penn one week. Hefty at $4,000 on top of big $5,000 last week.

Senator (Harris) (1,750; 44-76)—"Wedding Night" (UA) and "Unholy Garden" (UA) (reissues). Trim $3,000. Last week, "Flame New Orleans" (U) and "Broadway" (U) (reissues), about same.

Stanley (WB) (3,800; 44-76)—"Albuquerque" (Par). Off to a flying start with big $17,500 or better. Last week, "If You Knew Susie" (RKO), $17,000.

Warner (WB) (2,000; 44-76)—"Knew Susie" (RKO) (m.o.). Nice $7,500. Last week, "T-Men" (EL) (m.o.), $7,000 after 9 days at Stanley.

Better Weather Boosts St. Louis B.O.; 'Bishop's' Big $24,000, 'Naked' 22G

St. Louis, March 9.

Seasonal weather is luring natives away from their homes and biz at the main stem cinemas is on the upgrade. "Bishop's Wife" is the leader, closely followed by "Naked City." Both won plaudits from the crix.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Bishop's Wife" (RKO). Big $24,-000. Last week, "Voice of Turtle" (WB) and "When Girl's Beautiful" (Rep) (2d wk), $17,000.

Art (S'Renco) (116; 85)—"Happy Breed" (U) (5th wk). Neat $600 after $750 fourth stanza.

Fox (F&M) (5,000; 50-75)—"Naked City" (U) and "Dangerous Venture" (UA). Fine $22,000. Last week, "Call Northside" (20th) and "Campus Honeymoon" (Rep), $20,000.

Loew's (Loew) (3,172; 50-75)—"Secret Beyond Door" (U) and "Black Narcissus" (U). Nice $18,000. Last week, "Cass Timberlane" (M-G) (2d wk), $20,000.

Missouri (F&M) (3,500; 50-75)—"Voice of Turtle" (WB) and "Call Northside" (20th) (m.o.). Good $12,000. Last week, "T-Men" (EL) and "Black Gold" (Mono) (m.o.), $10,000.

Orpheum (Loew) (2,000; 50-75)—"Cass Timberlane" (M-G) (m.o.). Solid $8,000. Last week, "Foreign Correspondent" (Indie) and "Trade Winds" (Indie) (reissues), $7,500.

St. Louis (F&M) (4,000; 50-75)—"Saigon" (Par) and "Mr. Reckless" (Par). Okay $12,000. Last week, "Albuquerque" (Par) and "Caged Fury" (Par) (2d wk), $7,500.

Shubert (Ind) (1,500; 40-60)—"Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues). Trim $4,500. Last week, "Walter Mitty" (RKO) and "Hagen Girl" (WB) (2d run), $5,000.

Snow Slaps K.C. With 'Bart' Average $12,000

Kansas City, March 9.

Town is off a bit from pace of recent weeks but still fairly steady. "Bishop's Wife," continues its early momentum and will bring the Orpheum another big session in second week. "To Ends of Earth" at Midland looks mild. "Black Bart," solo in Tower-Uptown-Fairway combo, shapes average, as is midwest preem of "The Smugglers" in the Roxy. This area had six inches of snow for the weekend, holding down trade.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Call Northside" (20th) (m.o.). Here from Tower-Uptown-Fairway combo, neat $4,000. Last week, "Road Big House" (SG) and "Shoot to Kill" (SG) $3,000.

Midland (Loew's) (3,500; 45-65)—"To Ends of Earth" (Col) and "Sweet

(Continued on page 24)

'Walk' Paces Chi New Pix at $47,000; 'Albuquerque' Loud 20G, 'Boycott' 13G

Chicago, March 9.

Holdover grosses still are high, with only three new films being launched this week. With the exception of "I Walk Alone" at the Chicago which should capture a solid $47,000, other newcomers are on the thin side. "Albuquerque" should do a stout $20,000 at the Roosevelt, but "Captain Boycott" at the Grand looks weak at $13,000.

Oriental continues big in the second week with "Killer McCoy," with Yvonne DeCarlo and King Cole Trio topping stageshow. This combo should hit boff $65,000. "Meant for Me" appears headed for an excellent $20,000 in second week at United Artists. "Bishop's Wife" goes into final (9th) week at the Woods with firm $15,000.

"Black Bart," at the Palace, second frame, is so-so $14,000.

Estimates for This Week

Apollo (B&K) (1,400; $1.28)—"Gentleman's Agreement" (20th) (17th wk). Slow $8,000. Last week, $10,000.

Chicago (B&K) (3,900; 98)—"I Walk Alone" (Par). Solid $47,000. Last week, "Call Northside" (20th) (2d wk), strong $35,000.

Grand (RKO) (1,500; 98)—"Captain Boycott" (U). Weak $13,000. Last week, "House Across Bay" (UA) and "Stand-In" (WB) (reissues), dull $9,000.

Monroe (Indie) (1,000; 98)—"Desire Me" (M-G) (3d wk). Fair $7,000. Last week, $12,000.

Oriental (Essaness) (3,400; 98)—"Killer McCoy" (M-G) with Yvonne De Carlo and King Cole Trio heading the stage show (2d wk). Socko $65,000. Last week, $73,500.

Palace (RKO) (2,500; 98)—"Black Bart" (U) (2d wk). Moderate $14,000. Last week, thin $18,000.

Roosevelt (B&K) (1,500; 98)—"Albuquerque" (Par). Solid $20,000. Last week, "Voice of Turtle" (WB) (2d wk), big $18,000.

State-Lake (B&K) (2,700; 98)—"Arnelo Affair" (M-G) with Phil Regan and Hoosier Hot Shots heading stagebill (2d wk). Mild $24,000. Last week, okay $30,000.

United Artists (B&K) (1,700; 98)—"Meant for Me" (20th) (2d wk). Excellent $20,000. Last week, big $24,000.

Woods (Essaness) (1,073; 98)—"Bishop's Wife" (RKO) (9th wk). Firm $15,000 for the final week of run. Last week, rousing $16,000.

World (Indie) (587; 77)—"Shoeshine" (Indie) (5th wk). Tall $4,500. Last week, $5,000.

Tracy-Turner Torrid $22,000 Top Tall Mpls.; 'Earth' Solid $15,000

Minneapolis, March 9.

Better weather and windup of the Shrine Circus, which drew nearly 18,000 daily for a week at the Auditorium, are proving a boxoffice tonic here. Two strong entries, "Cass Timberlane" and "To Ends of the Earth," also are doing much to reverse the downward trend. "Bishop's Wife," in its third week, continues to demonstrate virility. It's also the third week for "Voice of the Turtle."

Estimates for This Week

Century (Par) (1,600; 50-70)—"Meant for Me" (20th) (m.o.). Hitting okay $6,000. Last week, "Voice of Turtle" (WB) (2d wk), good $5,500.

Gopher (Par) (1,000; 44)—"Green Hell" (Indie) and "Pittsburgh" (Indie) (reissues). Slow $3,000. Last week, "Kansan" (Indie) and "Sundown" (Indie) (reissues), $3,500.

Lyceum (Schreiber) (1,900; 50-70)—"Rembrandt" (FC) and "Beloved Enemy" (FC) (reissues). In for seven days between legit shows. Thin $3,000 looks about all. Last week, "Patient Vanishes" (FC) and "Spy in Black" (FC) (reissues), very dull $1,000 in 3 days.

Lyric (Par) (1,000; 50-70)—"Voice of Turtle" (WB) (m.o.). Third loop stand. Solid at $6,000. Last week, "T-Men" (EL) (2d wk), $5,000.

Radio City (Par) (4,400; 50-70)—"Cass Timberlane" (M-G). Especial interest attaches to this one here because author is Minnesotan and this state is story's locale. Solid bally helping to sock $22,000. Last week, "Meant for Me" (20th), disappointing $13,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"To Ends of Earth" (Col). Sock $15,000. Last week, "Relentless" (Col), mild $9,000.

RKO-Pan (RKO) (1,600; 50-70)—"Bishop's Wife" (RKO) (3d wk). Socko $9,000 sighted after $12,000 last week.

State (Par) (2,300; 50-70)—"Pirates Montcrey" (U). Light $8,000. Last week, "Daisy Kenyon" (20th), $9,500.

Uptown (Par) (1,000; 44-60)—"Good News" (Par). First nabe showing. Good $4,500. Last week, "Sleep, My Love" (UA), $4,000.

World (Mann) (350; 50-85)—"Daisy Kenyon" (20th) (m.o.). Fair $2,200. Last week, "Night Song" (RKO) (2d wk), $2,000.

Estimates Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Earth' Flat 34G In Brighter Hub

Boston, March 9.

Stan Kenton band plus "Perilous Waters" is the top notcher in town this week at the RKO. "To Ends of Earth" looks moderate at State and Orpheum. "Call Northside," at Met, looks nice on second week.

Estimates for This Week

Astor (Jaycocks) (1,300; 40-80)—"Bishop's Wife" (RKO) (11th wk). Still lively at $12,000 after $14,000 last. Film has grossed nearly $170,000 in run here.

Boston (RKO) (3,200; 50-$1.10)—"Perilous Waters" (Mono) plus Stan Kenton orch on stage. Big $35,000 in sight. Last week, "Green for Danger" (EL) plus Russ Morgan orch, Luba Malina, Lew Parker, others, on stage, $26,000.

Exeter (Indie) (1,300; 55-75)—"Capt. Boycott" (U). Nice $7,500. Last week, "Upturned Glass" (U) and "Aircraft Missing" (Indie) (reissue) (3d wk), $3,000.

Fenway (M-P) (1,373; 40-80)—"Saigon" (Par) and "Let's Live Again" (Indie). First week big $8,500, with two-day h.o. beginning today.

Kenmore (Indie) (900; 40-80)—"Panic" (FR) (4th wk). Excellent $3,500 after $4,000 last; goes only 6 days a week with Disney roundup on Sundays as result Hub censorship.

Memorial (RKO) (3,000; 40-80)—"Woman's Vengeance" (U) and "Ideal Husband" (20th). Mild $21,000. Last week, "Night Song" (RKO) and "Fighting Mad" (Mono), $19,000 for 8 days.

Metropolitan (M-P) (4,367; 40-80)—"Call Northside" (20th) and "Mr. Reckless" (20th) (2d wk). Fairly powerful at $23,000 after sock $32,000, first.

Old South (Siritzky) (900; 40-80)—"Idiot" (Indie) and "Don Juan" (UA) (reissue). Drawing nice $3,000. Last week, subsequent-run.

Orpheum (Loew) (3,000; 40-80)—"To Ends of Earth" (Col) and "Devil Ship" (Col). Offish $23,000. Last week, "Daring Daughters" (M-G) and "Wreck Hesperus" (Col) (2d wk), big $20,000.

Paramount (M-P) (1,700; 4-80)—"Saigon" (Par) and "Let's Live Again" (Indie). First week was big $17,500 with two-day h.o. beginning today.

State (Loew) (3,500; 40-80)—"To Ends of Earth" (Col) and "Devil Ship" (Col). Moderate $11,000. Last week, "Daring Daughters" (M-G) and "Wreck Hesperus" (Col) (2d wk), nice $10,000.

Indpls. Sluggish But 'Daughters' Hot $17,000

Indianapolis, March 9.

Biz is off at firstrun spots here this stanza, only exception being "Three Daring Daughters," big at Loew's, with possibility of holdover. "You Were Meant for Me" at Indiana and "Double Life" at Circle both are below house averages. Blustery March weather and Lenten influence is blamed by exhibitors.

Estimates for This Week

Circle (Gamble-Doll) (2,800; 44-65)—"Double Life" (U). Offish $8,000. Last week, "Knew Susie" (RKO) and "Cagey Fury" (Par), dandy $13,000.

Indiana (G-D) (3,300; 44-65)—"Meant for Me" (20th) and "For You I Die" (FC). Fair $11,000. Last week, "I Walk Alone" (Par) and "Jiggs, Maggie in Society" (Mono), about same.

Keith's (G-D) (1,300; 44-65)—"Flame of New Orleans" (U) and "Broadway" (U) (reissues). Slow $4,000. Last week, "Invisible Man" (U) and "Invisible Man Returns" (U) (reissues), fast $6,000.

Loew's (Loew's) (2,450; 44-65)—"Three Daring Daughters" (M-G) and "Wreck of Hesperus" (Col). Hefty $17,000. Last week, "Cass Timberlane" (M-G) (2d wk), trim $11,500.

Lyric (G-D) (1,600; 44-65)—"Ride Pink Horse" (U) and "Green for Danger" (EL). Mild $5,500. Last week, "Voice of Turtle" (WB) and "Perilous Waters" (Mono) (m.o.), ditto.

'Bishop's' Corpulent $19,000 in Mild Cincy

Cincinnati, March 9.

"Bishop's Wife," corpulent at the Albee, dominates downtown biz this stanza. Overall score is several degrees under last week, but all houses are registering in black ink. Of the other two new bills currently, "Sleep, My Love" looks mild in the big Palace. "Black Narcissus" is taking the chill off Keith's.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Bishop's Wife" (RKO). Portly $19,000. Last week, "Call Northside" (20th), big $18,000.

Capitol (RKO) (2,000; 50-75)—"Three Daring Daughters" (M-G) (2d wk). Sweet $8,500 on heels of hotsy $14,500 preem.

Grand (RKO) (1,400; 50-75)—"Gentleman's Agreement" (20th) (m.o.) (3d wk). All right $6,000 after pleasing $7,500 last week.

Keith's (City Inv.) (1,542; 50-75)—"Black Narcissus" (U). Good $9,000. Last week, "Secret Beyond Door" (U), slow $5,000.

Lyric (RKO) (1,400; 50-75)—"Call Northside" (20th) (m.o.). Lusty $7,000. Last week, "Black Cat" (Indie) and "Black Friday" (Indie) (reissues), strong $6,500.

Palace (RKO) (2,600; 50-75)—"Sleep, My Love" (UA). Mild $10,500. Last week, "Meant for Me" (20th), favorable $14,000.

Shubert (RKO) (2,100; 50-75)—"Meant for Me" (20th) (m.o.). Fairish $5,000. Last week, "Night Song" (RKO) (m.o.), $4,000.

'Duel' Bright 25G, Pop Scale, Philly

Philadelphia, March 9.

"Gentleman's Agreement," at the Fox, continues the top boxoffice favorite here currently in its second week. "Saigon" shapes as sock at the Earle while "Duel in Sun," playing at pop scale at the Stanley, also is brisk. Otherwise, biz is on spotty side with weekend weather a combination of sleet and then sunshine on Sunday.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Black Narcissus" (U) (3d wk). Fair $9,500 after good $12,800 last week.

Arcadia (S&S) (700; 50-94)—"Walk Alone" (Par) (2d run). Mild $5,500. Last week, "Sierra Madre" (WB) (2d run) (2d wk), neat $5,800.

Boyd (WB) (2,350; 50-94)—"Double Life" (U) (2d wk). Oke $21,000 after strong $26,500 opener.

Earle (WB) (2,760; 50-94)—"Saigon" (Par). Sock $30,000. Last week, "High Wall" (M-G) (3d wk), down to $15,500.

Fox (20th) (2,250; 50-94)—"Gentleman's Agreement" (20th) (2d wk). Strong $34,000 after smash $42,000 first week.

Goldman (Goldman) (1,300; 50-94)—"If Winter Comes" (M-G) (4th wk). Dull $10,000 after tepid $14,500 in third round.

Karlton (Goldman) (1,000; 50-94)—"Bishop's Wife" (RKO) (4th wk). Hefty $14,000 after $17,000 last week.

Keith's (Goldman) (1,350; 50-94)—"Woman's Vengeance" (U). Thin $4,000 or less. Last week, "Meant For Me" (20th) (2d run), tall $8,500.

Mastbaum (WB) (4,360; 50-94)—"Knew Susie" (RKO). Disappointing $25,000 or a bit better. Last week, "Girl Tisa" (WB), dismal $17,200.

Pix (Cummins) (500; 50-94)—"Outlaw" (UA) (6th wk). Mild $6,500 after good $8,000 last week.

Stanley (WB) (2,950; 50-94)—"Duel in Sun" (SRO). Bright $25,000. Last week, "Miracle Can Happen" (UA) (2d wk), dull at $15,500.

Stanton (WB) (1,475; 50-94)—"Fugitive from Chain Gang" (WB) and "Slight Case Murder" (WB) (reissues). Tidy $11,500. Last week, "Out of Blue" (EL), $10,000.

Det. Knows All About 'Susie,' Fancy $18,000; 'Winter' Mildish $7,500

Detroit, March 9.

The Lenten slump and some cold days are not helping to improve business this week here. Only two new pictures, "If Winter Comes" at the Downtown, and "If You Knew Susie" at the Michigan. "Susie" looks nice but former is mild.

"Call Nortside 777" still the best coin getter being sturdy on second week at the big Fox.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Cass Timberlane" (M-G) (3d wk). Satisfactory $10,000 after good $12,000 last week.

Art Cinema (Marten) (250; 60-95)—"Beauty and Beast" (Indie). Big $1,500 or over. Last week, "Revenge" (Indie) and "Midnight In Paris" (Indie), capacity $2,000.

Broadway-Capitol (United-Detroit) (3,309; 70-95)—"Congorilla" (Indie) and "Borneo" (Indie) (reissues). Good $9,000. Last week, "Sundown"

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'Naked City'-Beneke Clothe Broadway Capitol in a New Record, $145,000; 'Rio'-Prima 85G, 3d; 'Bart' in Black, 25G

Despite five new bills teeing off during the past week, business at Broadway firstrun theatres is very uneven and generally lower this session. This is partly attributed to the number of holdovers which are failing to hold up in their third weeks, and also to the weather and influence of Lent. Snow on Thursday (4) plus more snow and rain last Sunday (7) hurt many pictures.

Opening in the storm of last Thursday, "Naked City" with Tex Beneke band, Jerry Lewis and Dean Martin on the stage is soaring to a colossal $145,000 or near, and a new all-time high at the Capitol. Rave reviews from nearly all of the crix are helping to attain this giant figure, closest to it being the $114,500 hung up by "The Hucksters" last July. House started getting $1.80 opening night with $2.20 for loges. It also was helped by starting at 9:30 a.m. and running a midnight show. Show is displaying such stamina that the first Monday's (8) business actually topped the initial day.

"Naked" is the only smash new picture, although "Song of Heart" will get $7,000 or better at Park Avenue, especially nice in view of harsh reviews. "Black Bart," another new entry, is doing fairly well at $25,000 or less at the Winter Garden but is far from big. "Sign of Ram," at the State, is on the disappointing side at $18,000, and stays only nine days. It is being replaced by "Mating of Millie" next Friday (12). "Relentless" is going no place with $16,000 in first week at the Criterion.

Outstanding extended-run combo is "Road to Rio" with Louis Prima band at the Paramount. This is still in the chips with solid $85,000 for third stanza, with the picture now slated to go six weeks. "Double Life" is down to barely okay [illegible]-000 on its third week at the Music Hall, with "I Remember Mama" opening there tomorrow (Thurs.). "Call Northside" with stagebill headed by Hazel Scott, Raye & Naldi and Gil Lamb is finishing its third round at the Roxy with very good $71,000.

Warner is bringing in "Robin Hood," a reissue, today (Wed.) after five dismal weeks with "Miracle Can Happen." "Robin" will bridge the gap until "Winter Meeting" opens, likely Easter week. Roxy opens "Sitting Pretty" with stageshow topped by Art Mooney band, Al Bernie and Betty Bruce today. Strand brings in a reissue of "Fighting 69th" backed by Russ Morgan's band on the stage Friday (12).

"To Ends of Earth," which has held up well at the Rivoli, is being supplanted Tuesday (16) by "Miracle of Bells." "Earth" will get nice $23,000 in fourth week ending today (Wed.), and stays five days of fifth stanza.

Estimates for This Week

Ambassador (Siritzky) (1,200; 70-$1.50)—"Volpone" (Indie) (11th wk). Current week ending tomorrow (Thurs.) likely will hold to trim $9,000, after very nice $10,200 for 10th round. Stays.

Art (Rugoff-Becker) (570; 95-$1.10)—"Farrebique" (Indie) (3d wk). Second week ending last Sunday (7) was fine $6,600, after strong $8,800 in first.

Astor (City Inv.) (1,300; 80-$1.80)—"Bishop's Wife" (RKO) (14th wk). For 13th round ended last (Tues.) night slipped with others to around $25,000 after fine $29,000 for 12th week. "Mr. Blandings" (SRO) opens March 25.

Bijou (City Inv.) (650; 85-$1.50)—"Beauty and Beast" (Indie) (12th wk). Down to $4,500 in 11th week ended Monday (8); 10th frame was sturdy $6,000. Current pace is offish but film continues.

Capitol (Loew's) (4,820; 70-$2.20)—"Naked City" (U) with Tex Beneke orch, Jerry Lewis, Dean Martin topping stageshow. Sure of new house record, and looks colossal $145,000 in week ending today (Wed.). Being helped by upped scale, early opening and late after-midnight shows plus rave reviews. Opened in snowstorm last Thursday but off to sock start anyway. Old high of $114,500 was made by "Hucksters" (M-G) last July. Last week, third of "Daring Daughters" (M-G) and Horace Heidt orch, landed solid $54,000 in 6½ days.

Criterion (Loew's) (1,700; 60-$1.25)—"Relentless" (Col). Teed off last Saturday (6) and likely will get modest $15,000 on first week. In ahead, "Sleep, My Love" (UA) (2d wk-10 days), slid to bare $16,000.

Elysee (Siritzky) (750; 85-$1.50)—"Fanny" (Siritzky) (4th wk). Fourth stanza ending today (Wed.) looks to hit okay $7,500 after stout $8,500 in third. Holds again.

Globe (Brandt) (1,500; 70-$1.20)—"Body and Soul" (UA) (18th wk). Holding up fairly well in view of length of run at $12,500 after $14,200 last week, below hopes. Stays on, with "Adventures of Casanova" (EL) opening March 20.

Little Carnegie (Indie) (460; 95-$1.20)—"Jenny Lamour" (Vog). First week ending next Friday (12) looks sock $8,500 or over, with crix praise a big help. Stays on. Last week, "Passionelle" (Indie), did only $3,500, pan reviews being too much of a handicap.

Mayfair (Brandt) (1,736; 70-$1.50)—"Gentleman's Agreement" (20th) (18th wk). For 17th week ended last Monday (8) night, held to $21,000 after fancy $25,000 in 16th frame. Continues.

Palace (RKO) (1,700; 60-$1.20)—"If You Knew Susie" (RKO) (3d wk). Third round ending next Friday (12) looks to reach okay $17,000 after good $20,000 in second stanza. "Berlin Express" (RKO) is next in, but date not set.

Paramount (Par) (3,664; 55-$1.50)—"Road to Rio" (Par) with Louis Prima orch topping stageshow (4th wk). Third session ended last (Tues.) night held up nicely at $85,000, especially stout in view of new competition; second was big $104,000. Now set to stay six weeks, being held over for Easter week.

Park Avenue (U) (583; $1.20-$1.50)—"Song of Heart" (Mono). Doing fairly well at $7,000 or a bit below in week ending today (Wed.) even in face of uneven reviews. Holds. In ahead, final 6 days of sixth week of "Holiday Camp" (U), okay $4,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Double Life" (U) and stageshow (3d-final wk). This slipped considerably in second frame and is also off in blowoff week at $110,000; second was $119,000, okay but below expectancy. "Remember Mama" (RKO) opens tomorrow (Thurs.).

Rialto (Mayer) (594; 35-85)—"Furia" (FC) (8th wk). Slipping a bit to $7,500 after nice $9,200 for last week. "Smugglers" (EL) opens March 27.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"To Ends of Earth" (Col) (4th wk). Fourth stanza ending today (Wed.) looks to hit $23,000, good; third was $27,000. Being held five days of fifth frame with "Miracle of Bells" (RKO) opening next Tuesday (16).

Roxy (20th) (5,886; 80-$1.50)—"Sitting Pretty" (20th) with stageshow topped by Art Mooney orch, Al Bernie, Betty Bruce, Salici Puppets. Opens today (Wed.). Last week, "Call Northside" (20th) with stagebill headed by Hazel Scott, Raye & Naldi, Gil Lamb (3d wk), was very good $71,000; second was big $91,000.

State (Loew's) (3,450; 43-$1.10)—"Sign of Ram" (Col) (2d wk-2 days). First week ended last (Tues.) night was disappointing at only $18,000 but holds over two days, with "Mating of Millie" (Col) coming in Friday (12). In ahead, "Killer McCoy" (M-G) was passably good $17,000 for third week.

Strand (WB) (2,756; 75-$1.50)—"Girl Tisa" (WB) with Vaughn Monroe orch heading stageshow (3d-final wk). Final frame ending tomorrow (Thurs.) is down to mild $40,000 after nice $44,000 for second. "Fighting 69th" (WB) (reissue) with Russ Morgan orch topping stagebill, opens Friday (12). This is set for only two weeks, with "April Showers" (WB) due to open Easter week.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"The Pearl" (RKO) (4th wk). Third round ended Monday (8) reached nice $8,700 after big $11,000 for second week. Continues.

Victoria (City Inv.) (720; 70-$1.50)—"Albuquerque" (Par) (2d wk). Second round ending Friday (12) looks still sturdy at $12,000 after very big $21,000 opener. Stays on two weeks more, with "The Search" (M-G) opening March 27.

Warner (WB) (1,499; 90-$1.50)—"Robin Hood" (WB) (reissue). Opens today (Wed.) to cover interim until "Winter Meeting" (WB), new Bette Davis starrer, comes in. Last week, "Miracle Can Happen" (UA), around $5,000 in final 8 days of fifth session after $7,000 for fourth, both very dismal for this house.

Winter Garden (UA) (1,312; 55-$1.20)—"Black Bart" (U). First week ended last (Tues.) night was fairly good for this type vehicle at $25,000 or near. In ahead, six days of second week for "Jassy" (U) was only $12,000. New bargain scale of 55c at early-bird matinee is helping.

F-WC Tests Foyer Tele, Carthay Circle, H'wood

Hollywood, March 9.

Fox-West Coast took its first video step with the test installation at the Carthay Circle of mezzanine foyer large screen console.

Jerry Costigan's Capitol receiver, with 18x22 screen, was put in as a preamble to further tests with large screen projection video, which will be installed this week for theatre showings.

...Reprinted from the March 8th Edition of Motion Picture Daily

In the kind of market shaping up ever more rapidly in these post-war days, there is less and less room for wishful thinking and a great deal more for aggressive selling and merchandising.

At 20th Century-Fox there seems to be an alert appreciation of these latter day requirements. But the appreciation without the product can be pretty futile. At 20th-Fox the feeling is anything but that.

—Sherwin Kane

... For 20 *Century-Fox has the Product!*

Gentleman's Agreement

Its record at the boxoffice is matched only by its record acclaim!

Captain From Castile
TECHNICOLOR

2nd Consecutive month a Motion Picture Herald Boxoffice Champion!

You Were Meant For Me

The musical that's meant for audiences and showmen everywhere!

Call Northside 777

"Smash! Leading the field!" reports Variety as it outgrosses the biggest of 20th's outstanding "true" dramas!

Sitting Pretty

Setting records for laughs and ticket-selling in New York—Miami—Boston!

Scudda-Hoo! Scudda-Hay!
TECHNICOLOR

Matching the pace of "My Friend Flicka," "Smoky" and "Home In Indiana" in 6-state, 329-Theatre World Premiere!

Revolutionary No-Pause Filming On 'Rope' Stresses New Pic Technique

By MIKE CONNOLLY

Hollywood, March 9.

Pre-rehearsal technique worked out so well on "Rope," which Alfred Hitchcock and Sidney L. Bernstein have just completed for Warners release, that producing duo will use a great deal of the same method in shooting "Under Capricorn" and "Dark Duty," their next two. Actual lensing time was 10 days, plus five days of retakes, but complete schedule was 36 days, including intense rehearsals.

Final budget for the 85-minute Technicolor picture is reportedly $1,500,000. It would have run well over $2,000,000 if lensed in the routine manner, according to an official report, but it would have been well under $1,500,000 if it hadn't been for the retakes. Latter were unavoidable because of the unique manner in which the film was made. Producers learned a lot in filming the precedent-maker, and their findings will be put to use in the future.

Hitchcock, who directed, never said "Cut" on any scene until the camera had rolled between six and nine minutes without a halt. In other words, roughly 11% of the picture was finished in less than 10 minutes, while the rest of the lenses in Hollywood grind out about 1½% of the picture in an eight-hour day. A total of 45 takes wrapped up the picture, with 11 pages of dialog gobbled up on each shot.

Revolutionary screen treatment is considered by technicians here as ranking with the introduction of the closeup, the camera boom and sound. However, it should be remembered that no 10-day shooting schedule completes the pictures, because days of careful rehearsal are necessary with camera crew and actors before each reel is shot.

Past Experiments

Hitchcock had experimented with the technique on isolated sequences in "Spellbound," "Notorious" and "The Paradine Case." Deal for shooting an entire picture in this manner grew out of Bernstein's ideas about shooting entire performance of Shakespeare at the Old Vic, in order to preserve on film roles by Laurence Olivier, Ralph Richardson and others of that company.

Pair adapted the idea to "Rope," from Patrick Hamilton's play, "Rope's End," shooting it with stage technique under sound stage conditions. Camera ostensibly never stops, because screenplay has no time lapses, taking place in an hour-and-a-half in one apartment.

Wild walls, term used to designate detachable flats, were used for the collapsible apartment. Hung on overhead tracks and pulled manually, sides of the apartment slid away, allowing the camera to follow actors through narrow doors. Camera returns, without a halt, with the actors, keeping the walls just out of the lens angle until they close. Then the camera swings around to show a solid room.

With as many as 40 setups in one reel, it was a trick for electricians. And if an actor fluffed or a light went wrong the whole reel was junked and started over again. That accounts for those five days of retakes. It's also the reason grips responsible for camera movements are getting screen credit in "Rope" for the first time in flickerdom's history.

During rehearsals the floor was marked with numbered circles. Markings were removed for the take, and plotted on a board from which a script supervisor signalled the camera crew on every move during the 950-foot shot, which is the limit on a Technicolor reel. The 30 distinct camera moves in film's second reel indicates the speed and precision with which the crew worked. At the start of the reel the camera is facing south. On completing the trip through the collapsible apartment it faces north.

This is Hitchcock's first Technicolor picture. He uses the tint principally to note change in the time of day, keeping it subdued at all times and recording color as the eye receives it, with no glaring contrast. Cast includes James Stewart, Sir Cedric Hardwicke, Constance Collier, John Dall, Farley Granger, Edith Evanson, Dick Hogan, Joan Chandler and Douglas Dick. Hitchcock appears, too, as usual. This time his phiz is on a neon "Reduco" sign on the side of a miniature building seen from the apartment.

Director stresses that "Rope" was an unusual stint—hence, "How you would apply the all-over method to another film where you have a lot of sets I don't know, although we are definitely going to use it a good deal in our next two pictures, and probably more and more after that as it becomes more practicable. It's true I made "Paradine" in 85 days, against 36 for "Rope," but prior to that "Spellbound" was made in 48, so you can't always pin it down. If we had needed more retakes it's entirely possible "Rope" would have gone as long as "Spellbound." But there's no denying it helps the budget."

Bernstein pointed out that the money lost on Technicolor wastage because of fluffs and technical errors was made up for by cutting corners in other ways. Cast wasn't too top-heavy, and reels that were shot without necessity of retakes made up for other losses.

Warners will release film in the fall, Bernstein said. Transatlantic tees off with this picture.

1st Legal Victory For Majors in a Long Time Is Tri-State Texas Case

Dallas, March 9.

The majors have broken their losing streak with a complete victory after trial on an anti-trust, treble-damage suit. Federal Judge William H. Atwell has thrown out the $1,200,000 damage action of Tri-State Theatres against the eight majors, Interstate Circuit and Robb & Rowley following six days of trial. Court's decision was made from the bench.

Suit was axed because the court held that Tri-State failed to prove a conspiracy on the part of the defendants. It was claimed by plaintiff's owners, B. R. McLendon and four other McLendons, that an illegal-releasing system resulted in unreasonable clearance in Dallas.

As a result, it was charged, plaintiff was forced to sell its Beverly Hills theatre at a price $200,000 below its true value. There's also a claim that a loss of $100,000 in profits was suffered at the Beverly Hills and another $100,000 at the Casa Linda.

Tom McConnell, who was victorious as attorney for the Jackson Park in Chicago, fared second best as Tri-State's legalite. Along with him as attorney was the local firm of Clark, Coon, Holt & Fisher. Knight, Harris, Wright & Weisberg handled the chores for the distribs.

Victory is the first for the majors since the William Goldman case was lost in Philadelphia. It's expected to have a stiffening effect on the majors so far as future settlement negotiations in other actions are concerned.

Firemen Bill

Continued from page 6

Theatre Owners of America; and a five-man committee representing the International Alliance of Theatrical Stage Employees headed by Thomas Murtha, Local 4, Brooklyn.

Stage and Screen Rally

Campaign against the bill was whipped into shape over last weekend when film, legit and opera interests got wind of the fact that the bill was up for consideration. Widespread protest was organized from all state theatres with several thousand telegrams pouring into the offices of state legislatures. Their weight was definitely felt. Maintaining the drive, theatres are being asked to enter protests against the amended bill also.

With proceeds from the levy going into firemen's pension funds of local communities, firemen benevolent organizations have been pressuring for the bill's passage. In N. Y. City they pointed out, there are 160 theatres presenting live show where firemen are stationed at the expense of the city. If the theatres paid their $10 per day, it would help relieve the current shortage of firemen, they argue.

According to Oscar A. Doob, Loew's exec and chairman of the MMPTA, the bill is "featherbedding at its worst." Dobb said that "there has been no serious theatre fire in New York for many years, since stringent building codes and careful thorough inspection, coupled with rigid compliance by the amusement industry, has reduced any possible fire hazard to a minimum."

Important Legal Kink On Damage Limitations In Buffalo Test Suit

Buffalo, March 9.

Federal Judge Harold Burke has reserved decision on a legal stumper which is of top-ranking importance in the dozens of exhibitor anti-trust suits throughout the country. Question posed to the court is whether the consent decree, entered in the Government anti-trust suit in 1940, started the statute of limitations running again after it had been tolled by the filing of that action in 1938.

Judge Burke's decision will affect not only pending exhib actions but also those brought in the future. Under the Sherman Act, there's a six year limit on actions. However, that law also provides that the time which a Government overall action limit ceases to run for the period in is pending in the courts. The majors are arguing that the consent decree, in effect, suspended the Government suit and started the time running again. If that's sustained, it would cut off three years and plenty of potential damages from current and incipient suits.

Point is illustrated in the Rivoli theatre action, pending here, and the one which has raised the current question. Rivoli has applied to Judge Burke for permission to amend its complaint by boosting treble damages from the present $1,000,000 to $3,000,000. It wants to sue for the past 13 years of operations rather than the normal six.

Amendment pitch was made by David Landay, who's pinch hitting for Tom McConnell, attorney for Rivoli. James Moore, attorney for Metro and Paramount; George Raftery, repping United Artists and Universal, and Sidney Pfeiffer, 20th-Fox and RKO legalite, opposed the application.

MO. EXHIBS ASK 330G IN MONOPOLY SUIT

Memphis, March 9.

Barney Woolner and Harold Roth of the Esquire theatre, Cape Girardeau, Mo., have filed suit for $330,000, charging monopolistic practices against several film majors and sundry parties involved in the Esquire's Cape Girardeau opposition.

Suit is actually filed in the name of their Cape Pictures, Inc., a Tennessee corporation, in federal court at Cape Girardeau against Warners, Universal, United Artists, 20th-Fox, Republic, Fox-Midwest theatres, National theatres, Glenn Carroll, manager of two rival showhouses; and Elmer C. Rhoden of Kansas City, president, and Fred Souttar of St. Louis, district manager, for Fox Midwest Amus.

Complaint alleges the defendants have conspired and engaged in monopolistic practices in making firstrun pictures available to the two Fox-Midwest theatres and refusing to book them into the Esquire. Bill asks court costs and attorneys' fees, in addition to the $330,000.

Plaintiffs, with headquarters in Memphis, filed through their attorneys, Abe D. Waldauer and Ben C. Adams, Jr., of Memphis, and Storm & Spradling of Cape Girardeau.

B & K Ceiling

Continued from page 11

has played a reissue combo. If the product situation continues tight, the Apollo may be the next to drop first-run and go into something else.

At the contempt hearings which closed last week, Myles Seeley, M-G's counsel, disclosed that in huddles with William Rodgers, distribution veepee for the company, it was decided to deny clearance on any M-G pic playing B&K Loop theatres. Unaffiliated houses, however, would still be given clearance.

Outside interests are now looking to buy some of B&K's best houses. Johnny Jones, prexy of Screen Guild productions, offered to lease or buy several houses last week from the circuit but his bid was nixed. Several other syndicates are interested and are trying to open negotiations. B&K is probably waiting for a U.S. Supreme Court ruling on divestiture before considering offers.

At that time, Par may take over the houses itself, if permitted, or they may be sold to a syndicate of present B&K officers. Circuit might also want to dispose of several south side houses if the right to double feature there is denied to them.

Inside Stuff—Pictures

Evidently there are two schools of thought as to the existence of a film production boom in Britain. C. A. Lejeune, the N. Y. Times' London correspondent, in Sunday's issue (7), took the negative side. Her lead authoritatively states, "The panic is on, at last in British studios. Not since September, 1939, when the outbreak of war seemed likely to paralyze the British film industry, has such gloom and despondency prevailed around Wardour St. . . .

"It is plain today, even to the most wishful thinker, that unless the situation (75% tax and U. S. film embargo) is tackled with an almighty promptness partial collapse, at least, is only a few months ahead. Of the 60 effective shooting stages in this country, only just half are in operation at the moment, and it is believed that even this number will be reduced shortly."

On the other hand Stephen Watts of the London Sunday Express recently cited increased production at Korda's two studios as well as hypoed filmmaking at Rank's Pinewood plant. "British studios are working close to capacity," he wrote. "Yet there are those who would have you believe otherwise." [George Archibald, according to a report in this issue, seems to hold with Watts.]

Fawcett Publications has pulled a switch this year in its annual fan mag promotional gimmick of selecting the country's "champion" picturegoer. Instead of tracking down the person who attended films oftenest, exploitation idea was given an "intellectual" approach. Contestants were asked to write reviews of a dozen or so films, which were compared with reviews in leading trade publications. Person coming closest to agreement with opinions of the professional o.o.ers was the winner.

"Champ" turned out to be a 19-year-old uptown Manhattan bookkeeper, Arlyne Rogers. She was toasted at a luncheon in New York yesterday (Tuesday) and goes to the Coast today for two weeks of feteing. Finale will be a party in her honor by the Atwater Kent.

Femme gave up her bookkeeping job last Friday in view of the "honor" she won, which has the Fawcett promotional staff slightly worried. Sez she's going to turn legit actress, but the boys aren't sure they see the connection.

Advance reports on the outstanding acting job turned in by Czech moppet Ivan Jandl for "Search," Praesens production made in Switzerland for Metro, will be all the more significant, it's believed, when the full facts about Jandl are revealed. Seems the nine-year-oldster still doesn't understand a word of English, despite the fact that English is the only language he speaks in the film.

Entire dialog was memorized in rotelike fashion by Jandl. Director Fred Zinneman was forced to work with him through an interpreter. Metro reportedly had hoped to bring the kid over to the U.S. but his parents thumbs-downed the idea. It's reported, incidentally, that some of the Jewish youngsters acting their real-life roles of displaced persons in "Search" subsequently went to Palestine, where several of them were killed in fighting with the Arabs.

Practically all of the reviewers last week pointed out a peculiarity in the successive bookings at Penn theatre in Pittsburgh. House is currently playing Par's "Saigon." The attraction before that was UA's "Intrigue." Both movies deal with the black market in Shanghai. And both in "Intrigue" and "Saigon," George Raft and Alan Ladd, respectively, play former U.S. Army fliers who have stuck around for some excitement in the Orient.

Outside producers making low budget pictures for 20th-Fox release are working on a narrow margin of profit. Deals for films produced at $150,000, or under, call for 35% distribution costs of around 250 prints, plus 15% of the cost for advertising. Studio guarantees them 10,000 bookings at an average of $30. They are permitted to get their money back, plus 25%, after which 20th-Fox shares 50-50 on the profits.

Fred MacMurray's deal to play the male lead in "An Innocent Affair," which James Nasser will produce for United Artists, is a combination of art and finance. Actor bought the story property for $65,000 and sold it to Nasser for $165,000. When the picture's receipts have covered the production costs, MacMurray will draw a salary of $225,000, in addition to 10% of the net.

Bing Crosby and his four sons, Gary, Philip, Dennis and Lindsay, work without salary in the Walt Disney picture, "Two Fabulous Characters." Instead, they draw 5% of the gross, up to $200,000. Bing sings three off-screen songs and reads a page of narration. The youngsters go before the cameras for a week in June, when school is out.

Release of "Night Unto Night," completed early last year and press previewed in August, is being held back by Warners in order to introduce Viveca Lindfors to the American public in a more important role. Preceding "Night" on the release program, will be "To the Victor," in which the Swedish actress co-stars with Dennis Morgan.

'Poverty' Line

Continued from page 7

money, Allied declares that these local reps of the majors will "grudgingly admit that the parent company is showing a profit, but they say it comes from the company's theatres." Statements, according to Allied, represent a "company line," handed down by the sales managers to "slash smallfry off the payroll," to keep salesmen and branch managers from asking for and getting raises, and to "refill the old hypo needle which constantly needs refilling."

This "company line is, of course, pure unadulterated hogwash," according to the Rocky Mountain bulletin. "A careful examination of the film companies' profits will show plenty of production and distribution profits in spite of the most outlandish extravagances the world has ever seen." Bulletin goes on to point up the tremendous salaries paid to key production execs and to "lesser production geniuses" and the alleged millions of dollars spent every year in "outlandish story buys, a large proportion of which are never used."

Bulletin continues: "On top of that, the producer-distributing companies have huge legal firms to which they pay fabulous salaries. Value received? A continuous flow of such bad legal advice that those same companies are now awaiting judgment for having violated the anti-trust laws—not to mention a rash of private law suits which are springing up all over the country." Allied also snipes at the Motion Picture Assn. of America, citing the "King's Ransom" paid in yearly by each company, which they "tote up as overhead."

These, according to the bulletin, "are the real facts behind the producer-distributor 'overheads.' Money that is poured down rat-holes and costs that are padded to the moon. Yet, their representatives will argue all day over a $5 charge on your theatre's operating expense. The 'costs of production and distribution' are so extravagant that it is a miracle that production-distribution does make money. But make it they do, and the profits add up to the millions even without their own theatres included in the total. Don't let the salesmen and branch managers pass the 'company line' about distribution losses on to you because you know better."

See Wright Into Pvt. Practice

Washington, March 9.

Robert Wright, motion picture specialist of the Department of Justice anti-trust division, is reported about to turn in his resignation to enter private law practice. Wright has not commented.

One of Wright's friends claimed that he remained with the Justice Department only this long so as to get the Big Five divorcement issue into the lap of the Supreme Court.

Are You Squandering $100,000 This Year?

By Leonard H. Kastriner, C.P.A., and Irving C. Harris, C.P.A.

Favorite topics of polite conversation today are generally the weather and the high cost of living. Further pursuit of the latter subject almost invariably leads to a discussion of Federal income tax, and the sizable portion of income it consumes.

Most persons have heard at one time or another of various tax-avoidance schemes which have embroiled taxpayers in difficulties with the Collector of Internal Revenue, but few are sufficiently aware of the legitimate tax-saving features present in the technical wording of the Federal Internal Revenue Code.

We will attempt here to explain in simple terms the provisions of Section 107 (a) and (b) of the Code, which relate to income received for personal services rendered or from the disposition of an artistic work or invention where such services covered a period of 36 months or more. Basically, the law provides that if a person's efforts are expended over a period of three years or longer on a particular piece of work, and at least 80% of the total compensation therefrom is received within one taxable year, the individual is permitted to allocate part of the income received during that year to the prior years to the extent that work was performed during such earlier periods.

By means of such apportionment of income over a period of three or four tax years, the taxpayer is enabled to secure the advantage of the lower rates of tax applicable to smaller amounts of total income in each of the various years rather than those rates to which he would be subject if the large sum of income received were taxable in its entirety in the year of receipt. Thus, he may lawfully reduce the cost of his income tax.

Prime beneficiaries of these provisions of the law are artists, authors, composers, lawyers and others whose efforts and manner of compensation may fall into these categories.

An illustration of the application of the apportionment of income permitted under Section 107 may prove more illuminating. Let us assume that an author received $6,000 per annum during the years of 1944, 1945, 1946 and 1947 from a magazine publisher under a contract whereby he furnished a story every second month. On January 20, 1944, the author commenced writing a play which he finally completed on March 25, 1947. After several brief options, the play was sold for a Broadway production on July 2, 1947. The total income received by the author during that year from the sale of the play was $80,000.

The author's total income in 1947 therefore amounted to $86,000, consisting of $80,000 from the play and $6,000 from magazine stories. Assuming that his deductions for expenses and dependents amounted to $11,000, the net taxable income equals $75,000 and the tax on this income, arising from a graduated scale of tax to a peak rate of 81%, is $43,661.50.

Now, let us consider the saving in income tax which this special feature of the law affords our author. He is permitted to allocate a portion of the income from the play over the 38 months (although in this case, the play required 38 months to complete, the author is restricted to a period not in excess of 36 months for purposes of this apportionment). Assuming that $8,000 of his deductions for expenses were directly attributable to his income from the play (such as agent's commission, entertaining of prospective producers, etc.), his net income from the play during 1947 was $72,000. Dividing this figure by the 36-month period, the amount of income from the play allocable to each such month is determined to be $2,000.

Therefore, the amount of the income from the play received during 1947 which is to be taxed in each of the respective years during which the play was written is as follows:

1947 (3 months)	$6,000
1946	24,000
1945	24,000
1944 (9 months)	16,000
Total	$72,000

By adding these amounts to the other income earned in each of those years, and deducting the appropriate expenses and exemptions, we arrive at the adjusted taxable income for each year. The corrected tax for 1947 consists of the total of the taxes as recomputed for each of these years, less the total of the taxes previously paid for these same periods.

Here is the real surprise in this arrangement: the revised income tax for 1947, based on the application of Section 107 to the problems of our mythical author, totals only $28,870.50, a clear reduction of $15,000 in cash outlay! Furthermore, since there is no income tax attaching to the amount of this reduction, it is actually equivalent to an increase in his taxable income of roughly $100,000!

Many complicated factors enter into the proper application and computation of the 36-month regulation, but it will almost invariably result in a substantial reduction in Federal income tax cost if the proper basic elements are present. In summary, these are

(1) The work from which the income arises must have consumed 36 months or more of the taxpayer's time.

(2) During the taxable year, the taxpayer's gross income from the particular piece of work is not less than 80% of the total gross income therefrom received and to be received during the following 12 months.

Selznick Sure to Nix Own Aussie Distrib Setup; Metro Has Feelers Out

Sydney, March 1.

Looks pretty certain here that David O. Selznick will nix any bid to operate his own distribution setup in the Antipodes. Manny Reiner, Selznick's Latin American rep, has been here for the past month huddling with film toppers. He's now on his way back to N.Y. after a stopover in New Zealand without announcing any deal.

Reiner, it's understood, had hoped to be able either to make a deal locally, or fix it to operate his own distrib setup. After probing the latter angle, however, he was forced to nix the idea when he found that there's a gentleman's agreement operating between the eight major U.S. distribs in the Antips on manpower swapping.

Reiner had long huddles with Norman B. Rydge, head of the Greater Union cinema loop and also of British Empire Films, indie distribs, covering the release and distribution of "Duel in the Sun" and "The Paradine Case." The former was okayed by the censor last week.

A deal with Rydge and his group is on the fire on question of terms. Also learned that Metro, after taking some heavy setbacks recently with its own product, has put out feelers to handle the Selznick fare, with RKO also a keen bidder. The big bait held out by Selznick is "Duel in the Sun," as yet unreleased here. It's known Selznick would like to get this one out pretty smartly before it becomes dated. Who will ultimately handle the Selznick fare will be decided in N.Y. within the next two weeks, with Rydge, Metro and RKO in the running.

UA Would Change Its Italian Franchiseholder

United Artists is reportedly offering for sale for $130,000 a franchise on its product in Italy. Distrib is understood having difficulties with its present franchiseholder, Feruccio Caramelli, and is desirous of making a switch, despite the fact it owns stock in Caramelli's company.

Trick angle of the matter is that Caramelli's outfit owns UA's Italian trademark, Artisti Associatti, and the new franchiseholder would have to work without it, at least for the present. According to reports reaching the U. S., UA is demanding assurances from would-be buyers that they open a string of branches similar to the present setup.

UA recently sold its Mexican company and last year sold out similarly in Spain. Italian situation is different, however, in that it doesn't own a majority control of the company there.

Wurtzel Preps 5

Hollywood, March 9.

Sol M. Wurtzel has five features lined up for his 1948-49 program for 20th-Fox release, starting March 11 with "Fighting Back."

Others on the shooting schedule are "Big Dan," "Trouble Preferred," "Tucson" and "Ticket to Nowhere."

Rank-U

Continued from page 3

now, it's understood, to see what results come from Johnston's efforts to win a tax settlement. No decision, of course, could be reached on whether U would break with the other distribs until Johnston is given a full opportunity to straighten things permanently.

Added credence is given to these reliable reports by several significant sentences in Rank's farewell statement to the press which were generally overlooked. Rank flatly declared: "In our theatres, future programs are 'guaranteed. Though we all hope to see a happy settlement of ad valorem talks so that we in Britain can screen the best pictures of all countries, our theatres will stay open and busy."

Potentials In Product

Knowing Rank's penchant for cautiously - worded pronouncements, British trade circles believe that this country's ace filmmaker would not have spoken with such assurance unless he was certain of additional product to his own 40 pix or so annually. Certainly, it's thought here, the tremendous Odeon and British Gaumont circuits can't be guaranteed full bookings on this number of films alone. Supplemented, however, by 36 or so films from U and an equal number from Eagle Lion (with which Rank also has a distribution deal), there's a good chance of Rank's promise to the public being carried out.

Rank's theatres might be kept open for a limited time on reissues plus new British product but it's questionable whether they'd also be kept busy on oldie celluloid. Moreover, Rank's top men are convinced that the number of British films produced by home studios can't be raised substantially without diluting their quality badly. As it is, Rank's filmmaking equipment and personnel are now operating at capacity.

Rank has the right, it's conceded, to demand compliance of Universal under his pact. Any refusal by U would lay open to costly damage suits. Rank, however, recognizes U's difficult position and is extremely loath to press for product. He'll do it, if he must—and that must would follow a blowup of the Johnston negotiations.

In his departure statement, Rank branded as "nonsense," talk that the British film industry is in bad shape. Attendances in his theatres, Rank declared, is up 4.7% for December, January and February over the year before. "After an abnormal winter, last year, and an abnormal summer which adversely affected boxoffice receipts, we are now running at a level which is no cause for gloom," he said.

Amus. Stocks in Feb. Dipped $36,517,741 To New Postwar Low Mark

Month of February saw the brakes on amusement stocks still failing to work. Stock prices of important entertainment companies, as quoted on the New York exchange, spiralled to a new postwar low of $597,576,683. They were off a total of $36,517,741 from the close-of-January figure of $634,094,424 which in itself was the bottom evaluation since hostilities ended.

Average price of amusement stocks came to $14.59 on Feb. 28 against $15.47 on Jan 31. Included in the average are common stock prices of all major film companies, the top radio nets, music publishing houses and disk outfits all set up on the big board.

The decline is a continuation of the full-scale slide which started in 1947 after stocks had hit an alltime high of $926,813,983 shortly after the war ended. The '47 closeout figure had registered a drop of $257,716,843 from the postwar peak total.

Film shares rebounded nicely on both Friday and Saturday of last week, with some stocks showing gains of more than a point for the two days. Revived interest in the amusement group and slightly bullish attitude was based on optimistic reports from London that Eric Johnston might work out a satisfactory adjustment of the 75% tax in Great Britain. However, picture stocks were inclined to follow the general list Monday and yesterday (Tues.) as shares turned downward.

Rank's 40 Films in '48 Budgeted Up To $40,000,000, 2½ Times '46—Archibald

J. Arthur Rank's production of 40 films during the current year represents top capacity with present facilities and there's little likelihood of the figure being boosted in the near future. That's the opinion of George Archibald, head of Independent Productions, one of Rank's major lots, who supports his view with the fact that the ban on studio construction shows few signs of an early lifting.

The Rank studios have been working in high gear to shove the figure to 40, Archibald said, which, in itself, is an increase of 12 pix over 1947 and of 21 over '48. Nor is there much likelihood of a boost through the making of cheaper films with shorter shooting schedules since the high echelon is convinced that a swing away from big pix would be a mistake.

"The future of the British film industry lies in making big, ambitious films," Archibald declared. "They're necessary to maintain our prestige and there are no plans to drop the practice. Of course, we aren't going to make only big films, but we do expect to maintain the present proportions."

While there's been a definite attempt to cut costs, Archibald said, the production budget in 1948 will amount to $36,000,000 - $40,000,000 which is two-and-one-half times greater than the 1946 nut. So far as his own unit is concerned, present productions are bracketed between $1,200,000 and $1,750,000.

No Product Famine?

Archibald sees no immediate product famine in Britain. The bulk of the theatres, he noted, are now booked for six months ahead with reissues and whatever new product is available. No houses, to his knowledge, have been forced to shutter.

Referring to the current ban on studio construction, British filmmaker said that $1,000,000 had been allowed by the government for repair, reconstruction and maintenance since the end of the war and another $500,000 has been granted for the future. With present building materials still scarce, new studio construction is out of the question.

Archibald is in New York to discuss sales plans with Universal and Eagle Lion. He's going to swing through eastern exchanges of both companies with the idea of polling exhibitor and sales opinion on British films. He wants to bring back to England suggestions on how to improve the saleability of his unit's product. He won't, however, shoot specifically for the American market since he thinks films take on a phoney tinge when they're not true to their native heath and culture.

He returns to England, March 27.

Atlanta's 1,048 Theatres

Theatre survey of the Atlanta territory, 29th in the series of 31 exchange directories being issued by the Motion Picture Assn. of America, shows a total of 1,048 theatres with an aggregate seating capacity of 839,296 currently in operation. In addition there are 10 drive-ins with a 3,385-car capacity and 24 shuttered theatres with 10,357 seats.

Of the total number of houses, 671 are circuit-owned while the remaining 401 are operated by indies having less than four theatres apiece.

Pathe's Yrly. Statement Discloses Wanger Plans 4 Films for Eagle Lion

Limited terms of the final deal closed between Walter Wanger and Eagle Lion are brought to light by the annual report of Pathe Industries, EL's parent company. Wanger, it's disclosed, plans four pix for EL distribution on a venture involving joint financing. Idea, however, of an exchange of stock between Walter Wanger Productions and EL has been dropped.

El won't acquire a substantial interest in the Wanger producing unit as originally envisaged. Moreover, the company is not buying an interest in 10 of Wanger's films previously released by Universal. Both propositions were abandoned when the parties failed to agree on the price of the acquisitions.

Pathe's net income for the 48 weeks ended Nov. 29, 1947, is down to $511,359 against $1,073,396 for the similar period ended Nov. 30, 1946. It's gross climbed far ahead of that in '46, reaching $19,739,535 compared to the earlier period's $14,977,306. Earnings for the entire fiscal 1947 are estimated at $570,000 though no exact figure has been reached pending fixing of amortization schedules.

Substantial increase in gross was due to rentals collared by EL in '47, its first full year of operations. At the same time, Pathe's total costs rocketed to $19,252,663 against $13,872,333 in '46. That, too, was due to EL's full-scale operations.

Revolving credit of $7,500,000 has been created for EL, report discloses, on which the company can borrow up to 70% of the cost of future production. Under its terms, EL must apply its weekly rentals, less costs of prints and expenses of distribution and advertising, to reduce the loan. Banks extending the credit are First National Bank of Boston, Bank of Manhattan Co., Marine Midland Trust Co. of N. Y., and Continental Bank & Trust Co. of N. Y. Obligation matures Jan. 15, 1950.

Pathe also has a term credit of $3,500,000 which matures the same time. In November, company issued $1,000,000 of 5% obligations which are subordinate to outstanding bank credits.

RADIO NETWORKS OFFER SCRIPTS TO HOLLYWOOD

File-searchers at Columbia Broadcasting have turned up about five used radio scripts which have been submitted to film companies for consideration as picture material. Both CBS and the National Broadcasting Co. recently organized departments to hunt out of their files scripts suitable for filming. NBC has not submitted any yet.

CBS scripts presented to story departments simultaneously in New York and on the Coast, were in synopsized form, prepared by Arthur Heineman, formerly assistant story ed of Columbia Pictures. Most story eds agreed the yarns were "better than the average run of wild submissions." Some had already covered them when they were originally aired.

Nate Halpern, assistant to the president of CBS, in charge of the project there, claims to have a sale pending this week, with the broadcasting company getting a guarantee and a percentage participation for the rights.

Par-Cooper Settle 10-Yr. Tiff by Selling Out, Or Giving Up in 18 Houses

A 10-year hassle between Paramount and its erstwhile partner, the late Joseph H. Cooper, ended in amicable settlement last week. Par sold its half interest in seven midwest houses while surrendering its disputed claim to the half interest in another 11 theatres. Amount received by Par is substantial but undisclosed.

By the terms of the settlement, Par gave up its claim to the Stuart and Nebraska theatres, Lincoln, Neb.; to the Ute, Trail and Tompkins, Colorado Springs; the Main and Uptown, Pueblo; the Sterling and Park, Greeley; and the Cooper and Joy, Grand Junction, all in Colorado.

Additionally, Par sold its interest to the Lincoln theatre, Lincoln, Neb.; and the Criterion, Capitol, Tower, Ritz, Plaza and Victoria, Oklahoma City, Okla. Deal was closed with the Cooper Foundation, which was set up by Cooper's will to administer the estate's assets.

Dispute dates back to the days when Paramount was in receivership. Par claimed that it had an agreement with Cooper that he was to acquire theatres under his own name, but with the understanding that Par had the right of taking over a half-interest if it chose to exercise its option. Cooper, while alive, maintained that he had offered that choice to Par, but that the company had failed to pick up its option.

Business is UP at Paramount

Contrary to popular opinion, business at theatres playing Paramount pictures is holding up to and even beyond levels of the boom period for comparable budget and comparable star pictures. Cases in point are:

ROAD TO RIO which in many situations is topping previous "Road" pictures released at the height of the boxoffice boom.

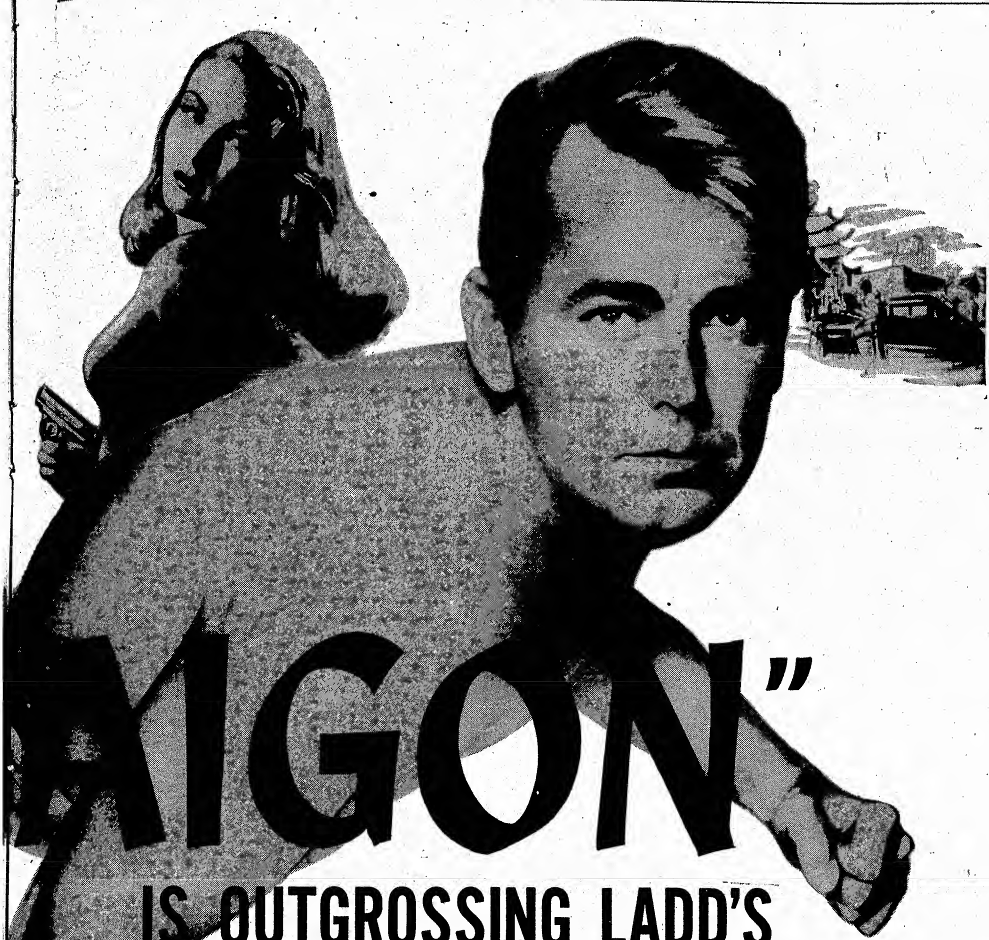
ALBUQUERQUE which is equalling and in some cases surpassing Paramount's last previous color-western released a year ago.

I WALK ALONE, black-and-white production which is consistently topping Hal Wallis' previous Technicolor release which had the same 2 leading stars.

And now comes Paramount's 4th consecutive release which is topping comparable previous pictures. Film Daily called it "Ladd's best since 'Two Years Before The Mast'" and now the boxoffice is proving that . . . .

ANOTHER GREAT ENTERTAINMENT FROM

Paramount



IS OUTGROSSING LADD'S TWO PREVIOUS SHOWS...

with these reports from first dates: *Hartford*—topped both; *New Haven*—bigger than "Wild Harvest" and within a few dollars of "Calcutta's" giant holiday week; *Boston*—topped "Calcutta" and comparably stronger than "Harvest" at another house; *Detroit*—comparably bigger than both at another house with similar seating capacity; *San Francisco*—bigger than "Calcutta" at same house and rivalling the figures of "Harvest" at a house with *double* the seating capacity; *Rochester*—bigger than "Calcutta" and "Harvest."

Film Reviews

Continued from page 10

So Evil My Love

been photographed with such skill and sympathetic understanding. Camera work throughout is remarkably fine, and other assets are the splendid musical score and art work.

Story begins with the return to England from Jamaica of Olivia Harwood, widow of a missionary, and Mark Bellis, charming criminal of many aliases, wanted by the police of many countries. During an outbreak of malaria on the boat she nurses him, and he calls on her when she takes up residence in her suburban London villa where she keeps lodgers. Bellis moves in, sponges on her generosity, and pretends to fall for her.

Olivia renews acquaintance with Susan Courtney, her old school friend, who had sent Olivia some indiscreet letters before her marriage to a rich, stuffy lawyer. This is too good an opportunity for Bellis to miss, and soon Olivia is installed in a luxurious home indulging in a little blackmail. By now she is deeply in love with the worthless Bellis, and climax comes when Susan's husband gets the lowdown on Bellis. Olivia puts a liberal dose of antimony in the husband's medicine, arranges for the wife to administer it, and has just a qualm or two when the wife is arrested for murder.

Bellis by now is really in love with Olivia. The criminal pair decides to go abroad, arranges a rendezvous, and as Olivia is getting ready to leave she is visited by a flame of Bellis. She learns of his infidelity, keeps the rendezvous, and in the cab stabs him. Then she drives to the nearest police station.

It's not either principal's fault that the emotions are barely touched. The story gives scope for horror, pity, disgust and terror, and director Lewis Allen must share the blame with the wordy scripwriters. Style and atmospheric detail are no compensation for suspense, and if it is to be a psychological study of a good woman ruined by her love for a bad man, then Ann Todd should have been given a chance to harrow the soul. Within the scope of the story she gives a fine performance and the same goes for Ray Milland, but impression remains that the emotional scenes are phoney.

Geraldine Fitzgerald gives a competent performance as the unhappy and frightened dipsomaniac wife; Raymond Huntley is suitably stuffy as the husband, but Martita Hunt, the spiteful mother-in-law who looms large in the original novel, is wasted in a tiny part. Raymond Lovell and Leo G. Carroll contribute two excellent character studies.

Cane.

Smart Woman

Hollywood, March 6.

Monogram (Allied Artists) release of Hal E. Chester production. Stars Brian Aherne, Constance Bennett, Barry Sullivan; features Michael O'Shea, James Gleason, Otto Kruger. Directed by Edward A. Blatt. Screenplay, Alvah Bessie, Louis Morheim, Herbert Margolis; adaptation, Adela Rogers St. Johns; original, Leon Gutterman, Edwin V. Westrate; camera, Stanley Cortez; music, Louis Gruenberg; editor, Frank Gross. Previewed March 4, '48. Running time, **93 MINS.**

Robert Larrimore....Brian Aherne
Paula Rogers....Constance Bennett
Frank McCoy....Barry Sullivan
Johnny Simons....Michael O'Shea
Sam....James Gleason
Dist. Att. Wayne....Otto Kruger
Mrs. Rogers....Isobel Elsom
Rusty....Richard Lyon
Mrs. Wayne....Selena Royle
Dr. Jasper....Taylor Holmes
Clark....John Litel
Patty Wayne....Nita Hunter
Joe....Lee Bonnell
Sob Sister....Iris Adrian
Porter....Willie Best
Lefty....Horace McMahon

"Smart Woman" has been given smart production garb, good story and playing to merit okay attention in smaller firstruns. An Allied Artists release through Monogram, picture fits into that distribution bracket neatly. Cast names aren't too hefty, boxoffice-wise, but are familiar.

Script adds some new twists to old formula and Edward A. Blatt's direction uses good story-telling technique to hold interest. Hal E. Chester's producer guidance gets top values for budget expenditure, giving film a dress that is expertly polished.

Constance Bennett plays the title role as a smart femme lawyer, earning an excellent credit. Opposite is Brian Aherne as a crusading special prosecutor who locks professional horns with Miss Bennett while carrying on an off-duty romance with the femme. Both do well by the assignments, as do Barry Sullivan, racketeer; Michael O'Shea, reporter; James Gleason, Aherne's aide, and Otto Kruger, crooked d.a.

Scripters Alvah Bessie, Louis Morheim and Herbert Margolis framed plot ingredients for best values, even giving the oft-used murder trial climax a new twist for dramatic emphasis. Finale has Miss Bennett, defending Sullivan against a murder charge, revealing that he is her former husband although admission may hurt her son and ruin her romantic future with Aherne.

Young Richard Lyon is good as the son. Isobel Elsom, Selena Royle, John Litel, Nita Hunter are others among the cast measuring up to demands. Stanley Cortez makes effective use of his camera in displaying players and settings. Louis Gruenberg's score adds to unfoldment. Miss Bennett has been smartly gowned by Adrian.

Brog.

Madonna of the Desert

Hollywood, March 5.

Republic release of Stephen Auer production. Stars Lynne Roberts, Donald Barry, Don Castle, Sheldon Leonard; features Paul Hurst, Roy Barcroft, Paul E. Burns, Betty Blythe. Directed by George Blair. Screenplay, Albert DeMond; original story, Frank Wisbar; camera, John MacBurnie; editor, Harry Keller. Previewed March 2, '48. Running time, **60 MINS.**

Monica Dale....Lynne Roberts
Tony French....Donald Barry
Joe Salinas....Don Castle
Nick Julian....Sheldon Leonard
Pete Connors....Paul Hurst
Buck Keaton....Roy Barcroft
Hank Davenport....Paul E. Burns
Mrs. Brown....Betty Blythe
Mama Baravelli....Grazia Narciso
Papa Baravelli....Martin Garralaga
Peppo....Frank Yaconelli
Mrs. Pasquale....Maria Genardi
Maria Baravelli....Renee Donatt
Enrico....Vernon Cansino

Neat, cleancut melodrama that will hold up well in the programmer market. "Madonna of the Desert" plot is slightly off the beaten path, the pace is good and interest sustained.

Action contained in this one makes the title seem misleading but it is apt to the plotting, which concerns a statue of the Madonna to which is attributed miraculous powers. Statue is owned by rancher Don Castle and intrigue enters when two sets of crooks decide to steal the miracle lady. Sheldon Leonard smoothly heads up one group, which employs Lynne Roberts to do the job, while Donald Barry properly enacts the other crook.

George Blair's direction of the Albert DeMond script, from an original by Frank Wisbar, keeps the story continually on the move and makes the several apparent miracles that occur seem convincing. Through her powers, the good lady of the desert reforms the femme crook and has the others killing themselves off.

Leads are uniformly good and several character parts, headed by Paul Hurst, come off excellently. Production values obtained by Stephen Auer on a small budget are expert. Camera work by John MacBurnie, art direction and other technical contributions are good in shaping this one for neat playoff in its market.

Brog.

Idol of Paris

(BRITISH-MADE)

London, Feb. 26.

Warner Bros. release of Premier (Maurice Ostrer) Production. Features Michael Rennie, Christine Norden, Beryl Baxter. Directed by Leslie Arliss. Adapted from Alfred Schirokauer's book, "Paiva, Queen of Love"; screenplay by Norman Lee, Stafford Dickens, Harry Ostrer. Music by Mischa Spoliansky; film editor, A. S. Bates; camera, Jack Cox. At Studio One. Running time, **106 MINS.**

Hertz....Michael Rennie
Theresa....Beryl Baxter
Cora Pearl....Christine Norden
Offenbach....Miles Malleson
Antoine....Andrew Osborn
Prince Nicholas....Andrew Cruickshank
Emperor Napoleon....Keneth Kent
Empress Eugenie....Margaretta Scott
Bellanger....Patti Morgan
Barucci....Genine Graham
Lachman....Henry Oscar
Mrs. Lachman....Sybilla Binder
Count Paiva....Leslie Perrins
George Tremer....Campbell Cotts
George Tremer, Jr....John Penrose
Countess de Molney....April Stride

This dates back 30 years when melodramatic saccharine and costume operas were the fashion. Maurice Ostrer, once producer for Gainborough, forgot that recent successful mellers leaned on stars for clicks with this first independent production. He boasts that the team that made his "Wicked Lady" has turned out this picture, but he has no James Mason and no Margaret Lockwood to carry the burden of an ill-written, corny script. Instead, he has comparative newcomers, who unfortunately do not merit leads in an ambitious picture. Its boxoffice prospects are dim. It would be a waste to export it to America.

Set in Russia and France of the 1860's the story tells how Beryl Baxter rose from a drab poverty-stricken home to become the toast of Paris, to acquire a reputation as the notorious demi-mondaine of her day, wealthy and powerful enough to snub the Emperor.

It was a tough assignment for young artists to cope with such a tedious mixture. Theresa, the new demi-mondaine of Paris, is quite outside the present scope of Beryl Baxter, who makes her screen debut in a role that would have taxed any star. Christine Norden as Cora, the early "queen of the half world," is unconvincing in speech and action. The part of Hertz, one of the lovers, is as unsuitable as any could be for Michael Rennie.

Only good professionals like Miles Malleson, whose Offenbach is quite a study, and Andrew Osborn and Margaretta Scott give superior reading to their lines. The music by Mischa Spoliansky is good enough to be worthy of a better film while the production is lavish. But to make sin entertaining by showing it as the pastime of the aristocratic is a job for experts.

Cane.

The Tioga Kid

(SONGS)

Eagle Lion release of Jerry Thomas production. Stars Eddie Dean; features Roscoe Ates, Jennifer Holt, Dennis Moore. Directed by Ray Taylor. Screenplay, Ed Earl Repp; camera, Ernie Miller; songs, Dean, Johnny Bond, Pete Gates, Lewis Porter, Robert Tansey; editor, Hugh Winn. Previewed in N. Y., March 4, '48. Running time, **54 MINS.**

Eddie....Eddie Dean
Soapy....Roscoe Ates
Tioga....Eddie Dean
Jenny....Jennifer Holt
Morino....Dennis Moore
Tuscon....Lee Bennett
Tennessee....Bill Fawcett
Clem....Eddie Parker
Trigger....Bob Woodward
Sam....Louis J. Corbett
Ranger Captain....Terry Frost

"The Tioga Kid," newest Eddie Dean western, shows sharp improvement over some of its immediate predecessors. Production and entertainment values are good. On the overall, film rates as okay fodder for the action dualers and Saturday matinee kid trade.

Yarn has Dean taking on a dual role, that of a Texas Ranger as well as a notorious outlaw, "The Tioga Kid." Latter's a lone wolf who attempts to muscle in on a band of rustlers led by Dennis Moore. Henchmen of the outlaw chieftain prey on horses of ranch owner Jennifer Holt and climax their crimes by stealing a federal payroll.

As the Texas Ranger, Dean credibly foils the bandits amid ample six-shooting and hand-to-hand combat. His portrayal of the "Tioga Kid," who's killed in the fadeout battle, is average thesping. Miss Holt handles her lines with finesse in the lone femme role. Moore scores as the rustlers' leader. Comedy, per usual, is furnished by Roscoe Ates.

Picture is helped by some apparently fresh scenery; frontier town, in particular, has a seemingly marked difference compared to the standard buildings and street employed in other Dean oatuners. Some three vocal numbers supply the musical background. Ernie Miller's lensing is good as is Ray Taylor's direction.

The Three Weird Sisters

(BRITISH-MADE)

London, Feb. 26.

Pathe Pictures release of British National production. Stars Mary Clare, Mary Merrall, Nancy Price. Directed by Dan Birt. Screenplay by Louise Birt, Dylan Thomas from novel by Charlotte Armstrong; adapted by David Evans; editor, Monica Kimick; camera, Ernest Palmer, Moray Grant. At Studio One. Running time, **78 MINS.**

Gertrude Morgan-Vaughan....Nancy Price
Maude Morgan-Vaughan....Mary Clare
Isobel Morgan-Vaughan....Mary Merrall
Claire Prentiss....Nova Pilbeam
David Davies....Anthony Hulme
Owen Morgan-Vaughan....Raymond Lovell
Thomas....Elwyn Brook-Jones
Waldo....Edward Rigby
Mabli Hughes....Hugh Griffith
Beattie....Marie Ault
Police Sergeant....David Davies
Minister....Hugh Pryse
Solicitor....Lloyd Pearson
Mrs. Probart....Doreen Richards

There is more than the usual stock ingredients in this horror story. The dark doings in a rackety Welsh mansion are told intelligently and with suspense. There is a cumulative effect about it and the film is simple and satisfying in scripting and characterization. Although there is little marquee value, it may appeal to those who enjoy the macabre. As a dualer, it should provide a nice program here. Prospects in the U.S. are slight.

"Weird" is a mild word for the three mentally-befogged elderly Morgan-Vaughan spinster sisters. The eldest is blind and lusts for power, another is twisted physically and bitter, while the third is deaf and sly. To help them in a large house they cannot afford to keep up, is the idiotic Elwyn Brook-Jones and his tormented mother. They try to maintain appearances and pose as benefactors on an overdraft supplied by a half-brother Owen. Then the story develops into a sinister murder mystery.

The cast has been fairly well chosen, and the story is told nicely by three veterans, Nancy Price, Mary Clare and Mary Merrall. Raymond Lovell is good as the weak half-brother and Nova Pilbeam and Anthony Hulme do well with restrained romance as two of the few normal people in this film.

His first fictional assignment, Dan Birt shows directorial promise.

Cane.

Henry IV

(ITALIAN-MADE)

Superfilm release of Minerva Films production. Stars Osvaldo Valenti. Directed by Giorgio Pastina. Screenplay, Pastina, Fabrizio Sarazani, Stefano Landi, V. Brancati; based on play by Luigi Pirandello; camera, Carlo Montouri. Previewed in N. Y., March 3, '48. Running time, **92 MINS.**

Count Enrico di Nolli (Henri IV)....Osvaldo Valenti
Frida Spina....Clara Calamai
Belcredi....Luigi Pavese
Professor Genoni....Enzo Billotti
Mrs. Griotto....Rubi D'Alma
Giovanni....Lauro Gazzolo
Landolfo....Augusto Marcacci
Violante....Ori Monteverdi
Arialdo....Giorgio Piamonti
Bertaldo....Checco Rissone

(In Italian; English Titles)

"Henry IV," a pre-war Italian film based on a popular play by Luigi Pirandello, is an unusual psychomeller that'll impress the art-house clientele. Pic has an uneven dramatic quality with several dull stretches but opens and closes with such a bang that the sagging center will be forgiven.

Yarn kicks off in deadpan historical style as Henry IV, German emperor circa the 11th century, is shown plotting war with his councillors against the Pope. Suddenly, with a violent directorial stroke, the film is wrenched out of its medieval framework into a modern setting, with Henry IV being revealed as a rich, modern-day count who's as mad as a hatter. His flunkeys were only pretending to be historic figures in order to humor him.

After this startling switch, the pic partially collapses into a conventional flashback story of a triangular love affair with an elusive fille de joie at the apex. In a joust between the two suitors, the count gets a knock on the head which results in his insanity. Yarn revives interest at the windup with the count regaining his senses 20 years later, stabbing his opponent and then relapsing into insanity as a matter of convenience to avoid the consequences.

Without the extraordinary bravura thesping of Osvaldo Valenti, as the mad nobleman, this offering might have badly misfired into farce. Valenti, however, carries the whole burden with a passionate and compelling performance full of wild, yet controlled, expression. Rest of the cast rates dimly by comparison, although sound portrayals are turned in by Clara Calamai, as the woman; Luigi Pavese, as the rival suitor; and Lauro Gazzolo, as the count's faithful retainer.

Film is marked by firstrate photography and smooth editing. English titles, however, are too sparse, leaving too much crucial dialog completely untranslated.

Herm.

RKO's Mochrie

Continued from page 11

made film with English narration, starring Maurice Chevalier; "Mourning Becomes Electra," long and grim re-enactment of the Eugene O'Neill play; "The Pearl," arty Mexican-made with native actors from a story by John Steinbeck, and "The Fugitive," made in Mexico with Henry Fonda and Dolores Del Rio starred.

"Fugitive," according to distribution chief Robert Mochrie, will give little —if any—trouble to the sales department. It has heavy Catholic support and has been held back by RKO during Lent to get full advantage of this. It's being sold on the regular policy, the star names, the John Ford imprimateur and the Catholic backing being figured to give it sufficient sendoff.

Chevalier film, which did rather poorly in its preem at the Bijou, N. Y., is being pitched more-or-less exclusively at art houses. Its original French title, "Le Silence d'Or," is being billed ahead of the tag, "Man About Town," which it was given for American showing. Latter was top-billed in New York.

"Electra," which also got off to a somewhat disappointing start in its preem, at the Golden, N. Y., is being sold strictly on a roadshow basis. It has played Los Angeles, San Francisco, Milwaukee and Toronto, in addition to Broadway, at a $1.80 top, two-a-day. Exhibition is along the pattern set by United Artists on "Henry V," which, like "Electra," is being sold initially in those cities where Theatre Guild subscription lists give it a helpful teeoff. Guild gets a percentage from UA and RKO for cooperation.

"Pearl" is currently playing its first date at the Sutton, smart east side 57th street house in Manhattan. It started off with a smash $13,000 for the first frame in the 560-seater and is now in its fourth week, holding up well. No sales policy has been set yet, Mochrie stating that it hasn't been determined whether the film will be aimed at regular theatres or art and selected houses.

20th Chi Bids

Continued from page 11

He noted that the original plan didn't even include the Jackson Park theatre, declaring the idea was merely to solve the intricate clearance problem inherent in the excessively competitive Chi territory. JP theatre got a chance to bid on the last film released in the area, Smith added, because the theatre's attorneys claimed the house wasn't getting a break on 20th product.

Twentieth sales chief indicated the bidding system might be extended to other cities and territories if a need was felt for it. This too, however, would depend on the Supreme Court's ruling on the decree.

Ad 'Chiseling'

Continued from page 11

"We're doing the national advertising and we expect theatres to open films with fair day-and-date advertising. With every company finding it tough to get back negative costs, the least an exhibitor can do is give the film a decent break in the newspapers."

Even the circuits are only spending 2½% of the gross where they should lay out 6%, the peeve goes. The chiseling never was accomplished directly but rather by a lateral attack, it's said. Exhibs' indirect approach prevented a knock-down battle at any time but distribs are now insisting that the whole question is going to be put to the test.

Distribs' picture of how the outlays reached the present parlous low is as follows: Initially, standard spending was 6%. Then exhibs split the percentage 5% and 1% with the lower figure going to radio ads. Later, the 1% was absorbed in the 5%. Following this coup, exhibs began deducting trailer expenses and art dept. expenditures from the 5%. When this was successfully accomplished, those expenses were absorbed in a lower percentage along with outlays for throwaways, posters, etc.

Wrought up over the whittling process, one distrib is now considering a proposal to confine all its newspaper spending to 15 key cities. Great Bulk of the income, estimated at 80% comes from these big urban centers, it's argued, so the money should be spent there. It's also considered a choice way of effecting reprisal on theatre ops in other locales. Without major company support, it's figured, the exhib will have to up his budget or take a beating at the boxoffice.

Revamping of ad-spreading goes further. Several majors are studying the idea of dropping all radio advertising.

'Raintree' Income

Continued from page 2

ever, mentioned his "mental fatigue," leading his friends to believe the suicide was a last minute decision formed in a mood of extreme mental depression. Author was to have come to New York late this month at the invitation of Houghton-Mifflin, his publishers, for several guest appearances to hypo sales of "County."

When the book first won the Metro prize-novel contest, Lockridge was reportedly anxious that the film adaptation follow the book as closely as possible. He drove out to the Coast last winter, consequently, but after remaining in a trailer camp there for several weeks through his inability to find a place to live, he returned to Bloomington. He thenceforth decided to have nothing to do with the picture, agreeing to leave it entirely in the hands of Wilson.

Lockridge was found dead in his locked garage Saturday night and Bloomington authorities announced he had been killed by carbon monoxide poisoning. They could find no motive for the suicide. Lockridge started his novel seven years ago while teaching at Simmons College, Boston, and was frequently down to his last cent during the time he took to write it. He's survived by his father, Ross Lockridge, Sr., now retired from the Indiana Univ. faculty; his wife, and four children.

Chi Hearings

Continued from page 11

ance to Balaban & Katz while granting it to indie houses. Tom McConnell, plaintiff's counsel, followed through with a demand that the majors post a $1,000,000 bond to guarantee compliance with the decree for the next year.

Defense attorneys countered with the assertion that the distribs acted in good faith. If errors of judgment were made, the defense pitch went, it was not too late to make the necessary corrections. The mere fact, it was said, that Barney and John Balaban, Louis Phillips and Walter Immerman were officials of B & K was not sufficient to convict them of wrongdoing.

All denied conspiracy and price fixing. To which, Judge Igoe interjected on Thursday (4), "apparently your position is that if the conspiracy is broken up, the element of evil can continue individually, which was quite apparent from final evidence."

Oh! Their aching sides!

98% will recommend it to their friends!

History was made at Loew's Yonkers Theatre when an SRO Preview audience welcomed the comedy hit that's headed for the box-office headlines! In a scientific survey by the Motion Picture Research Bureau, it registered the highest "will recommend" rating in years. There are few real belly-laugh comedies on the market. The public wants to laugh and here's your chance to give them the funniest film in 10 years!

M-G-M happily presents the First Big Comedy Hit of 1948!

VAN JOHNSON
JUNE ALLYSON
in
THE BRIDE GOES WILD

BUTCH JENKINS · HUME CRONYN
UNA MERKEL

Original Screen Play by Albert Beich
Directed by NORMAN TAUROG
Produced by WILLIAM H. WRIGHT
A Metro-Goldwyn-Mayer Picture

Dupont, New D.C. Arty, May Ignore Racial Segregation Precedent

Washington, March 9.

Dupont, 400-seat arty, lights here March 19. It's the third such local house, with a fourth being readied by Ilya Lopert.

Dupont is on Dupont Circle, on the fringe of Embassy Row, a top spot for this type house. The existing two; Miller's Little and Lust's Hippodrome, converted grind theatres in the heart of D. C.'s tenderloin, are thriving despite their location. The new Lopert house, still in the building stage, is on 15th Street, in town's financial section.

Figured likely that the Dupont will break all local precedent by quietly dropping the traditional color line and admitting negroes. Although this policy has not yet been definitely decided on, theatre's general manager, Clark Foreman, of the Southern Conference for Human Welfare, is a noted exponent of racial equality.

Foreman will be assisted by Eric Shinkel, formerly of the Little Theatre. Owners are the F. W. Mann Corp., group of local businessmen debuting in pix biz.

Houston's New 800-Seater

Houston, March 9.

New house will be built here by the OK Circuit, the seventh local theatre for the group. It will cost about $100,000 and seat 800.

The J. G. Long Circuit will start immediate reconstruction of the Show Boat theatre, Texas City, which was destroyed in the disaster which struck here last April. Cost will be about $200,000.

Open Woods, Grosse Pt., Mich.

Detroit, March 9.

The new Woods, United Detroit Theatres Corp. house has been opened. "Crossfire" and "Little Iodine" were the inaugural features. The Grosse Point house has a 2,500 seating capacity.

M'polis Ban Renewed

Minneapolis, March 9.

After lifting a 12-year "no new theatres" policy long enough to issue a single neighborhood theatre permit, the city council here has again put down the clamps on additional local showhouse construction.

By a vote of 22 to 4 it rejected the application of Roy Secrest for a new neighborhood license, despite the fact that a $1,000,000 building project was involved and the project had organized labor's backing. Another application from a property owner who has been trying unsuccessfully for 12 years to get a license has been buried by the council license committee.

The council's action and attitude represent a victory for North Central Allied, which has been opposing all new theatre building here on the grounds that the city is overseated, although there haven't been any additional showhouses built within the city limits for nearly 15 years.

John A. Goldie, counsel for Secrest, who has charged that established independent exhibitors are trying to create a monopoly in the atre operating here, says that despite the council turndown, further efforts will be made to obtain the license.

Open New Astor, Charlotte

Charlotte, March 9.

The new Astor theatre opened here last week. The 446-seat house is owned and operated by the Colonial Theatres Corp. of Valdese, N. C., of which Sam Hinson, of Charlotte, is general manager. House manager is W. A. Taylor.

Carl W. Queen, of Hickory, N. C., and Herman H. Kleppel, of Newton, N.C., will soon open a new drive-in theatre near Shelby, N.C. It will cost $50,000 and accommodate 400 cars.

Upcoming Pix

Continued from page 7

name. According to Reade, the film companies are to be congratulated on their "valiant efforts to cut costs and still turn out good pictures." Grosses in his theatres, he said, were off tremendously from Thanksgiving until Washington's Birthday, but the latter date broke the ice and biz is now on the upbeat. Reade expressed particular optimism for his boxoffices for the next 90 days because of the potentially good pictures upcoming, adding that "I'm one exhibitor who doesn't expect to continue operating at the 1946 and '47 gross levels."

Herman Becker, veepee of the Rugoff-Becker circuit, echoed Brandt in pointing out that the public generally "is either sold or not sold on how a picture does on its Broadway run." Biz in his circuit has been off from last year, which he attributed to poor pictures. "Only a real picture," he said, "can still do good business." Similar sentiment was expressed by officials of the Century circuit, who declared that most of the trouble after Christmas could be attributed to bad weather and poor pictures. Now that the weather has cleared up, the only factor remaining to dent grosses is the quality of films. Century, too, expects grosses to pick up, with their spokesmen noting that business is "not off too much" over last year.

Admissions

Most of the circuit chiefs questioned, meanwhile, expressed strong determination against any increase in admission prices. Brandt was the only one to envision such a move, declaring that "if costs keep on mounting, the only way out is to raise prices." He conceded that this might mean a drop in attendance, but argued that "if you're going to pay out $5 in operating costs, you must take in $5 to stay in business." Century admitted to raising prices at several of its houses, but only to bring them up to a level with competitors. In one house, where the Century scale was higher than a neighboring competitor, Century lowered its prices.

Of the Broadway houses, Loew's State is the only one to boost its admission tab. Theatre recently raised its opening price from 50c. to 55c. to bring it in line with the neighboring Paramount theatre, which has been charging 55c. from opening until 1 p.m.

Feb. B.O. Champs

Continued from page 7

pictures unveiled during the month. "Gentleman's Agreement" (20th), which seems sure of being one of the top grossers of 1948, copped seventh position on basis of its showing in the keys last month. Film was sixth in national ratings in January, and for several months has been among the leaders although playing only in a limited number of spots.

"Three Daring Daughters" (M-G) finished eighth, nosing out "Meant For Me" (20th), which placed ninth. "Meant For Me" surprised by the way it dipped the second week the picture was out around key spots, being classed as thin to nice that session after a strong teeoff.

"T-Men" (EL) finished 10th for the second month in a row. Showing was made despite the fact that it had no affiliated circuit playdates.

"If You Knew Susie" (RKO) wound up in 11th place although out in the keys only three weeks. Initial week that this Eddie Cantor comedy really had a batch of playdates it fell into the mild to sock category. "To Ends of Earth" (Col) won 12th place, theatres reporting big opening weeks but a rather sharp dip in second stanzas.

Pacing the runners-up for February are "The Fugitive" (RKO), "Albuquerque" (Par), "High Wall" (M-G) and "Intrigue" (UA). "Relentless" (Col) recorded some nice business but was not too strong nationwide. "Night Song" (RKO) was very spotty and on the disappointing side in February, carriage-trade apparently not being enough to make this a big b.o. winner.

Major disappointments of the month were "Miracle Can Happen" (UA) and "My Girl Tisa" (WB). Latter never seemed to get going, with crix taking delight in dragging it over the coals. "Miracle" was no boxoffice miracle in spots played thus far, being particularly thin in N. Y. Outside of Manhattan, it registered nice trade in several keys. "Killer McCoy" (M-G), which was seventh in January, did not wind up among the winners last month. However, the Mickey Rooney opus landed three highly profitable weeks at N. Y. State, first two weeks being particularly socko.

Of the new entries not yet around the keys to any great extent, "Knew Susie" (RKO) and "Double Life" (U), which is now out on pop-scale dates, show the biggest promise.

Accent on 'Union'

As the first step in teeing off its ad-publicity campaign on "State of the Union," Metro has leased theatres throughout the country for special tradescreenings of the film on or about March 22. M-G expects "State" to be its biggest grosser for the year and, following the policy established last year on "Yearling," will invite civic and political leaders, newspaper publishers, etc., to the special advance screenings.

Specific merchandising plans for the picture are expected to be set within the next few weeks during huddles on the Coast among sales veepee William F. Rodgers and studio executives. Slight probability exists that the film may be sold at advanced admission prices but it's doubtful that policy will be followed, in view of Rodgers' known opposition to increased scales. Film will preem in Philadelphia before the political conventions open in that city in June, and will be given saturation booking treatment throughout the country.

Metro Releases

Continued from page 7

"State of the Union," which is to be the big Metro special for this year. Company, in addition, has either signed deals or is negotiating with Hal Roach, Horizon Films (Sam Spiegel-John Huston), Argosy (John Ford-Merian C. Cooper) and Louis de Rochemont. Fact that none of their productions are included in the releases until August indicates that Metro is getting its own product out first and will hold the latter until some time later in the year.

No Holding Back

That fact was pointed up by a statement accompanying the release schedule by sales veepee William F. Rodgers. "Following the established policy of Metro not to hold back its most outstanding product for release at the beginning of the so-called 'new season' in the fall," Rodgers said, "we have decided, after screening all available Metro product, to place these pictures in the hands of exhibitors at the earliest possible moment. The entire industry needs outstanding product now. It is imperative that every effort be made to attract at least a good percentage of the more than 50,000,000 Americans who do not regularly go to the theatre."

Topping the new releases for April will be "State of the Union," "B. F.'s Daughter" and "Summer Holiday" (color). May will see "Homecoming" and "The Pirate" (color). June releases include "Big City," and "On An Island With You" (color), while July will feature "Easter Parade" (color) and "Date With Judy." New schedule winds up in August with "Julia Misbehaves" and "A Southern Yankee." No new reissues are contemplated yet for the next five months, although "Gone With the Wind" and "Philadelphia Story" will continue in release. In addition, "The Search," produced in Switzerland for Metro by Lazar Wechsler, will get special spot bookings in key situations.

Writers-Composers

Continued from page 3

which touches 81% on sums in excess of $70,000.

In proportion to the monetary loss to the Government, Speiser contended, passage of the bills would be "adding to the culture of the country" by providing greater incentive to professional people to create. He also revealed that Sen. Joseph W. Martin (Pa.) may introduce the measures in the Senate very shortly. Meanwhile, the attorney has supplied various authors' organizations with copies of the bills with a view to working out a general rally in support of the proposed amendments.

Quality Can Lick Foreign Competition, Sez Ungar

Hollywood, March 9.

As long as Hollywood producers turn out quality entertainment they have nothing to fear from foreign competition. That was the declaration of Arthur Ungar, editor of DAILY VARIETY, as a guest speaker on "Here's Hollywood" at ABC.

Entertainment is the keynote of successful pictures, he said, and Hollywood has the know-how and the talent to continue its long leadership on the screen, Ungar stated.

Picture Grosses

DETROIT

(Continued from page 15)

(Indie) and "Foreign Correspondent" (Indie) (reissues) about same.

Downtown (Balaban (2,683; 70-95) —"If Winter Comes" (M-G) and "Blondie In Dough" (Col). Mild $7,500. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), good $7,000.

Fox (Fox-Michigan) (5,100; 70-95) —"Call Northside" (20th) (2d wk). Lively $22,000 after strong $31,000 last week.

Michigan (U-D) (4,039; 70-95)— "If You Knew Susie" (RKO) and "The Main Street Kid" (Rep). Fine $18,000. Last week, "Miracle Can Happen" (UA), passable $16,000.

Palms (U-D) (2,976; 70-95)—"T-Men" (EL) and "Linda Be Good" (EL) (2d wk). Slipping to $16,000 after great $24,000 opener.

United Artists (U-D) (2,976; 70-95) —"Voice of Turtle" (WB) and "The Flame" (Rep). Okay $15,000 after rousing $21,000 last week.

'Saigon' Strong $12,000, Seattle; 'Life' Mild 9G

Seattle, March 9.

A brace of newcomers are helping to improve the biz tone here this session. They are "Albuquerque," big at Liberty, and "Saigon," strong at the Paramount. "Double Life" is only passably good at Fifth Avenue. Hot city election and Lent are hurting most spots.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)— "Northside 777" (20th) and "Lone Wolf London" (Col) (3d wk). Mild $4,000. Last week, "T-Men" (EL) and "Pacific Adventure" (Col) (2d wk), mild $3,000 in 5 days.

Fifth Avenue (H-E) (2,349; 45-80) —"Double Life" (U) and "Dangerous Years" (20th). Mild $9,000. Last week, "Call Northside" (20th) (2d. wk), nice $6,300 in 6 days.

Liberty (J&vH) (1,650; 45-80) — "Albuquerque" (Par) and "Wreck of Hesperus" (Col). Big $12,000. Last week, "Ends of Earth" (Col) and "Blondie's Anniversary" (Col) (3d wk), $6,600.

Music Box (H-E) (800; 45-80) — "Jezebel" (WB) and "Slight Case of Murder" (WB) (reissues). Sad $3,000. Last week, "Secret Beyond Door" (U) and "Killer at Large" (EL), $3,400.

Music Hall (H-E) (2,200; 45-80)— "Intrigue" (UA) and "Robin Hood Monterey" (Mono). Low $4,000. Last week, "Timberlane" (M-G), (5th wk), big $5,400.

Orpheum (H-E) (2,600; 45-80) — "Voice of Turtle" (WB) and "Always Together" (WB) (2d wk). Solid $9,000 after swell $13,400 opener.

Palomar (Sterling) (1,350; 45-80) —"High Wall" (M-G) and "Blackmail" (Rep) (3d wk). Okay $5,500. Last week, so-so $6,100.

Paramount (H-E) (3,039; 45-80)— "Saigon" (Par) and "Bury Me Dead" (EL). Strong $12,000. Last week, "Black Bart" (U) and "Upturned Glass" (U), $7,700.

Roosevelt (Sterling) (800; 45-80)— "10th Ave. Angel" (M-G) and "Ginger" (Mono) (reissues). Good $4,000. Last week, "Out of Blue" (EL) and "Trespasser" (Rep), (2d wk), good $4,000.

KANSAS CITY

(Continued from page 14)

Genevieve" (Col). Modest $12,000. Last week, "Cass Timberlane" (M-G) (2d wk), nifty $15,000 but didn't stay for expected third week.

Orpheum (RKO) (1,900; 45-65)— "Bishop's Wife" (RKO) and "Desperate" (RKO) (2d wk). Holding fast pace at $12,000, best second week house has had in months; third week likely. Last week, film great $15,000.

Paramount (Par) (1,900; 45-65)— "I Walk Alone" (Par) (2d wk). Okay $9,000 with sneak preview thrown in Friday night. Last week film good $11,000.

Roxy (Durwood) (900; 45-65)— "The Smugglers" (EL). Midwest premier, topping average at $4,000. Last week, "Topper" (Indie) and "Turnabout" (Indie) (reissues), $3,500.

Tower-Uptown-Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65)— "Black Bart" (U). About average at $12,000. Last week, "Call Northside" (20th), good $15,000 and earned a moveover.

Roy Rogers Doesn't Say Nay to Rep's Wooing

Hollywood, March 9.

Any differences that may have existed between Republic and its hoss opera star, Roy Rogers, have been amicably adjusted, according to a studio announcement today.

Rogers' next film will be "Eyes of Texas" which goes before the cameras March 23. Scheduled to be made in Trucolor, picture will have Edward White as its associate producer.

'Saigon' Snagging Crack Balto Coin, Lusty 18G; 'Life' 16G, 'Susie' 13G, 2d

Baltimore, March 9.

Fairly steady biz is being registered at most spots this week with best response seen for "A Double Life" at Loew's Century and "Saigon" at the Stanley. "An Ideal Husband" at the New is only fairish. "If You Knew Susie" with "Gay Nineties" as new stagebill is solid on second Hipp week.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Double Life" (U). Drawing well at $16,000 or near. Last week, "Intrigue" (UA), fair $12,400.

Hippodrome (Rappaport) (2,240; 20-70)—"If You Knew Susie" (RKO) (2d wk) plus "Gay Nineties" unit on stage. Holding well at $13,000 after big $20,600 opener.

Keith's (Schanberger) (2,460; 20-60)—"Black Bart" (U). Opens today (Tues.) after week of "Tenth Ave. Angel" (M-G) at mild $8,200. In ahead, "Jassy" (U), thin $6,000.

Mayfair (Hicks) (980; 25-55)— "Slight Case of Murder" (WB) (reissue). Not much at $4,000. Last week, "Frieda" (U), $4,800.

New (Mechanic) (1,800; 20-60)— "Ideal Husband" (20th). Fairish $11,000. Last week, third of "Call Northside" (20th), solid $8,800.

Stanley (WB) (3,280; 25-75)— "Saigon" (Par). Topping town with sturdy $18,000. Last week, "Intermezzo" (WB) (reissue), dull $6,600.

Town (Rappaport) (1,500; 35-65)— "Bishop's Wife" (RKO) (3d wk), Maintaining all right pace with $10,000 after healthy second round at $13,300.

'Saigon' Fat $11,500, Port.

Portland, Ore., March 10.

Downtown houses are loaded with holdovers this week, but still getting nice coin. "Saigon," at Paramount, looks big, to pace new entries. "The Gangster" shapes solid at the Mayfair.

Estimates for This Week

Broadway (Parker) (1,832; 50-85) —"Sleep, My Love" (UA) and "Hoppy's Holiday" (UA) (2d wk). Only $4,800 in 3 days. Last week, strong $10,800.

Mayfair (Parker) (1,500; 50-85)— "The Gangster" (Mono) and "Blonde Savage" (EL). Solid $6,200. Last week, "Girl Tisa" (WB) and "San Antonio" (WB) (reissue), thin $3,800.

Music Box (H-E) (1,000; 50-85)— "Call Northside" (20th) and "Riff-Raff" (RKO) (m.o.). Fine $4,000. Last week, "Meant for Me" (20th) and "Lost Moment" (U) (6 days) (3d wk) (m.o.), okay $1,800.

Oriental (H-E) (2,000; 50-85)— "Voice of Turtle" (WB) and "Whispering City" (EL), day-date with Orpheum (2d wk). Strong $5,700. Last week, big $6,000.

Orpheum (H-E) (1,750; 50-85)— "Voice of Turtle" (WB) and "Whispering City" (EL) (2d wk). Strong $8,500. Last week, big $10,300.

Paramount (H-E) (3,400; 50-85)— "Saigon" (Par) and "Caged Fury" (Par). Big $11,500. Last week, "Call Northside" (20th), sock $11,000.

Playhouse (H-E) (1,200; 50-85)— "Lost Weekend" (Par) and "To Each His Own" (Par) (reissues). Oke $1,500. Last week, "Relentless" (Col) and "Mary Lou" (Col) (m.o.), $1,800.

United Artists (Parker) (895; 50-85)—"High Wall" (M-G) (2d wk). Fair $4,500. Last week, nice $6,400.

Guild (Parker) (427; 50-85)—"Senator Indiscreet" (U) and "Hat Box Mystery" (Indie) (m.o.) (2d wk). Good $1,000 in 3 days. Last week, nice $2,500.

SAN FRANCISCO

(Continued from page 14)

Sturdy $3,500. Last week, "Hungry Hill" (U) (2d wk), nice $2,700.

Clay (Roesner) (400; 65-85)— "Beauty and Beast" (Indie) (2d wk). Husky $3,500 or near. Last week, $4,000.

United Nations (FWC) (1,149; 60-85)—"Call Northside" (20th). Oke $3,500. Last week, "Gentleman's Agreement" (20th) (6th wk), $5,500.

Esquire (Blumenfeld) (952; 55-85) —"To Ends of Earth" (Col). Fancy $14,000. Last week, "Smugglers" (EL), big $10,200.

State (Par) (2,133; 60-85)—"You Only Live Once" (FF) (reissue). Good $10,000. Last week, "Betrayed" (Mono) (reissue), $8,000.

Geary (1,550; 90-$1.80)—"Mourning Becomes Electra" (RKO) (3d wk), Down to $5,500 on final week. Last week, modest $6,500.

Sues Robt. Cummings

Los Angeles, March 9.

Anthony J. Owen, film producer, filed suit for $100,000 against Robert Cummings, charging breach of contract.

Plaintiff declares the actor refused to go through with an agreement signed two years ago calling for his services in three pictures.

'Happy Birthday'

Continued from page 2

Harris, Emma Carus, Juliet, Elsie Janis, Fannie Brice, Irene Bordoni, Cecil Cunningham, Louise Dresser, Ruth Etting, Irene Franklin, Trixie Friganza, Charlotte Greenwood, Gertrude Hoffman, Nan Halperin, Grace Hayes, Anna Held, Dorothy Jardon, Annette Kellerman, Grace LaRue, Alice Lloyd, Vesta Victoria, Ruby Norton, Yvette, Ruth Roye, Aunt Jemima, Adele Rowland, Blanche Ring, Kate Smith, Aileen Stanley, Blossom Seeley, Rae Samuels, Frances White, Ethel Waters, Bee Palmer, Gilda Grey, Frances Williams and of course the great Eva Tanguay and the perennial Sophie Tucker.

The Mosconi Bros. played the Palace about 40 times. They not only played it with their own acts but with Bessie Clayton and others that were held over for weeks. The dam of memory breaks and you can't write about the Palace unless you mention greats like Van Hoven, Van & Schenck, Clark & Bergman, Whiting & Burt, The Castles, Bunny Granville, Jack Pearl, J. C. Nugent, William Gaxton, Buck & Bubbles, John Steel, Collins & Hart, Jack Osterman, Ben Bernie ("the old Maestro"), Bert & Betty Wheeler, Phil Baker, Paul Whiteman, Vincent Lopez, Gus Edwards, Johnny Burke, Jimmy Savo, Ted Healy, Clark & Verdi, Senator Ford, Joe Browning, Gallagher & Shean....and Jack Norworth and Emma Adelphi.

Neat Hoofers

And the army of hoofers: Doyle & Dixon, Buster West, Ross Wyse, Jr., Harriet Hoctor, Bill Holbrook, Adelaide & Hughes, Slate Bros., King, King & King, Rose and Moon, Snow & Columbus, Four Fords, Tom Dingle, Jack Donahue, Bennet & Richards, Ray Bolger, Ben Blue, Billy Seabury, Sammy White, Lou Clayton, Rags Leighton, Willie Solar, Ida May Chadwick, Needham & Kelly, Pat Rooney, Ann Pennington, George White, Fred & Adele Astaire, Roscoe Ails & Kate Pullman, Riggs & Withie, 6 American Dancers, Bankoff & Girlie, Boyle & Brazil, Lulu Beeson, Laddie Cliff, Four Diamonds, Dotson, Mlle. Dazie, Fields Bros., the one and only Barney Fagan, Eddie Leonard, Flanagan & Edwards, Foley Boys, Genaro & Bailey, Guiran & Marguerite, 7 Honey Boys, Danny Healy, Keno & Green. The Kemps, Emily Lea, Marvelous Millers, Norton & Lee, Tim & Kitty O'Meara, Harry Pilcer, Ritz Bros., Hal Skelly, Ruth St. Denis, Sully Family, Templeton Bros., Maurice & Florence Walton, De Marcos, and of course, the Great Jim Barton and Bill Robinson.

The only agent to ever book a complete show of his own acts in the Palace was Charlie Morrison in 1928, the first and only time it ever happened. The great Boswells of the Palace were W. R. Sill, Will Page, Walter Kingsley, Mark Luescher and John Pollock.

The Palace played all the great newspapermen that tried to be actors, Winchell, Hellinger, Broun, Floyd Gibbons—they packed 'em in.

The Palace played very few freak acts, although in 1916 it did have an act called the 12 Speed Maniacs, who assembled a Ford in two minutes. The Palace also had country store night, the same as the smaller Palaces in Kokomo, Kankakee and Keokuk. It also placed an electric piano in the lobby in 1928—it wasn't long after that when even an electric piano couldn't help get 'em in.

Masters of Ceremonies

You can't write about the Palace without telling about the great Masters of Ceremonies who worked there. Frank Fay was the tops. But there were many others who did great. Florence Moore was the first Mistress of Ceremony. Fred Allen with his "joke cemetery" drop—and as Allen & York, would introduce acts, addressing themselves as Mr. Fink and Mr. Smith. Jack Benny emceed in 1927. Benny Rubin, Jack Donahue, Bert Hanlon, Taylor Holmes, Julius Tannen, Ken Murray (when he was with Harry Carroll) and a few more also m.c.'d at the Palace. Milton Berle had a run there as m.c. but came later when the Palace ran a "New Faces Week." Another new face was in on that too: Bing Crosby with the Three Rhythm Boys.

It was at this same Palace that a young comic by the name of Bob Hope was discouraged and wanted to leave the bill, but got a pep talk from Harry Hershfield, and stayed. Hate to think if Bob ever left the show biz then we would'nt have so much fun now. Wilkie Bard, the great English comedian, flopped at the Palace and quit, but after a long talk with *Sime* went back on the bill and was a great success.

You must remember the boys back stage, old Bill Clark and Bob Altman, and the two elevator boys who knew more showfolks than anyone in the country. "Dr." Cook and Morris—two great characters. And how about the runs by Lou Holtz, Eddie Cantor, Georgie Jessel—it was a stock company—they broke records. But it wasn't real vaudeville, the spark was gone.

Three Who Never Played the Palace

And don't let anyone tell you that Al Jolson, Will Rogers or George M. Cohan ever played the Palace. They didn't. In fact quite a number of standard acts didn't want to play the Palace; they would duck it because it took too much energy, they wouldn't take the chance of a flop—and it took everybody a long time to forget a flop at the Palace.

There was a cute trick that booker Eddie Darling would play on the lady headliners at the Palace. Sometimes there were two and three who rated the downstairs dressing room. So to get away from trouble Darling would have the stage manager put pails, brushes and ladders in that particular room, tell the headliners that the rooms were being painted and they would all take an upstairs dressing room (which were roomier and better) and never make a howl. It was just a case of "as long as nobody else gets the downstairs room."

Yop—you can write a book about the old Palace. And now it is 35 years old. It must give the old Palace a great deal of satisfaction to see its children pass the door on their way to radio, pictures, drama, musical comedy and—television.

Who knows, maybe television will be the Palace of tomorrow? Anyway—Happy birthday, dear Palace of golden memories!

[*We are sure your name was in Laurie's article but . . . we just had to cut unless we gave Laurie the entire issue.—Ed.*]

Louella Parsons Dinner

Continued from page 6

visited in five or six years since an Academy award, was as entrancing as ever. Many of those on hand were folks who had attended the grand premiere of the Grove back in 1921 and seemed happy again to enjoy—surrounded by the palms and cocoanuts that have been institutional since the days of Abe Lyman—the music of Freddy Martin and his superb band. Terpsichore was out, due to the large attendance, but nostalgic tunes were the order of the evening.

The guests speakers, while Lolly kept her "hair up," let theirs down under the expert guidance of George Jessel, who did a remarkable task in two hours of bringing celebs forth with his satiric and humorous introductions as toastmaster.

The other speakers, who included Joe Schenck, Sam Goldwyn, Jack Warner, Darryl Zanuck, Louis B. Mayer, Bob Hope and Jack Benny, Gov. Warren and Mayor Bowron all took their hair down a bit, humorously kidded the guest of the evening on her inability to hit the right keys on the typewriter in spelling a name, but all eulogized her as a great reporter and friend of the industry and its people. The eulogies were terrific and not a laudable phrase ever heard in commending a person was missing.

David Hearst, publisher of the Los Angeles Examiner who represented his father, who was unable to attend, presented Miss Parsons with a gold plaque, a replica of a letter W. R. had written her, marking the 27 years of loyalty to the Hearst Empire in faithfully recording the progress of a great art and industry.

Louella then took over by saying this was a moment of humility, reviewing her life, insisting she was not telling her age, and thanked those who gave her the dinner and those attending.

It was far beyond the midnight hour when Eddie Cantor took over his stint of emceeing the entertainment portion of the show.

As the evening wound newsboys burst into the room shouting extra and distributed the Examiner which had three pages of text by Hearst editors and associates paying their tribute to Louella.

Sorrell Testifies

Continued from page 6

studio strike, Sorrell said that it was no jurisdictional fight until the "producers with the cooperation of the IA turned into jurisdictional dispute for the public benefit. It was a strike for wages, hours and a contract." Sorrell declared that no CSU union has had a contract since 1942.

Last week's sessions were highlighted by (1) an abortive effort of the House Committee to find out whether Sorrell's fingerprints had been imprinted on the Communist Party membership card of "Herbert Stewart"; (2) Sorrell's charges that the present leadership of IA (Richard Walsh and Roy Brewer) operates on "exactly the same lines as followed by Bioff and Browne"; and (3) a detailed denial by Sorrell of charges that he is or was a Commy.

The idea of sending the "Herbert Stewart" card to the FBI, with a request that the agency seek old Herb Sorrell fingerprints, came from chairman Carroll Kearns on Thursday. The card, allegedly Sorrell's, was sent to the G-Man laboratory but, by Saturday (6), it was already on its way back to the committee with the explanation that, due to the lapse of time, it would be impossible to determine if Sorrell had handled the card in 1937—the year in which it was issued. Card belongs to Matthew Levy, IATSE attorney, who brought it to the hearings. Some handwriting experts in L. A. have testified before the Tenney Committee that the signature on the card is in the penmanship of Sorrell.

Other developments:

Rep. Kearns said that labor leaders must settle their jurisdictional strike problem themselves; otherwise Congress will step in and do it through new legislation.

This brought a heated telegram to the House committee from Walsh who had gone off to Pittsburgh for an IA general executive board meeting. He notified the committee:

"I have just been informed that Herbert K. Sorrell, the discredited head of the defunct Hollywood Conference of Studio Unions charged before your committee that I have accepted money from film producers and that George E. Browne and Willie Bioff exerted influence in the affairs of the IATSE. I brand this for what it is . . . a vicious lie.

Selznick-Eyssell

Continued from page 7

Selznick anyway because of reports that the producer was making a deal with City Investing Co. for exclusive use of the Victoria on Broadway. The M. H. topper was under the impression that he had an agreement with Selznick that would give him first call on SRO product.

Aside from "Blandings," Eyssell was more or less counting on "Portrait of Jennie" for the Hall later in the year. Selznick told the press Thursday (4) that he is figuring on "Jennie" to initiate his tenure at the Victoria, if the deal with City Investing goes through.

This changes the M. H. product situation and Eyssell headed for the Coast at the end of last week to view films and make deals assuring the Radio City institution pictures for the year. The Hall's managing director generally makes his once-yearly trip to the Coast in the fall.

An odd angle of the Victoria deal and the "Blandings" booking, incidentally, is the bitter fight Selznick and CI were engaged in last winter over SRO's efforts to hold the Astor for "Duel in the Sun." At that time, Selznick and Samuel Goldwyn shared the booking of the Astor. Last Selznick pic in the house was "Spellbound," which holds the top-money record for 21 weeks, which was the length of its run. It was topped overall on gross by the 38-week stand of "Best Years of Our Lives."

SRO's release of "Blandings" is a result of a deal with RKO last year when Selznick gave up Dore Schary's contract to allow him to become RKO production chief. Because of this and various other interests Selznick holds in "Blandings," he owns a total of 60% of it.

750 Boothmen in 120 Leading N. Y. Cinemas Patch Tiff Via 15% Tilt

Staving off chaos in 120 leading New York theatres, execs of the major metropolitan chains and of projectionists' Local 306 neared toward a final settlement of their hectic 10-month contract dispute. Development stemmed from a last-minute peace formula hammered out by the contending camps last Friday morning (5) which brought an end to three-days of topsy-turvy screening of films in several nabe theatres. Clinching the verbal formula into written form, lawyers for both sides are slated to present a new two-year pact before 750 boothmen tomorrow (Thurs.) morning for union membership ratification in N. Y.

Agreement will include a 15% wage tilt, retroactive to Sept. 1, 1947, which raise the hourly wages in the nabes from $2.72 to $3.13 and in the Broadway houses from $4.30 to $4.94. It's understood the new pact will maintain the status quo as far as general working conditions are concerned. At last Friday's session, companies agreed to withdraw their proposal to take control over the projectionists' daily working schedules and vacation placements, which was the chief irritant in the negotiations.

'Sabotage'

Long-standing conflict between the circuits and the union was climaxed last week in a series of "accidental" breakdowns in theatre booths, causing temporary shuttering of several RKO and Loew houses. Companies strongly attacked Local 306 for inspiring the shenanigans which included such w.k. "trade practices" as running films upside down, desynchronizing the sound track, and causing so much flicker that customers were made nauseous. Union leaders, however, contended the rank-and-file had gotten out-of-hand in a revolt against alleged "stalling" by the circuits.

Union's major beef stemmed from the circuits' proposal to amend the old contract by giving them sole control over vacation replacements. According to Herman Gelber, 306 prez, the union rejected this since it would destroy plans to distribute work fairly among some 400 unemployed members.

Theatre execs of RKO, Loew's, Paramount and Warner Bros., headed by RKO's labor relations chief Major Leslie R. Thompson, contended that the issue in dispute was "who shall run the theatres—Local 306 or the management." Burned by alleged attempt of Local 306 leaders to "throw their weight around" by provoking booth accidents, circuit execs threatened to fire projectionists who failed to deliver their services properly. Showdown, however, was avoided at the 20-hour negotiations session which began at 1 p.m. Thursday (4) and wound up at 9 a.m. the next morning.

'Bidding' Angle

Fear that the affiliated circuits may be put at a competitive disadvantage in bidding for product against the indies has keyed a trick clause in their new impending pact with N.Y. projectionists' Local 306. Saving clause provides for the reopening of wage scales if the U.S. Supreme Court knocks out current booking practices by upholding competitive bidding.

Indies now pay boothmen wage scales based on number of seats per house while the majors pay a flat rate for all houses, except for the Broadway deluxers. Fact that the majors are now second-runs enable them to pay the higher wage nut but with competitive bidding, there will be no assurance that this condition will continue.

306 Eyes 16m Booths

Sparked into action by the increasing number of 16m screenings in the New York metropolitan area, projectionists' Local 306 has set up a subsidiary outfit to organize the narrow-gauge field. Known as 306-B, local is gunning after film exhibitions conducted by various Y's, colleges, social organizations and community groups, many of which charge admission fees.

Charles Kielhurn, business manager of the new 16m projection department, said union was specially concerned at the current time over 16m because of a new arc lamp which permitted a 125-foot throw onto a 10-foot screen by substandard equipment. Use of the new equipment would practically equal the screenings potential of regular 35m projectors in smaller auditoriums.

Japan's Major Pix Cos. Told to Keep Production Apart From Exhib Setup

Tokyo, March 2.

Big five of Japan's film industry—Shochiku, Daiei, Toho, Nikkatsu and Tokyo— were dealt a major blow last week when the nation's Economic Power Deconcentration Board declared they must reorganize themselves to keep production apart from exhibition. The five companies have done distribution and exhibition of films and stage shows as well as film production.

Toho, Shochiku and Daiei have been labeled "kings of new yen-earners" but the true story is that they're burdened with costly productions. Topgrade picture today costs the producing studio around $200,000, which is five times as much as pre-war.

Deficits accruing from these pix have been barely covered by the other branches of the film biz. For a production company to be separated from destribution and exhibition likely will mean it will have to resort to cheaper films.

Shochiku is a good example. If it must divorce its various divisions, this will mean splitting into two organizations, one producing and distributing, with a third for exhibition and stage shows.

Daiei heads say if they have to stay in production and distribution alone, they will have to raise $2,600,000 to continue operations. This is a real money-raising project in Japan today.

'YEARLING,' 'JOLSON' PACE BUENOS AIRES

Buenos Aires, March 2.

"Jolson Story" (Col) ended its run at the Ambassador on Feb. 12 after eight weeks and now is being set for another extended playdate at the Luxor. Another big boxoffice favorite currently is "The Yearling" (M-G) which is breaking records after nine weeks second-run at the ideal. It also was nice at the Opera. "Bachelor and Bobby-Soxer" (RKO) now in third week at Gran Rex, is playing to record biz for this dull summer period of year. "Song of Love" (M-G) wound up its run at Premier after five weeks, also second run.

"Stairway to Heaven" (U), preemed earlier at Mar del Plata, is due on the Broadway screen March 3, while other releases skedded for the month are RKO's "Night Song" due at the Ambassador. "Kiss of Death" will open at Gran Rex March 11 and 20th-Fox will release "Captain from Castile" in an exclusive long-term run at the Luxor March 24. The preem is to be a benefit performance to aid the Argentine Movie Assn. This unique gesture has been set by mutual consent between Spyros Skouras, 20th-Fox prexy, and Joaquin Lautaret, head of the chain which operates the Rex.

"Wistful Widow of Wagon Gap" (U) released at the Ocean and "Copacabana" at the Metropolitan, are two Hollywood pix which did not go so well with Argentine patrons. They had to be taken off after a week's run. "Copacabana" was considered not too flattering to Latino-Americanos.

Roach's Tele Deal

Hollywood, March 9.

Hal Roach has made a deal with Regal Television Pictures, N. Y., for tele distribution of 32 Roach pix, with the producer sharing in earnings.

Pix are 14 features and 18 streamliners (four-reelers) previously made for United Artists release during 1937-41. Pix are outside the AFM music ban, having been made prior to union nix of sound track for video.

SPRING FORECAST:
"APRIL SHOWERS" IN MARCH
SING, EXHIBITORS! WARNER BROS. FLOOD THE INDUSTRY WITH SUNSHINE!
BUCKETS OF FUN! TORRENTS OF TUNES!
"APRIL SHOWERS"
"CAROLINA IN THE MORNING"
"PRETTY BABY"
"CUDDLE UP A LITTLE CLOSER"
"PUT ON YOUR OLD GRAY BONNET"
"EVERY LITTLE MOVEMENT"
"MOONLIGHT BAY"
"STROLLING THROUGH THE PARK"
"THE WORLD'S MOST BEAUTIFUL GIRL"
starring JACK CARSON ★ ANN SOTHERN
with ROBERT ALDA ★ S.Z. SAKALL
Screen Play by Peter Milne • Suggested by a Story by Joe Laurie, Jr. • Musical Numbers Created and Staged by LeRoy Prinz • Music Arranged and Adapted by Ray Heindorf
Directed by JAMES V. KERN
Produced by WILLIAM JACOBS
WB

Dike U.S. Pix Flood

Continued from page 3

asked more as a result of Communist agitation than any effect of Hollywood product on French filmmaking. They point out that even under the original agreement, French producers have never turned out sufficient pictures to fill native houses for four weeks out of 13, so that the seven out of 13 is pointless from any standpoint but propaganda.

Whatever the real reason back of the situation in France, however, it appears certain to many U. S. industryites that the present uncontrolled burst of product—good and bad—will bring similar crippling restrictions on U. S. pix in other countries. If a clampdown doesn't come from the effected nations themselves, good possibility is seen of Washington slamming the brakes on the drain of exchange from Europe for films.

Situation results from a frantic scramble for dollars by both majors and indies. And it's a scramble that is automatically building, since the film men know that the more dollars they extract, the closer they are to a stop-order. Product they are turning into the countries—there are six currently involved—is out of the backlog that was piled up during the war.

Indies Broke Ranks

Refusal of some top indies—Samuel Goldwyn, David O. Selznick and Walt Disney among them—to go along with an unwritten agreement among the majors is charged by some of the companies with being the cause of the present situation. Action of the indies was followed by two of the weaker majors—desperate for dollars—also breaking away from the pact. The other majors then, feeling it had become an every-man-for-himself situation, considered themselves obligated to adopt tactics on which they frankly frown.

As a result, as soon as the pact concerning each country expired, they started to go far beyond the restrictions they had previously imposed upon themselves on quantity and quality of product. In most cases it means selling pictures to local distribs on flat deals. The pictures are in addition to those which are handled by each company's own distributing organization in the particular territory.

In most of the countries, France included, there are legal restrictions on sending dollars out, but continually appearing on the scene are mysterious characters who have ways and means of exporting additional exchange.

The operations, so far as the U.S. companies are concerned, are always 100% legal since the money can only be exported upon presenting certificates and approvals which these localites have a baffling ability to obtain.

Difficulty of any one company in not going along with the practice of selling all possible product, when other companies do, is that it finds all available playing time has been booked with product of other distribs and it can't get dates even for its normal flow of pictures. It was this chewing up of playing time by the indies, the majors claim, that led to the original break.

First breach of the tacit holdback arrangement came in Holland and Belgium last summer. That was followed in Italy more recently and then Denmark, Norway and France in the past few weeks. In Italy, each company had agreed to distribute no more than 25 films. They're still sticking to that number for pix going through their own organization, but are making additional flat sales to local distributors. Since there's such a large backlog in Italy, quite a few of the companies have found it still possible to maintain a high standard of selectivity. The same is not true in other countries and, if it keeps up, some execs expect the U. S. Dept. of State to step in, in addition to native exchange officials.

A sidelight of the practice of selling to local distribs, instead of a company handling its product through its own branches, is the move recently toward disposing of foreign offices. All product is then sold to local distribs. United Artists a few weeks ago thus parted with its Mexican subsid, as it had done previously in Spain. Spain did the same thing in Greece last year, and it is expected that there will be considerably more moves in that direction.

Large amount of coin is obtained legally from Italy via tieups made with the Vatican. Dollars collected in parishes throughout the U. S. for support of the Papal establishment are bought by American companies with frozen lira credits they hold in Italy. Vatican is glad to make the sales, since the film companies give it a favorable break on the exchange rate. Same thing is done on a lesser scale with Jewish and other relief organizations which collect coin for aid of Italian nationals.

One Way to View It

David O. Selznick on audience research polls:

"They ask me why I give $60,000 a year to the Gallup people. That's easy. So I have something to confirm my opinions when the research results agree with what I already think."

Techni Net

Continued from page 6

duce the call for color pix with a resultant dip in orders. Regardless, Dr. Kalmus predicted that Techni would reach a volume of approximately 320,000,000 feet yearly of positive prints by the end of '48 or early '49.

Company is now plunging to reduce the excessive backlog on print orders and expects to approach normal before 1948 is over, Techni topper said. New Technicolor three-strip cameras being built as part of expansion program will begin coming off the line in September of this year. Prexy also noted that 10-15 competitive processes are now in existence, "some of which are doing a substantial volume of business." "It should help to hasten the day when our customers will want only color," he added.

Per-share earnings for the year were $1.55 against 48c in '46. Current assets amounted to $9,123,002 and liabilities to $4,024,646. Cash and U. S. Government bonds come to $7,036,256. Report noted that a $2,500,000 bank credit was created some three years ago but to date none has been used.

A Proj. Room Hit

RKO's trade screening of "I Remember Mama" at the Normandie theatre, N.Y., Monday (8) was almost snafued by an arithmetical miscalculation. About twice as many invitations as seats were apparently mailed out and everybody showed up. The crush was so fierce that the fireman on duty refused to let the pic begin until the rear foyer was cleared.

Soothing the ruffled tempers of about 300 locked-out free loaders, another screening was quickly scheduled to follow the first.

Olympics Boycott

Continued from page 1

stands and later developed into commercial films.

Rank has exclusive rights, the Brundage letter declared, but added that it's understood American companies will be able to buy clips at a price which would give the Britisher a reasonable profit. American newsreel execs, plenty riled over the freezeout, which they consider is a breach of faith, now see no other alternative to a boycott which would dramatize their objections to the procedure. It's likely that action will be taken in huddles coming up.

Brundage argues in his letter that too many cameras permitted on the grounds would clutter up things. The reels, in turn, scout this argument, since it overlooks long-range lens which would permit filming to be taken from the stands. Cameramen, they say, don't have to crowd around the contestants, but could be stationed at a sufficient distance to keep the line of vision clear for audiences.

Det. Exhib a TV Sponsor

Detroit, March 9.

The motion picture industry using television as an advertising medium has finally occurred in Detroit.

Paul Broder, head of a local chain of film houses, is now sponsoring a 15-minute weekly television show at 7:15 p.m. Tuesday, on WWJ-TV to advertise his films. He is the first local exhibitor to enter the field.

Pix Biz Control by Italian Govt. Held Unlikely Unless Reds Win

Bonifaces Feud

Continued from page 1

rent at the Carnival, which has now closed the main room and is operating the bar only. Nicky Blair has been at odds with the money man, believed to be Gus Rubinsteine, a costume jewelry manufacturer. The pair are reported to have had some bitter tiffs on the operation of the spot.

During the b.o. decline, the Latin Quarter combination hasn't been immune to the fights that crop up among the owners. Lou Walters and E. M. Loew, New England theatre owner, have been at odds at various times, but there's no immediate likelihood of any splitup. Walters was originally in on the operation of the across-the-street Harem, but problems arising from the operation of competing spots forced that dissolution.

However, not all partners are mad at each other. Where business is good all is sweetness and light. For example, the Versailles' Nick Prounis Arnold Rossfield and John Boggiano are chummy. Max Gordon and Herbert Jacoby have no partnership troubles in the operation of the Blue Angel, and the spot to be opened early April on the site of Cafe Society Uptown.

Schwartz Back in N. Y.

Sol A. Schwartz, v.p. and general manager of RKO Theatres, planes into New York today (Wednesday) from the Coast, with his wife. He has been away three weeks, during which time he visited RKO houses in Chicago, San Francisco and Los Angeles, and viewed new product at RKO and other studios in Hollywood.

Theatre exec wound up his visit with a short vacation at Palm Springs.

Rome, March 2.

Possible nationalization of Italian film industry, often reportedly in the wind, is unlikely to materialize, according to opinions expressed by most picture toppers here. Pointed out that even if the IRI (Industrial Reconstruction Institute), takes over most Italian industries, the film business hardly would fit into its complex seizure program because of its small scope.

However, three companies are still under State control which automatically would result in their absorption by the IRI. These include the Cinecitta Studios, the ENIC circuit of about 80 houses and Istuto LUCE. Their takeover, it's felt, would only be a mere formality and not mean the government intends seizure of all cinema activities.

Indications are that should the forthcoming May elections be favorable to the Communists, complete government control of pictures would be inevitable. Meanwhile, the tendency is to grant full sway to private initiative.

At two recent meetings of the Consultative Committee at Cinema Office, the affairs of the three State-dominated firms were set as follows:

1. Board of directors of Cinecitta will be renewed under the presidency of an exhibitor, Tito Marconi, to be assisted by a workers' representative, Emilio Fenocchi. Studios will be rebuilt and reequipped with some films to be produced by private capital.

2. ENIC's board will be renewed with Alfredo Guarini and Eitel Monaco appointed as experts in order to expand and improve the circuit.

3. Liquidation of Instuto LUCE, already started, will be carried out and a more modest studio for production of shorts and newsreels will be set up. Private capital also probably will finance these.

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Del Goodman Resigns as EL Sales Shuffle Continues; Exchange News

Reshaping of Eagle Lion's sales staff by William J. Heineman, distribution veepee, was pushed further this week with the resignation of Del Goodman as west coast division manager. Heineman, recently taking over the top spot, is aiming to hike the company's average bookings to 12,000 per picture. One of the steps is the elimination of division managers and substitution of district chiefs ruling smaller areas.

Goodman's resignation is effective immediately. Instead, a Pacific Coast district head to supervise exchanges in Los Angeles, San Francisco, Seattle and Portland, will be announced shortly. With Goodman's resignation, Heineman named Sam Milner as Los Angeles branch manager and C. T. Charack as sales manager. Reshuffling of district territories is also under way.

Slotted for southern district manager Grover Parsons' supervision will be the New Orleans, Atlanta, Charlotte and Memphis exchanges. Claire Hilgers, southwestern district chief, will henceforth handle Oklahoma City, Dallas, St. Louis, Des Moines and Omaha. Edward Heiber's north-central district will include Chicago, Detroit, Indianapolis, Milwaukee and Minneapolis.

Heineman, this week, also upped William Feld to branch manager in St. Louis. Benjamin Lander was named as head booker and office manager of the Minneapolis exchange, while Alex Cooperman was taken on as booker in Los Angeles.

Morgan's Par Shorts Pitch

Oscar Morgan, Paramount's shorts subject sales chief, shoves off Saturday (13) on a threemonth swing through the country. He will visit every one of Par's 31 exchanges.

Par has lined up 70 one-reel subjects and 104 issues of its newsreel for the 1948-49 season. Cartoon series are being boosted to 30 pix while Pacemakers have been upped to 12. Company is dropping its two-reel musicals because of "a definite trend to one-reel subjects and away from longer pix."

Irving Mills from Mono to SRO

Minneapolis.

Irving Mills has resigned from the Monogram sales staff to join Selznick Releasing Organization branch here, succeeding Casper Chouinard, who quit to return to United Artists. At United Artists Chouinard replaces Eddie Stoller, promoted to branch manager to succeed Ralph Cramblet, advanced to district manager.

Another sales staff switch finds Stan Soderberg quitting Film Classics here to go with Columbia, Des Moines.

A number of the salesmen who were let out here in the economy drive have caught on elsewhere. Ben Meshbesher, dropped by Warners, has rejoined the same company in Des Moines. Harold Lundquist, let out by 20th-Fox, has signed with SRO, as has Dick Dynes, formerly with RKO.

SRO Makes 5 Sales Changes

Five recent changes in Selznick Releasing Organization's sales staff include the appointment of Herbert A. Kaufman western district manager, Fred Gulbransem sales rep in the San Francisco branch, replacing H. H. Hunsaker.

Also, Max A. Hadfield replaces James L. Walsh as sales rep in the Seattle branch, with John N. McKeehan named booker.

George Roscoe Heads Col. Atlanta

Atlanta.

George Roscoe, Charlotte branch manager for Columbia, named manager of Atlanta exchange. R. D. Williamson, salesman, succeeds him in the Charlotte post.

Sells Key, Clarkton, Mo.

St. Louis.

Harrison Keys has sold his 200-seat Key, Clarkton, Mo. C. Warren continues as manager.

George Y. Jaynor opens a 300-seat at Equality, Ill., May 1, on the site of the old Strand.

Howard Griffin, now manager of the State, Jefferson City, Mo., succeeding Robert Howard. Raymond Spencer succeeds Griffin at the Roxy in the same town.

Harry Mandell Shifts to EL, Chi

Chicago.

Harry Mandell, former Chi b.m. for Eagle Lion, joins Selznick Releasing Organization as local district manager. Joe Joelman left Republic to join SRO sales staff.

Herman Jensen, manager of the North Center and with the Essaness circuit since 1928, retires. Louis De Wolf succeeds.

Film exchange B-45 union was granted 15% increase by Henri Elman.

Henry Schoenstadt & Sons (17 theatres) has joined Allied Theatres of Illinois.

Shuffle in Indpls. Exchanges

Indianapolis.

Herman Morgan, Republic salesman, succeeded Sam Osbry, of Universal, when latter was transferred to Atlanta as sales manager. Carl Kemp left Eagle Lion to take Morgan's place at Republic and Gordon Craddock stepped into Kemp's vacated post as EL branch manager.

Loewe Quits Goldwyn for EL, Dallas

Dallas.

Winston Loewe, formerly with Samuel Goldwyn, named manager of local Eagle Lion exchange, succeeding Clair Hilgers, who was promoted to district manager for the Dallas, Oklahoma City and New Orleans area.

I. B. Adelman Theatres taking back the Delman, Tulsa, built originally by Adelman, but leased several years ago by Ralph Talbot.

Louis Charninsky back as manager of the Capitol after some months spent as manager of two new Interstate suburbans, the Esquire and Circle. Carl Cullum, who was manager of the Capitol, is manager of Circle.

C. J. Tetts has sold the Pix, Ft. Worth, to L. R. Robertson, who already co-owns the Ervay here.

J. B. Seale has leased his Plains, at Lockney, to Hiram Parks, of Brownfield. Seale has been ill and is retiring, at least temporarily.

Orville Crouch to Cleve

Cleveland.

Orville Crouch, former assistant to Carter Barron, divisional manager of Loew's Eastern area houses, has been transferred to Cleveland to take over division managership of chain's houses in Northern Ohio. Charles Raymond, who handled the Cleveland spoke for eight years, has been shifted to Washington, stepping into post Crouch formerly held.

Goodman-Barbee Join

Charlotte.

R. A. Goodman, operator of the Mac, at Oakboro, N. C., and the Norwood, at Norwood, N. C., will build a drive-in on the Charlotte property of R. W. Barbee, who will be associated in the construction and operation.

H. A. Anderson, operator of a chain of theatres in the two Carolins, S. C., and one in Conway but his Anderson in the same town will continue.

ESQUIRE PROFILES
a mugg named
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ASCAP-TOA All Set

ASCAP's board this week approved final form of contracts which include the new seat rates reached by the society and Theatre Owners of America recently. Contract forms, providing for licensing up to 10 years will be sent out shortly.

New rates go into effect Monday (15) under the TOA-ASCAP agreement. It spells an average tilt of 20%, instead of the 300% ASCAP originally demanded.

Allied's Head 'Positive' 2 Legal Decisions Have Bearing to K.O. ASCAP

Washington, March 9.

American Society of Composers, Authors and Publishers was outlawed in two decisions by the U. S. Supreme Court, Monday (8), claims Abram Myers, board chairman of the Allied States Assn. of Motion Picture Exhibitors. Myers claims that the decisions handed down in the Gypsum case and that of the electrical companies makes ASCAP illegal.

Myers stated, "In the Gypsum case the Court ruled that the tying in of a group of patents into one licensing agreement, under which the patent holders and the licensed companies agreed to a schedule of prices was a violation of the anti-trust laws which forbid price fixing in restraint of trade.

"In the case of the electrical company, the court held that the patent rights do not extend to a cross-licensing agreement by competing companies who exchange patents with each other to maintain agreed prices for patented product.

"These decisions, Myers declared, "have an important bearing on the legality of ASCAP. Just read 'copyright' instead of 'patent' in the first and second paragraph and it will be clear that the court has dealt a blow to the music trust. The decision should be of greatest comfort to Bennie Berger (Minneapolis), the Brandt interests in N. Y., and others now fighting ASCAP. It appears certain that under these rulings that a great copyright pool issuing licenses at an unfair rate amounts to a price-fixing conspiracy, when film moving in interstate commerce is burdened by that conspiracy, this application of the Sherman act becomes apparent."

Myers added that Allied has remained aloof from a price-fixing deal with ASCAP. He apparently referred to the Theatre Owners of America, which recently concluded a deal with ASCAP.

TOA Meet

Continued from page 3

ranged by its officials with ASCAP on the proposed seat tax boost. In conjunction with that, TOA will very likely come out against the Lewis Bill which is supported by National Allied. That proposed bill would compel ASCAP to clear its music rights with producers while barring collection of license fees from theatres.

Television question is also hot. A pronouncement in favor of exhibs going into the tele field before that's grabbed off by others is being pushed by a number of top TOAers. Very likely, that recommendation will be forthcoming.

Television

Herman Levy, TOA's general counsel, discussed the legal aspects of television. Levy noted that no one really knows what will happen since the law on that comparatively new field is still in doubt. Legalite declared TOA will fight the present Federal taxes. Decision on the Government anti-trust case, no matter which way it goes, will pose a thousand problems for exhibs, Levy said.

Gamble spoke on the general business outlook, expressing optimism for the film biz. Particularly for the next few years, he said, the public will have more money than ever through their savings bonds.

A. Julian Brylawski, Warner Bros. exec., is set to give a legislative resume on Washington activities. Session will also be spotlighted by the appearance of Abe Lastfogel, head of the William Morris agency; George Murphy, actor; and Y. Frank Freeman, Paramount studio veepee, to pitch for a special project to continue entertainment for wounded vets in Government hospitals.

160 N.Y. Indies Suing ASCAP as Music Monopoly; Trial in Its Fourth Day

Monopoly suit brought against the American Society of Composers, Authors and Publishers by Alden-Rochelle, Inc., and some 160 other exhibitors affiliated with the Independent Theatre Owners Assn., of New York, rolled into its fourth day of trial yesterday (Tues.) before N. Y. Federal Judge Vincent L. Leibell without a jury. ASCAP publisher-members, most of whom were subpoenaed, testified yesterday that they had vested public performance rights to their music in the Society. As a result of this, the theatre men claimed, there is no competition in the sale of these rights.

Among the witnesses was Harry Fox, music publishers' trustee and representative for them in the sale of various licensing rights. Asked if he had ever sold public performance rights to a film producer, he had never done so in the 12 years he had been in the business. Under cross-examination by ASCAP counsel, Louis Frohlich, Fox said that he also acted as agent for BMI and SESAC for which he sold their synchronization and performing rights. Recently, however, BMI had inaugurated its own performance licensing.

In repping for ASCAP publishers, Fox testified, he had never found a publisher-member who had refused to do business with a producer. He admitted that there had been much bargaining between film companies and the pubs over synchronization rights during the past three years. Others on the stand through the day were Jack Mills, prexy of Mills Music; Richard Murray, ASCAP assistant general manager, and Herman Greenberg, another ASCAP exec. Their testimony showed that publishers turn over the public performance rights to their music to ASCAP whose board fixes the price to be paid by exhibitors.

Frohlich's Contention

Earlier in the trial, ASCAP counsel Louis Frohlich contended that since a producer does not publicly perform music received through purchase of synchronization rights, an exhib must come to ASCAP for licenses to use its works. His argument was an effort to offset the plaintiffs' charge that public performance rights be sold to the producer rather than forcing theatremen to pay for them. Other previous testimony related to technical matters regarding ASCAP contracts, how it licensed its songs, etc.

On Monday (8), a consent decree that ASCAP entered into in 1940 with the Government was submitted by the Society as evidence that part of the document protected the organization by preventing its member-writers, or composers from assigning performance rights to any other music group. It was also brought out that any author or composer may sell his own performing rights, but with the approval of the ASCAP board. However, there's been no instance of anyone ever doing this.

Besides charging ASCAP with monopoly, the exhibs are seeking damages as well as asking an injunction to restrain the society from imposing a seat tax for use of its music. Milton C. Weisman is legalite for the plaintiffs.

U'S 16M SUBSID ATTAINS OK PROFIT IN 1ST YEAR

Universal emerged with a healthy profit from its first year of large-scale 16m operations via its subsid, United World Films. U's equity in the profits of UWF totalled $143,974 for the fiscal year ended Nov. 1, 1947, it's been learned. UWF, following absorption of Castle Films and purchase of Bell & Howell's Filmsound library, is the largest narrow-gauge distrib in the country.

Net was racked up in the course of organizing the company and getting it on its way. It's also been learned that U arranged refinancing of UWF's Castle and B & H deals by securing and guaranteeing a loan of $2,500,000 to the 16m outfit. Sum was advanced by U's own bankers, First National Bank of Boston, Manhattan Co. and the Guaranty Trust Co. of New York.

UWF's loan is due Aug. 1, 1949. It calls for interest payments of 2¾% as does a $7,500,000 advance which Universal borrowed for its own operations. So far U's loan is concerned, interest payments hike to 3% on May 1, 1952. It's been drawn on available credits of $15,000,000 open to the company.

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New York Theatres

"THE ADVENTURES OF ROBIN HOOD"
Color by Technicolor
Re-Released by Warner Bros. Pictures
Starring
Errol FLYNN • Olivia De HAVILLAND
with
Basil RATHBONE • Claude RAINS
and Alan Hale • Eugene Pallette
Directed by Michael Curtiz and Wm. Keighley
WARNER THEATRE
Broadway at 51st Street

"THE FIGHTING 69TH"
Re-Released by Warner Bros. Pictures
Starring
JAMES CAGNEY • PAT O'BRIEN
DENNIS MORGAN
With George BRENT • Alan HALE
JEFFREY LYNN • DICK FORAN
Directed by William Keighley
In Person—RUSS MORGAN
and His Music in the Morgan Manner
Broadway At 47th Street
WARNER BROS. STRAND

RADIO CITY MUSIC HALL
Rockefeller Center
IRENE DUNNE in George Stevens' Prod. of
"I REMEMBER MAMA"
Barbara BEL GEDDES • Oscar HOMOLKA • Philip DORN
Produced by HARRIET PARSONS
Music Hall's Great Easter Stage Show

RKO PALACE B'WAY AND 47 ST
EDDIE CANTOR • JOAN DAVIS
in
"If You Knew Susie"
with ALLYN JOSLYN
CHARLES DINGLE • BOBBY DRISCOLL

BING CROSBY
BOB HOPE
DOROTHY LAMOUR
"ROAD to RIO"
with THE ANDREWS SISTERS
In Person LOUIS PRIMA AND HIS ORCHESTRA
CATHY ALLEN
DICK & DOT REMY
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

NAKED CITY
IN PERSON
TEX BENEKE AND HIS ORCHESTRA
EXTRA!
DEAN MARTIN & JERRY LEWIS
CAPITOL

Robert Maureen Clifton
YOUNG • O'HARA • WEBB
"SITTING PRETTY"
A 20th Century-Fox Picture
PLUS ON STAGE—ART MOONEY • BETTY BRUCE
Extra! AL BERNIE
ROXY 7th Ave. & 50th St.

No Tax on Mex Pic Scripters

Mexico City, March 2.

Seemingly sold on the idea that the story's the thing in pix, President Miguel Aleman has ordered the profits made by film scripters exempt from the profits tax.

New tax law had hiked the writers' profits tax to 12% of gross. It was 4%.

Free & Peters' 'Undercutting' For Westinghouse Spot Biz Defended By Fellow Reps; NBC Hits Ethics

Report that Free & Peters had taken over the representation of the Westinghouse stations on a compensation basis of 6½% became a topic of varied comment in spot time circles last week. Agency time buyers expressed surprise at the relatively low figure. NBC Spot Sales, which loses the business at the end of the year, waxed sarcastic but strictly informally, and at a meeting Friday (5) of the executive board of the National Assn. of Radio Station Representatives it was suggested that F&P be officially commended for getting the business. The proposal was not acted on.

The off-the-cuff wisecracks from NBC quarters had the effect of causing fellow reps, regardless of what may have been their personal reactions to the deal, to come to Free & Peters' defense. A high NBC executive wanted to know how the rep association could reconcile this undercutting from the 15% Spot Sales collects from Westinghouse with some of the alms the association had voiced when it organized last summer.

The NARSP, the NBCite recalled, had at the time announced that it proposed to raise the standards of the business. The NBC exec inquired whether the acceptance of 6½% was compatible with this aim, particularly in light of the fact that it costs NBC better than 8% to handle its spot business.

Taking up the cudgels for Free & Peters, the head of a rep firm which had competed for the Westinghouse account, said that it was none of NBC's business on what terms F&P had made the deal. F&P, he pointed out, had an arrangement with all its stations whereby the percentage of commission goes down as the billings go up and F&P could have estimated that on the basis of Westinghouse's annual spot turnover (last year it was $2,500,000) the commission would eventually be reduced to 6½%.

This rep also denied that the association had been organized with the intent of establishing standards of practices or ethics. That would, he said, constitute too delicate an undertaking, practically and legally. The switch of the Westinghouse spot business, however, has been a source of glee among indie station reps, as their organization into an association came shortly after the CBS subsid, Radio Sales, announced its expansion into the spot representation field and added WRVA, Richmond 50,000-watter to its list. The spot split between Westinghouse and NBC has been the first instance since then of the pendulum swinging the other way.

NBC on a Spot Foray

Reports have been current in the station rep field for some time that NBC had weeks ago written off the Westinghouse spot alliance and was making a drive to acquire the national spot representation of several of its affiliated stations. Those named as having received pitches were KFI, Los Angeles, WBAL, Baltimore, and KOMO, Seattle. The former operate at 50,000 watts, while KOMO has a 50-kilowatt construction permit.

Niles Trammell, NBC prexy, is said to have been quite active in this quest for additions to the network's Spot Sales list.

Ace, Hiken to Hang Out Package Shingle; Stang Show First on Agenda

Now that he's got his own show ("Mr. Ace & Jane") launched on CBS, Goodman Ace is going into the comedy package business with Nat Hiken. Latter is script writer on the Milton Berle show and in previous years was chief writer for Fred Allen.

First on the package agenda is a half-hour show built around Arnold Stang, who is currently Henry Morgan's principal stooge. He'll continue in that capacity if and when the "Arnold Stang Show" hits the air. Proposed 30-minute situation comedy will be built around a flock of Brooklyn characters.

CBS Script Editors To Divvy Up Landry's Exec Functions in Overhaul

Following last week's appointment of Robert J. Landry to the role of Secretary of the CBS Program Board, the status of his former division, Program Writing, came up. Hubbell Robinson called in the three editors of the division and gave them assurances, in the light of rumors in the organization. Elwood C. Hoffman continues as script editor and Charles S. Monroe and Mortimer Frankel as associate script editors.

They will divide the executive work of Landry while Landry's main burden of late, the supervision of "Studio One," will be assumed by Harry Ackerman. Landry will not be replaced and the title of division director will lapse.

Larry Puck Into ABC Program Spot

Larry Puck, who exited CBS recently in the program department's exec revamp, moves over to ABC Network on April 1 as executive producer under Charles (Bud) Barry, program veepee. Puck's title and duties suggest the adoption at ABC of an executive format similar to that created at CBS, when Hubbell Robinson brought in Harry Ackerman from Young & Rubicam as executive producer, same title as that bestowed on Puck at ABC.

Appointment was made Thursday (4) as Barry left for the Coast. He'll spend a couple weeks there double-o'ing the web's program operation, setting summer replacements and blueprinting the fall program lineup.

TERRY CLYNE IN DEAL TO MANAGE WCKY

Terry Clyne, account executive on Bulova in the Biow agency, is working out the details of a deal with L. B. Wilson, president of WCKY, Cincinnati, that will make Clyne v.p. and general manager of the station. Wilson himself has been holding the latter title.

Clyne was formerly with Free & Peters.

KLZ Program Director

CHARLES ROBERTS

With his carefully chosen staff of announcers, writers, production and talent people, Charles Roberts has made listening to KLZ an ever more popular habit in the Rocky Mountain region.

KLZ, DENVER.

Tucker Auto Prexy To Do Own Com'ls

Something new is being added in commercials. ABC wrapped up a deal with Tucker autos yesterday (Tues.) under which Preston Tucker himself, prexy of the new car outfit, will deliver the commercials on a 15-minute Sunday afternoon show starting April 4. The plugs will be waxed in advance.

Another unusual angle of the program is that it will give away a new Tucker '48 car each week to a listener, starting with the first show, despite the fact that Tuckers won't hit the market until at least next October. First Tuckers off the production line thus will be giveaways.

Program, called "Speak Up, America," will have John B. Kennedy conducting a brief forum on a topic selected weekly by the sponsor's agency, Roy Durstine. Kennedy will quote from newspaper editorials on the subject, present a name guest speaker, and a recorded interview with a man-in-the-street. Tuckers will be given away on the basis of listeners' pro and con letters on the topic.

It's a 52-week deal, with 85 stations in major markets in the lineup. Sale is the fourth new account pacted by ABC in a space of two weeks, at a time when the webs in general aren't getting billings through the transom.

Wick Crider's Coast O.O.

Wick Crider, of B.B.D.&O.'s radio department, left for Hollywood last week on the dual errand of exploring a deal for the Fannie Brice show, which goes off for General Food at the end of May, and to look in on the "Sam Spade" program (Wildroot).

Southern Senators, Protesting MBS' Civil Rights Show, Get Equal Time

The Southern senators who don't like anti-lynching and equal rights provisions of the President's Committee on Civil Rights report are going to get their chance to reply to Mutual's current documentary series on the subject. The web offered them last night's (Tues.) time, which had been set aside for the third broadcast in the four-part series, but the senators weren't ready. The civil rights program went on as scheduled.

Sen. Richard D. Russell (D., Ga.), spearhead of the "nearly solid South" bloc protesting and Mutual airers, received word Monday (8) of his mother's illness in Georgia and flew there, delaying arrangements for the answering broadcast.

Abe Schechter, Mutual veepee over news and special events, said it was possible the web would grant the senators more than one-half hour, provided they stuck to the issues in question. He said the plans for the reply, up to the point they'd been discussed with Russell, called merely for a talk by the senator and one by a southern governor.

Format the aired replies take will be up to the senators, Schechter said, and Mutual won't edit or possibly even preview the scripts beforehand. The senators will be expected, however, not to stray afield from the issues in question.

Regarding possible presentation of the reply in the form MBS is presenting the committee report, Schechter said: "If they want to get up a report, we'll read it for them." The web veepee pointed out that Mutual more than a month ago informed the southern governors' conference that time to reply to the civil rights series would be available if requested.

Twenty Dixie senators (not including Sen. Claude Pepper, Fla.), in revolt against President Truman's civil rights proposals, kicked up the front-page fuss over Mutual's series late last week. Their protest against anti-Jim Crow provisions of the committee report declared that "definition of what constitutes a civil right or where the alleged right of one citizen invades the right of another is highly controversial. In the present circumstances, this is a political issue."

Not all of the committee report, of course, is aimed at the South and its Negro problem. Last night's sequence dealt with the section on Communism and the loyalty tests. The final airer, scheduled next Tuesday (16) but possibly to be postponed if the senators are ready to take the air, will deal with equality of opportunity.

Mutual's Miss. Miss

Mutual has been informed by a listener that its Jackson, Miss., affiliate, WRBC, went off the air at approximately 9:12 p.m. the night of Tuesday, Feb. 24, "owing to technical difficulties," and returned to the air just after 9:30.

Initial broadcast of Mutual's civil rights series was on the web that night from 9 to 9:30.

Mickey Rooney Comedy Format Still in Flux; No Starting Date Set

CBS's costly forthcoming sustaining package, the Mickey Rooney 30-minute dramatic show, which will have a $10,000 sponsorship price tag, is still giving the web cause for concern. It's reported that the net's program execs have ordered a new audition record cut and the operation is getting the personal o.o. of Frank Stanton, CBS prexy, currently vacationing on the Coast.

Rooney show is scheduled to take over the 10 p.m. Sunday period, currently occupied by the "Escape" sustainer. No definite starting date is set. Now that the network has the sponsorship hooks out for the three half-hour cream Sunday periods (9 to 10:30, all vacant) it's shooting strictly for a bigtime program lineup, and recognizes that when it brings in the Rooney program it has to have solid comedy impact.

Lou Cowan Exec Staff in Revamp

Lou Cowan Productions staff in N. Y. is in the midst of a major reshuffle, with five of the key personnel including a veepee checking out, another transferred to a new assignment, and one new staffer added.

Ed Rosenwald, veepee on live network sales, and Bill Ensign, salesman under him, are exiting as result of a decision that it is "economically unsound" for the agency to maintain a network sales department, according to exec veepee Al Hollander.

Hal Halpern, who did promotion and publicity on the Tommy Dorsey Show; Bud Paganucci, who scripted it, and Leonard Feather, who worked on the programming end, all are off the payroll—although Hollander says Feather merely is on a leave to write a book on Dizzy Gillespie. Maggie O'Flaherty, formerly on production of the "Quiz Kids" show for Cowan, has been brought in from Chicago to produce and do some of the writing on the Dorsey Stanza. Eleanor Block has been hired to take over Halpern's public relations duties.

Gillette Playback Won't Mean Boxers Will Have To Do a Coast Repeat

ABC has won Gillette's consent to a recorded late-evening playback of the razor outfit's Friday night boxing bouts on the ABC Pacific Coast hookup starting next month in order to protect the ratings of other sponsored stanzas in the Friday night sequence.

Gillette fights from Madison Square Garden, N. Y., currently tail off the web's Friday night schedule in the east, starting at 10 (EST), but hit the Coast hookup at 6:30 (PST), with the result that the odd-time signoffs of the bouts often require program fills or even cancellation of the succeeding show. Effect is to give the rest of the Friday night lineup—"Fat Man," "Your FBI," "Break the Bank" and "Famous Jury Trials"—an irregular and often poor audience buildup.

Switch-around will put the Gillette bouts on the Pacific skein at 9-10 (PST), following rather than preceding the other commercials. Latter's exact sequencing, however, is yet to be worked out. Starting date for the new sked is April 9.

RADIO EDITORS' QUALITY RATING

WEEK OF FEB. 27-MARCH 5

As Compiled Exclusively for Variety by Dick Mansfield, Freelance Researcher

(A composite evaluation of programs by the nation's leading radio editors, rated upon the following points: Script, Performance, Production, Advertising, Music, Originality. Rating system allows for a possible high of 30 points, as follows: Outstanding, AA or 30; A plus or 25—Excellent, A or 22; B plus or 19—Good, B or 16; Fair, C or 13; Poor, D or 10.) Of the 65 critics polled, 38 responded in this report.

Previous Rating			Previous Rating		
(2)	1. Bing Crosby	24.6	(8)	9. Lux Radio Theatre	21.5
(4)	2. CBS Is There	24.2	(10)	10. Fred Allen	21.2
(5)	3. Amos 'n' Andy	23.6	(14)	11. Duffy's Tavern	21.0
(1)	4. Ozzie & Harriet	23.2	(12)	12. Edgar Bergen	20.7
(3)	5. Fibber & Molly	23.0	(9)	13. Percy Faith	20.3
(11)	6. Theatre Guild of Air	22.8	(7)	14. Henry Morgan	19.6
(13)	7. Fred Waring	22.4	—	15. Godfrey's Talent Scouts	19.2
(6)	8. Jack Benny	22.0			

EDITORS' RECOMMENDED LISTENING

Candid Mike	ABC
Ford Theatre	NBC
Living—1948	NBC

NETWORKS GET AN FM HOTFOOT

All the News That's Fit to 'Leak'

National Assn. of Broadcasters found itself on an embarrassing pan, in front of industry execs and everybody, Monday (8) at its Waldorf, N.Y., luncheon to unveil the NORC public opinion study. Full results of the study had appeared that morning in a trade publication and N.Y. Times radio editor Jack Gould demanded to know how-come the favoritism? "It happens all the time," he beefed. Gould charged that release data was violated.

NAB prexy Justin Miller, obviously uneasy, attributed the whole thing to "leaks" and suggested the Times might get an even break by stationing a man fulltime at NAB headquarters in Washington.

For the trade press in general, it was just an old story—but finally out in the open.

'Sparring of the Miltons' Comes To End as Biow Kayoes Berle

After several weeks of indecision during which he obtained an extension on the option, Milton Biow over the weekend finally gave notice that he was cancelling out the Philip Morris-Milton Berle Tuesday night show on NBC at the end of April.

Biow previously had tried to effect a switch in the Philip Morris NBC-CBS programming in a bid to move Berle over to CBS and put the new Dinah Shore-Harry James musical, currently heard Fridays on CBS, into the Berle Tuesday time. NBC nixed the idea; said it wanted a comedy show in the Tuesday at 8 slot, although Berle himself was partial to the moveover, which would have bracketed him back-to-bath with the Ozzie & Harriet show.

The "Sparring of the Miltons," as some in the trade had come to label it, goes back almost to the comedy show's inception, with each 13-week option time invariably creating the same indecision on renewal. Many in the trade go along with NBC in expressing the belief that, for the first time, the Berle comedic pattern in radio has begun to take definite shape and on that basis the show should stay put.

Latest Hooper gives Berle a rating of 10.2, as compared with the 14.3 for the opposition show on CBS' "Big Town." Understood Biow is mulling moving the Horace Heidt Philip Morris show into the Tuesday time from its present Sunday night 10:30-11 niche. Client is also interested in Fannie Brice.

In the Public Interest

Fort Worth, March 9.

Lullaby Diaper Service here has asked the FCC for authority to experiment with two-way radio communication between its central laundry and its cruising trucks.

Object: Fast dispatching of baby's most essential lingerie.

Lullaby assured the FCC its proposed service would be "in the public interest, convenience and necessity."

Ace Comedy Show Optioned by GF

General Foods, which last week announced it was cancelling out the Friday night Fannie Brice show on CBS in a general reallocation of the GF programming budget, has taken an option on the new Goodman and Jane Ace comedy series. Latter is currently heard Saturday nights 7-7:30, under a temporary tieup with Air Force recruiting, pending regular commercial sponsorship.

With the $15,000 weekly talent nut on the Brice show the chief factor in GF's cancellation move, the Ace show would practically cut in half the client's bankroll tab and it's reported that Young & Rubicam, agency on the GF account, looks with favor on the Ace pickup to tenant the Brice segment in the fall. Miss Brice checks out in May.

The "mr. ace & JANE" program, though on the air less than a month, is currently riding the CBS Saturday night Hooper crest, with an 8.7 for the first quarter and 9.4 for the second 15-minute period. Show has generally been kudosed as the prize comedy package among the season's entrants.

Giveaways Hit By Snowballing Of Heavy Goods

The snowballing of heavy goods prizes as has featured "Truth or Consequences," "Queen for a Day" and the Art Linkletter show is making it tough for the producers of "little" giveaway programs. It's not the audience competition but rather the fact that the sponsors of the "little" giveaway show now demanding to know why their producers can't also promote airplanes, prefabricated houses, auto-trailers and the like as prizes.

One such complaining sponsor last week notified his agency that he was tired of his show's offering only watches, flat silverware and electrical appliances. There was no reason, he said, why his show couldn't give away a cruiser like "T or C." The agency tactfully refrained from comparing the rating of "Consequence" with his show.

Meanwhile the firms who promote prizes for the giveaway programs are reaping a harvest, with more and more of these go-betweeners popping up into the field each month.

Charles Ayres to ABC

Charles Ayres joined ABC Monday (8) as an account executive, taking the spot which was left vacant when Morgan Ryan was shifted to program sales recently.

Ayres was formerly business manager of Ruthrauff & Ryan's radio department.

Spots Now Ride Where Fred Allen Once Tread

Standard Brands has expanded its spot announcement commitments, currently among the heaviest in the business, to include an eight-week campaign on Blue Bonnet Margarine in Michigan, Ohio and New York, for eight weeks, starting April 5. It's to introduce a new package. That's the product Fred Allen plugged before moving over to Ford.

Ted Bates is the agency.

'DUPLICATION' IS MERELY HIT-MISS

By GEORGE ROSEN

It's been six weeks since James C. Petrillo gave the go-ahead to the networks for duplication of bigtime AM programming on FM stations, but on the basis of what's been happening, the webs are more than a little disheartened over the whole picture. "Messy" was the way a few of the network execs described the situation, and if what's been transpiring in the initial few weeks is an indication of the pattern to come, they're now wondering whether it was worth all the fuss and worry.

Actually it's been a hit-or-miss case right down the line, they complain, with no definite policies formulated as yet by web affiliates on the question of duplication. The fact that the networks are insistent that the affiliates "take all or none" of the commercially-sponsored shows for FM pickup apparently cuts no ice with the stations. A lot of them are bothering to pick up only sustainers. Others are merely duplicating sponsored shows on FM in cases where it fits into their FM programming pattern, so as not to disturb previously-made commitments for local FM sponsorship. It appears they don't want to incur ill feeling among local sponsors and are simply ignoring network sponsored shows.

(At NBC, for example, 27 affiliates are duplicating either sustaining or sponsored shows on their auxiliary FM outlets, out of a potential of 63 stations now in the FM picture. CBS has 34 stations duplicating out of a potential of 48).

Webs Frankly Disturbed

Lack of any definite policy on FM duplication is attributed in some quarters to the fact that Petrillo's okay was only on an interim basis, pending completion of negotiations between the networks and the American Federation of Musicians on new contracts. But the webs are frankly disturbed over the way

(Continued on page 39)

Edwards' 31.7 Sets Season High

The question of how much a running stunt can be made to pay off in audience accumulation had an answer this week. Last Saturday night's (6) "Truth or Consequences," with its Walking Man (Jack Benny) windup, clocked a 31.7 Hooper, the season's highest rating, topping even the previous week's Al Jolson's showing (30.5) in the "Lux Radio Theatre" dramatization of the "Jolson Story."

It left no doubt that the contest craze, on which "T. or C." previously cashed in via its Miss Hush affair, is the surest rating copper in current kilocycle showmanship. Brace of running guess-who contests has kept the Ralph Edwards stanza in Hooper's Top 15 brackets most of the season.

NAB's Social Researcher on Its 'Everbody's-Happy-About-Radio' Survey Invites Jitters at Unveiling

The National Assn. of Broadcasters on Monday (8) happily brought forth more evidence to prove that "an impressive majority of the American people approves of the way radio is doing its job." At the same instant, however, NAB found itself unexpectedly and uncomfortably saddled with sobering, thoughtful criticism from the very articulate social researcher it had chosen to analyze its radio's-all-right findings. The development, catching NAB'ers slightly off guard, had them squirming a little self-consciously.

It happened at NAB's Hotel Waldorf-Astoria, N.Y., luncheon to showcase for industry reps and trade press, the results of a second "People Look at Radio" nationwide survey by the National Opinion Research Center of the Univ. of Chicago (formerly at the Univ. of Denver). NAB prexy Justin Miller, in a happy vein, introed Dr. Paul F. Lazarsfeld, Columbia Univ. social science prof and longtime radio researcher, who had again penned an analysis of NORC's public opinion poll.

NAB, Judge Miller pointed out, had financed the second survey, as it had the first, at a cost in excess of $15,000. A "scientific sample" of 3,529 persons were interviewed. 70% of them agreeing that radio in their communities is doing an excellent or good job. A majority also was found to oppose government control of broadcasting. Dr. Lazarsfeld would elaborate on his analysis of the poll, Judge Miller said.

Dr. Lazarsfeld, "with tongue in cheek and figures on paper," confessed that, true as the NORC figures

(Continued on page 42)

Blessed NBC

Another one of those curiously-timed fades cropped up on NBC last Thursday (4) when the Robert L. Ripley co-op show was left dangling in mid-kilocycle.

Fadeout continuity ran like this:

Ripley: "As his (Gandhi's) son walked three times around the funeral pyre of sandalwood and roses and applied the torch to the fire that consumed the body of his father, he recited the beautiful Hindu blessing, which I would like to say to you now—"

Announcer: "This is the National Broadcasting Co."

Kent and Johnson Decide to Go Own DistinguishedWays

Alan Kent and Austin Herbert Croom Croom-Johnson, the "how-distinguished-can-you-get?" boys who parlayed jingle writing into a $150,000 annual business, dissolved their firm last week after a nine-year association. Kent has become veepee and eastern representative for Bonded Television Corp., Johnson has partnered with Mike Levin, Down Beat columnist and contributor to Look mag in a management and production concern tabbed Croom-Johnson, Inc. Parting is amicable.

Both concerns will concentrate on video, with Kent slated to start producing on the Coast next week with Anson Bond, BTC prexy, who produced Army pictures during the war. Johnson and Levin expect to sign as video consultants next week with a network and an ad agency.

At various times, Kent-Johnson handled 50 national accounts, in addition to doing the all-night program on WJZ, N. Y. The jingle which brought them into prominence was the Pepsi-Cola tune, which has been going since 1939. Curiously enough,

(Continued on page 47)

'CANTOR SHOW' SANS CANTOR FOR SUMMER?

Hollywood, March 9.

Eddie Cantor has offered Pabst beer an Eddie Cantor summer show without Cantor. It would be similar to the hiatus fill-in stanzas he's sold to his sponsors in the past, using the balance of his regular winter airer, and with frequent script mentions of the absent star.

The account is also mulling a straight musical replacement.

CBS Romancing U.S. Steel Show

Behind-the-scenes battle for U. S. Steel's "Theatre Guild on the Air" is quietly going on between ABC and CBS.

It now develops that "Guild" is at least one of the "bigger things" CBS had in mind to shoot for with the opening up of the full hour 9 to 10 Sunday night, effective March 28, with Campbell Soup's dropping of "Corliss Archer." (Checkout of "Texaco Star Theatre" vacated the other half hour.)

Gulf, unhappy with "We, the People's" competition Tuesday nights from "Amos 'n' Andy," has put in a bid for the "Corliss" slot, but CBS is withholding commitment of the time in order to woo the fat U. S. Steel billing. Prestige of the "Guild" series as well as its strong rating payoff (currently topping every thing in CBS' Sabbath lineup except "Sam Spade") would, of course, greatly bolster the web's Sunday sequence.

ABC, on getting wind of the competitive bid, lost no time moving in to defend the lucrative account. A presentation has been whipped up to show Steel why the hour-long "Guild" should stay in its present 9:30 Sunday spot. At least one of the arguments versus the CBS pitch is that the latter net is offering a segment pitting the "Guild" against ABC's toprated Walter Winchell.

KATZ VICE WILSON IN CBS RESEARCH POST

Oscar Katz has been appointed director of research for CBS, effective April 1. For the past two and a half years he has served as associate director.

Katz succeeds Elmo C. Wilson, who is resigning to become prexy of International Public Opinion Research, outfit formed two years ago by Elmo Roper and Joshua B. Powers. Wilson had been CBS director since July, 1948.

15th Annual
VARIETY
Survey of Showmanagement
To Be Published
In Next Week's Issue of
VARIETY

CBS in Quest of Click Formula For Co-op Shows Via Hayes Survey

CBS has inaugurated on the q.t. a project designed to translate its co-op programming into a bigtime sales operation. Network is launching a survey, being masterminded by Arthur Hull Hayes, manager of the web's New York flagship station, WCBS, and inspired by the conviction of CBS board chairman William S. Paley that the real answer to co-op programming lies in "station thinking" rather than "network thinking" and that the real problems can't be solved by sitting at a network desk.

The network, recognizing the impact of the co-op program sales technique as an important operation today and channeling more and more of its shows into the operation, ("Pays to Be Ignorant" is the latest), has been wondering why it hasn't paid off with better results. It decided that the station men knew the answers better than the network and thus decided on appointment of Hayes, as a station operator, to sift and analyze the whole picture for the web. Hayes, in turn, has appointed Sulard Johnson, of KMOX, St. Louis, as field representative. Latter will spend considerable time traveling. Hayes himself may take to the road later, timing a cross-country trek to wind up at the NAB convention in Los Angeles in May.

CBS currently co-ops the following shows: Joan Davis and "Pays to Be Ignorant" Saturday nights; the cross-the-board World News Roundup; the five-times-a-week CBS News of America; the Radie Harris cross-the-board afternoon program; "Winner Take All" cross-the-board quiz; Bill Henry and the News, and The World Tonight program. World News Roundup has the largest station pickup, 43, with Joan Davis next highest, 31. Network figures that successful co-op programming must pay off a lot better than that.

MBS Drops Johnson Co-op

Co-op heavy Mutual—20 of 'em at the latest count—is going to be lighter by one comes the end of March. The "Erskine Johnson in Hollywood" strip at 4 p.m. is being checked off. Replacement stanza hasn't been decided upon.

Johnson won't be off Mutual's air entirely. Web recently signed him for a 15-minute weekly Hollywood gossip and interview stint Thursdays at 8:15 p.m.

French Tourist Office Back in Radio in Bid To Lure Travelers' Coin

By sponsoring Jacques Fray, WQXR, N. Y., "disque jacquey" in a series of half-hour shows starting tonight (Wed.) in the 7:30 slot, French National Tourist Office and the French Line are buying their first radio time since before the war.

Programs are described as "long bob, rather than long hair." Bankrollers hope to hypo the tourist trade to France. Fray, who years ago was half of the two-piano team of Fray and Braggioti, also has a similar WQXR stint on Monday evenings.

'SUSPENSE' LOOKS SET WITH MONTGOMERY OUT

Deal for Auto-Lite to take over sponsorship of "Suspense" in a half-hour version, as replacement for the Dick Haymes show, now looks virtually set. However, it'll be without the services of Robert Montgomery, who has been narrator and lead character in the weekly dramatizations under its present format as a 60-minute sustainer.

CBS and Montgomery couldn't come to terms on coin, the web figuring that if it paid the kind of money the film star was demanding, it would be a losing proposition for CBS, which owns the show.

UTAH OIL'S BALLCAST DEAL

Salt Lake City, March 9.

KALL has closed a deal for part sponsorship of all Salt Lake Bees baseball games with the Utah Oil Co.

Utah Oil will foot the tab for every other game, home or away, with home games carried live, and out of town games recreated.

WARK Sold for 132G

Hagerstown, Md., March 9.

Station WARK, ABC affiliate here, has been sold, subject to FCC approval, to R. J. Funkhouser, newspaper publisher and industrialist, of Charlestown, W. Va., for $132,000.

One of the principal owners of WARK who negotiated the deal is Dan Weinberg, prexy of Bedford Theatres, Inc., a Virginia circuit.

Authors, Critics Doing The 'Tome Time' Circuit On Manhattan Stations

Radio in New York has its counterpart of the old vaude Pantages time, at least as far as the authors and critics are concerned.

There's what amounts to a regular Gotham circuit for the booking of the bigtime novelists and crix, who make a week-to-week swing of such book shows as WNBC's "Author Meets the Critics," WHN's "Books On Trial," WNEW's "Let's Balance the Books," WEVD's "Author's Roundtable" and WNYC's "Reader's Almanac." In addition, they're doubling into the WNBT video version of "Author Meets the Critic" and invariably appear on Mary Margaret McBride's WNBC and/or Martha Dean's WOR gab shows.

Because the programs outnumber the provocative books coming off the press, the authors and crix have a buyers' market, and they're hopping from one show to another.

GROUCHO QUIZZES WAY INTO A FALL PICKUP

Hollywood, March 9.

Groucho Marx' quizzer, "You Bet Your Life," one of top Hooperated ABC shows, closes its current series for Elgin-American (compacts) on April 21, by which time the sponsor must decide on a fall renewal. It's reportedly verbally committed.

Season closes out five weeks earlier than planned, according to John Guedel, packager, because of an unexpected sales increase that put too heavy a tax on production. The current Hooperating of 11.4 is paying off better than three to one.

WNEW's Spring Greeter

WNEW's (N.Y.) Special Events department is readying a novel show to kiss off the winter and greet spring. Tongue-in-cheek special event will be done in musical revue style under the tag, "It's Spring Again!" on Sunday, March 21, as a half-hour stanza.

Gene Rayburn and Dee Finch, disk jockeys of WNEW's early morning "Anything Goes" daily strip will preside over the spring jamboree. Shelley Dobbins, staff writer, is doing script and special lyrics. Dick Pack is producing.

Radio's Clear Throat

At the A. I. DuPont radio awards dinner Monday night (8), at the Hotel St. Regis, N. Y., which Deke Aylesworth stages annually, ABC prexy Mark Woods again officiated, in part. In sketching the progress of broadcasting he observed, "Radio has cleared its throat with FM."

He touched on "this modern miracle called Television;" accented that only those commentators "with the best showmanship" can survive (Winchell is an ABC star).

Ed Murrow, in winning the announcer commentator's award, stressed the greater difficulties of today's radio opinionating, the dangers of being inhibited by "weighted words," etc.

Station WBBM, Chicago, won the annual award for a large station, and WFIL, Philadelphia, the citation for a small one. The awards, including Murrow's, are each accompanied by $1,000 cash. Les Atlass accepted for WBBM, and Walter Annenberg for WFIL.

ABC Cops to Chase Sat. Night Robbers

Summertime hypoing of ABC's Saturday night program sequence as a virtually all-whounit evening is in the works as a result of General Mills' agreement to a 7:30-8:30 bracketing of its "Green Hornet" and "Famous Jury Trials" stanzas starting the week of June 1. Shift will create what the web hopes to sell agencies on as a hot time availability, 8:30-9, midway between the two GM mysteries and the "Gang-busters"-"Murder and Mr. Malone" combo.

It'll mean a solid two and a half hours of cops-and-robbers fare if the midway segment can be peddled for whodunit bankrolling. (It's possible, should there be no sale, that "The Clock" will be slotted in this period.) Web isn't adverse to selling the time, however, for another type of show and is known to be wooing Cemel's in a bid for its CBS Vaughn Monroe stanza into the Saturday night spot.

Profit reaped by General Mills in back-to-backing of its two shows is that the company will get the hour rate instead of paying two half-hour rates (at 60% of the full-hour tab). "Green Hornet" currently occupies the 7:30 Tuesday period, with "Jury Trials" in at 8:30 Saturdays.

Web's reasoning is that, despite a small sacrifice in time billings as a result of the GM program bracketing, the mood sequencing should pay off ratingwise and cinch sale of another 30-minute block.

Lyn Murray's Eye Op

Lyn Murray, who had an eye operation last Friday (5), will be released from Doctor's hospital, N. Y., in the next couple of days, possibly in time to direct the music for Sunday's (14) broadcast of the "Ford Theatre" series on NBC.

Howard Barlow has been doing a stand-in on the assignment.

FCC Nixes Leonard Reinsch Bid For Use of Channel in Cincy

Washington, March 9.

Presidential radio advisor J. Leonard Reinsch was the loser here Friday (5) in a final Federal Communications Commission decision resolving a three-way scrap for use of the 630 kc channel in the Cincinnati area.

FCC nixed bids of Reinsch's Queen City Broadcasting Co. and the Scripps-Howard station WCPO to use the channel in Cincinnati, and favored the application of Gilmore Nunn's WLAP, Lexington, Ky., to boost power on the same slot. Reinsch was bidding for a new station and WCPO wanted to improve its service in Cincy.

Commission majority concluded that grant of either Cincy request would raise interference problems, while the WLAP switch would enable that station to provide better service to the rural areas outside Lexington. GOP Commissioners Robert R. Jones and Rosel Hyde cast dissenting votes for the Queen City Co.

Curnutt to KCBC Top Post

Des Moines, March 9.

Allan Curnutt, associated with KCBC, Des Moines, since last June, has been named general manager of the station.

Curnutt had previously been general manager, WOSH, Oshkosh, and associated with other Wisconsin radio stations for about 10 years.

CBS Carrington-Toni Deal Washes Out in Soap Opera, Shampoo Mixup

Before making its decision to move its "Nora Drake" serial over from NBC to the 2:30-2:45 CBS afternoon time, Toni Co. was setting up a deal to bankroll the new Elaine Carrington serial, "Marriage for Two," present occupant of the CBS period.

However, someone recalled that Toni was going to plug its shampoo product, which would be in competition with Procter & Gamble. Since P. & G. is the principal source of Miss Carrington's income (via her other soap operas), the whole thing was quickly forgotten. As result, CBS plans opening the 5:30 afternoon niche for the Carrington opus, and has already set its sights on a non-competitive bankroller.

TONI NIXES 'PHOTOG' WANTS ITS OWN SHOW

Toni Permanent Hair Set has turned down CBS' offer of "Crime Photographer" but it's okayed the transfer of the "This Is Nora Drake" opera to that network from NBC. Serial will run simultaneously on the two networks starting April 12 for four weeks, with CBS doing it on a gratis during that period to allow for a warmup. Toni will pick up the CBS time bill as of May 10.

The hairwaver has plans for a nighttime half hour but it would prefer one of its own ownership ("Crime Photog" is a CBS package) and in a lower-price bracket. It will probably be a mystery show.

"Photography" moves off the Anchor Hocking payroll in three weeks.

Dick Gilbert Files For Arizona Station

Phoenix, March 9.

Application for a 250-watt station here was filed with the FCC last week by Radio Corp. of Arizona, Inc., headed by Dick Gilbert, local disk jockey, as president and treasurer.

Outfit is incorporated for $60,000. Gilbert, who was formerly associated with WNEW, WOV and WHN, in New York, has conducted a record program over KRUX, Glendale, since last September.

Syracuse 'Sneak' Set For ABC's 'Stop Music'; Bert Parks to Emcee

ABC continued last week its do-or-die campaign to put its new Sunday night hour-long "Stop the Music" show over in a big way. The web (1) Made the quarter-hour tabs more attractive to prospective bankrollers by lopping $500 off the weekly talent cost; (2) set up arrangements to "sneak preview" the show next Sunday (14) via WAGE, Syracuse, where a 1,300-family listener panel maintained by BBD&O agency will be utilized to pass criticism on the stanza; (3) cut a series of promotion spots, 20 seconds to one minute in length, a capella with Cliff Edwards and a quartet on the vocal, which will hit the web, starting today (Wed) with "saturation" intensity as a buildup for "Stop the Music" March 21 preem; (4) selected Bert Parks, emcee of "Break the Bank," as the stanza's master of ceremonies.

While there isn't a sponsor order yet in for one of the new show's segments, the net's sales department is still of the belief that one or more bankrollers will be on the line when the program debuts.

Web was able to trim its quarter-hour "talent" tab from $3,315 to $2,792.50 after finding it was not going to be necessary to earmark as much as $900 per segment for giveaway prizes. Breakdown of the tab now is: $1,950, plus $292.50 for agency commission, plus $550 for prize money (which is not commissionable).

Syracuse test will originate live in New York and be piped to WAGE in the regular time slot the show will occupy, Sundays 8 to 9 p.m., with all phone calls placed during the trial airing being pulled at random from the Syracuse exchange list. Five-page questionnaires have been mailed to the BBD&O listener panel. As a followup, ABC will send several interviewers to Syracuse to gather additional reactions to the show.

JUDITH ABBOTT INTO BESSIE MACK'S POST

Judith Abbott, actress-producer daughter of George Abbott, succeeds the late Bessie Mack as director of talent auditions for the Arthur Godfrey "Talent Scouts" series on CBS, for Lipton. The appointment was made yesterday (Tues.) afternoon by Harry Ackerman, CBS executive producer.

Miss Abbott, besides appearances in various legit and radio shows, is a legit co-producer, in partnership with Mary Mason. She's also been a production and casting assistant for her father and other legit producers and stagers.

Miss Mack died about two weeks ago.

B&K Launches Chi FMer

Chicago, March 9.

Balaban & Katz, operators of Chi video station WBKB, launched an FMer, WBIK, here Monday (8). New station uses the same antenna as WBKB and temporarily will share studios. Program structure, with possible duplications, will be worked out this week.

Breakdown of 4 Webs' Night-by-Night Rating Average

C. E. Hooper quietly introed several new rating features in his Feb. 15-21 Pocketpiece, out last week. Here are two of them:

(Average Rating of All Rated Sponsored Programs)

EVENING

(6-11 *P.M. N.Y.T.*)

Network	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Total Evenings 6:00-11 P.M. N.Y.T.)	Sun. Afternoon (12:00-6. P.M. N.Y.T.)
ABC	11.5	7.5	5.8	9.9	6.2	11.1	9.2	9.3	4.9
CBS	8.7	16.9	9.9	7.7	10.0	9.1	6.1	10.2	4.9
MBS	5.5	4.6	4.6	4.6	3.9	4.4	6.1	4.8	6.2
NBC	17.3	8.6	17.2	13.5	14.1	9.7	16.0	13.8	7.1

Average Rating by Program Types

EVENING PROGRAMS

	Variety	Audience* Participation	Plays	Situation Comedy	Mystery	Popular Music	Radio Columnists	News & Com-ment'rs	Concert Music	Miscel-laneous
1948	14.3	11.8	11.3	13.3	11.4	9.1	8.1	5.6	8.3	5.9
1947	14.4	11.3	10.1	13.6	11.6	10.8	10.2	6.2	7.0	5.9

DAYTIME PROGRAMS

(*Monday through Friday*)

	Serial Drama	News & Commentators	Audience* Participation	Popular Music	Miscellaneous
1948	5.7	3.5	5.7	3.1	4.4
1947	5.6	3.9	5.5	5.8	3.3

* Includes Quiz.

STATION REPS' TELE DILEMMA

Scratch Sheet on Editorializing

Washington, March 9.

Testimony by some 30 witnesses at FCC's editorial hearings here last week breaks down generally into three principal points of view.

A half dozen spokesmen went all out for burying the Mayflower ban from start to finish. A large group, including reps of over 20 stations, wanted the licensee to have the right to air his own views over the mike but insisted on a requirement for equal time for contrary views. A third faction, including most of the broadcast unions and "special interest" users of radio, wanted the editorial ban upheld or in some cases strengthened. Second group muddied the waters somewhat by laying down several "ifs, ands, and buts" curbing excessive editorializing or expression of views by certain classes of licensees. A few in this category suggested the broadcasters have an "affirmative obligation" to recruit speakers and talent to represent opposing viewpoints.

Here's a scratch sheet on the way opinion lined up:

1. OPPOSING THE BAN ON ALL COUNTS: CBS, NBC, ABC; Advertising Federation of America; American Council of Christian Churches. Statements filed, but no testimony given, by Eric Johnston and WCFL, Chicago.

2. FAIR PLAY FOR ALL POINTS OF VIEW, INCLUDING THOSE OF THE LICENSEE: National Farmers Union; Eric Barnouw, National Radio Writers Guild; Earl McGill for the National Radio Directors Guild; Commissioner of Education John Studebaker; Keith Tyler, Ohio U.; Morris Novik, radio consultant; Nathan Straus, WMCA, N.Y.; Robert Cushman, WHCU, Ithaca; attorney Morris Ernst; National AFL; and Rep. Emmanuel Celler (D. N.Y.); statements filed by Dr. Robert D. Leigh; Hunter College President George Shuster; Joint Religious Radio Committee and the Religious Radio Association.

Testimony by attorney W. Theodore Pierson on behalf of the following stations: WIND, WLOL, KGLO, WTAD, WWDC, WHTR, KOB, WGPA, WKWK, WENY, KLZ, KUTA, KVOR, WJLS, WKNA, WDEF, WKY and WKEV.

3. FOR STRICT ENFORCEMENT OF THE PRESENT BAN: Political Action Committee; American Civil Liberties Union; American Jewish Congress; National CIO; Voice of Freedom Committee; The Communications Workers of America; Oliver Nicoll for the Association of Broadcast Unions and Guilds; national AFRA; AFM local 802; J. R. McConnell, NABET; and Committee of Women for the National Council of American Soviet-Friendship; New York local 1212, IBEW.

NAB Cracks Down on Cuffo Time Demands as Stations Squawk

Washington, March 9.

The National Assn. of Broadcasters moved last week to clamp down on demands for free handouts of radio time by commercial organizations. The move followed numerous complaints from stations throughout the country that well-heeled outfits who spend thousands of dollars in other media are insisting on free time from the broadcasters.

A unanimously-adopted NAB resolution declares: "The NAB regards any effort on the part of any organization or interest which seeks commercial advantage through the free use of a station's facilities as being unsound, unwarranted, and contrary to the best interest of the country." An NBC exec said privately the FCC's Blue Book may have been responsible for many of these demands.

Concurrently, the NAB Small Market Stations Division wrote the Washington State Fruit Commission at Yakima, enclosing the NAB resolution, in answer to a request that Washington state stations use gratis 100-word commercial spots plugging the Commission. Letter pointed out that broadcasters air some 2,600,000 public service spots in behalf of veterans and nationwide charity or health campaigns annually but don't intend to support private causes, except at stations' quoted card rates.

Similar letter was sent to other outfits, including the National Assn. of Margarine Manufacturers, and the petroleum industry associations.

NAME COMICS TO M.C. EIGEN'S FIRST ANNI

Fred Allen, Milton Berle, Phil Silvers, Sid Caesar and other comedians will help celebrate Jack Eigen's first anniversary April 22 at the Copacabana, N. Y. nitery, by handling the mike in order to give the all-night disk jockey an opportunity to circulate with the regular customers.

When Loew's booker, Sid Piermont, walked into the Copa last Saturday night (6) and saw the extraordinary business he wanted to know "what's the name of the picture." Eigen cracked he's open for offers and will probably do a guester at the Cap.

Allen, an ardent Eigen fan, has been plugging the jock on his last 25 programs, chiefly because, as he put it, he respects "originality" in show biz.

Pat Griffith Into NAB Post Vice Dorothy Lewis

Washington, March 9.

Pat Griffith has moved over to succeed Dorothy Lewis as director of women's activities, the National Assn. of Broadcasters announced this week.

Miss Griffith will operate from Washington as part of NAB's Public Relations Department setup.

Weil, Hartley In WOV Bid Vs. Bess

Washington, March 9.

FCC has been advised that a competitive bid for WOV, N. Y., bilingual indie, will be filed shortly by a company being formed by two present execs of the station and the head of a N. Y. lithographing company.

The principals are Ralph Weil and Arnold Hartley, general manager and program director, respectively, of Bulova-owned WOV, and N. J. Leigh, chairman of the board of Einson-Freeman, Inc. FCC was informed the money was being put up by Leigh, a longtime resident of Great Neck, L. I., whose net worth is estimated at $500,000.

Weil and an attorney representing the group called Monday (8) on FCC chairman Wayne Coy to ask for a commission delay in approving, without AVCO procedure, the purchase application of General Broadcasting Corp., headed by Herman Bess.

WILDROOT TO CANCEL KING COLE NBC SHOW

Wildroot is set to cancel its King Cole Trio quarter-hour on NBC Saturdays at 5:45 p.m. Web dispatched a couple of sales reps to Buffalo late last week in an attempt to salvage the biz. Hair tonic outfit is said to want to reallocate this part of its radio ad coin to a stepped-up merchandising campaign.

Company is reported also to be casting about for other ways to trim its ad sails, which could spell trouble for the sponsor's "Sam Spade" series on CBS. It's known that another net plans a pitch to Wildroot to shift "Spade" as a time-cost saving move.

SEE CAREERS IN JEOPARDY

By BEN BODEC

Station reps are complaining that television has taken such a hold on the consciousness of their outlets that they can't get them worked up any more about the problems of the radio business. It's got so that when a station man comes calling in his rep's New York office, run the plaint, all he wants to talk about nowadays is the TV application he has filed and the competition he's getting from other applicants for the specified channel.

These reps express themselves as amazed over the sudden surge of excitement over video among station men who only a month or so ago were almost indifferent to the whole thing and remarking that they were going to wait and let others get the medium going.

The reps credit much of the excitement to network activity in pressuring affiliates about their TV plans and cite as a specific case in point CBS' invitation to its affiliates for a tele clinic in New York March 31. Incidentally, CBS has had but three turndowns on this conclave.

NBC Spot Competition

The pother has tended to create no little uneasiness among some of the reps. For one thing, they've been told that the selling of television will call for a reconditioning of approach and practice, with a knowledge of programming being paramount to that of peddling availabilities of time. And on the other hand there's a growing suspicion among them that NBC, especially, has ambitions of representing a TV affiliate not merely on hookup sales but as regards national spot and with the network in the dual role of film program purveyor in the latter instance.

The suspicion has been aggravated by the report that NBC has indicated that it proposes to work out arrangements with affiliates whereby it will feed them with celluloid program fare until such time as relay facilities become available.

With the reps the uneasiness is not one stemming from a fear of suddenly finding their income sharply reduced but rather from a feeling that the business techniques of the new medium could take such turn as to imperil their eventual stake in it. Recognition of this possibility has produced such a disturbing dilemma of a rep with an AM station having to stand by covetously while a competitor snags a video plum in the same market.

The average rep's appraisal of television is founded on the thesis that the basic cause for radio's tremendous success as an advertising me-

(Continued on page 42)

Petrillo, Webs in Solid 'No Comment' Front As AFM Talks Are Resumed

James C. Petrillo has the web execs hushed for the final go-around.

The American Federation of Musicians boss reportedly has been irked by "leaks" to the trade press of the trend of his talks with the four networks. He is said to have commented on these leaks in a huddle with the webbers, saying, "Now I'm not talking, so don't you talk."

Solid front of "no comment" silence resulted when negotiations resumed at Petrillo's N. Y. office last Monday afternoon (8) following a five-week cooling-off spell, broke up after a couple of hours' closed-door discussion. Custom of calling in the press following the huddles also has been discontinued.

Next meeting is scheduled tomorrow (Thurs.) at 3 p.m.

New faces at Monday's huddle included Les Atlass, CBS veepee over the Central Division, Chicago, and Robert Kintner, ABC exec veepee, accompanying prexy Mark Woods. NBC was repped by exec veepee Frank Mullen and general counsel Charles R. Denny; Mutual by Theodore Streibert, WOR prez and MBS board member.

NAB 'Putsch' Charged at FCC Hearing; Ruling on Mayflower Law Meaning Due Even If Status Quo Is Maintained

Washington, March 9.

The Federal Communications Commission will have to clarify its seven-year-old Mayflower rule banning radio editorials, even if it decides to maintain the status quo of requiring fair play for all sides of controversial issues. This is the consensus of observers who sat through five days of hearings on the 1941 ruling here last week. Sessions recessed Friday (5) to resume in Washington April 19, with National Assn. of Broadcasters prexy Justin Miller skedded to take the stand.

Big question in witnesses' minds, it seems, was whether the Mayflower ruling intended to muzzle the licensee himself or merely to require equal treatment of opposing points of view. Most believed it does both, as now written. Spokesmen for some 20 broadcasters parted company with NAB's Miller and the networks who want a blank check on editorializing with no strings attached and told the FCC they would settle for equal treatment of issues if the licensee himself is allowed "free speech on the air." Several of the witnesses demanded swift clarification of this point, if possible in advance of upcoming national political campaigns.

Meanwhile, quizzing of witnesses by at least five FCC members left little doubt in the minds of observers here that FCC has no intention of capitulating to the NAB-network position. (Commissioner Robert F. Jones took no part and Rosel Hyde little part in the cross-examination.) Chief concern of the questioners appeared to be framing of any general regulation which would insure contrary views an absolutely equal break with licensees.

These were the other developments:

Miller's 'Peanut Wagon Whistle'

Spokesmen for "radio listeners," unions and other so-called liberal groups charged that the NAB-web putsch against the Mayflower decision was a blind to win their fight to throw off all FCC controls outside the technical field. Saul Carson, radio editor of the New Republic,

(Continued on page 42)

CHI'S 5-YEAR LEASE ON NAB CONVENTIONS

Hollywood, March 9.

Ruling out further hassling over sites, the NAB has decided that after its Coast meet on May 16 to 20 the next five years will see the conventions in Chicago.

C. E. Arney, NAB secretary-treasurer, has been authorized to make a deal with the Hilton hotel chain for that period.

Chicago is figured as the most centrally located town for a national converging.

Denny Overhauls N. Y. Town Hall

A shakeup in key personnel is under way at Town Hall, N. Y. James Lambie, who until recently headed up a project called Readability Associates, specializing in preparing reports, has been brought in as executive assistant to George V. Denny, prexy and moderator of "America's Town Meeting of the Air" (ABC). William Steinhoff, TH veepee and controller, is checking out and won't be replaced, his duties in the main being taken over by Lambie.

Also exiting, the end of this month, is Paul Sheldon, who handles publicity on "Town Meeting." His functions, as well as overall Town Hall publicity, will be taken over by Richard Pleasant, with title of director of public relations and fund-raising. Pleasant, recently with a talent outfit, was Army officer-in-charge of overseas civilian entertainment during the last two years of the war.

COAL CO.'S 250G CO-OP 'GANGBUSTERS' DEAL

A co-op sale that amounts to a miniature web deal, representing, it's said, the largest single time purchase in the history of co-op programming, has been set by ABC with the Philadelphia & Reading Coal & Iron Co., of Philly. Outfit will sponsor "Gangbusters" on 22 stations in the northeast and eastern central sections of the country starting Saturday (13). It's a $250,000 time-and-talent tab, placed via the McKee & Albright agency.

"Gangbusters" is being co-oped outside the 62-station hookup on which it's being bankrolled by Procter & Gamble's Tide. Borden's Pioneer Ice Cream has bought the Phillips Lord stanza on WJZ, N. Y., effective this weekend.

Cities covered by the coal and iron company's deal are: Albany, Baltimore, Bridgeport, Buffalo, Hartford, Lawrence, Mass.; Manchester, N. H.; New Bedford, Hyannis, Mass.; New Haven, Norfolk, Suffolk, Philly, Pittsburgh, Portland, Me.; Providence, Rochester, Syracuse, Washington, Waterbury, Wilmington and Worchester.

Sherman Dryer Packages Baruch 'Man About Town'

Sherman H. Dryer is auditioning a new situation comedy series, "Man About Town," with Andre Baruch in the lead. Audition platter will be cut tomorrow (11) at the WOR Guild theatre, N. Y.

Dryer has surrounded Baruch with a supporting cast including Mercedes McCambridge, Cameron Andrews and Nelson Case as announcer. He will use two teams of writers, one for basic plot and another for comedy dialog. He has brought Stanley Burns and Ray Allen from the Coast to supervise the gag writing chore.

EDWIN C. HILL SIGNED FOR NASH-KELVINATOR

Edwin C. Hill, vet commentator who faded from the air waves a couple of years ago, seems to be trodding the comeback trail. Recently signed on as narrator of the Coast Guard-sponsored "This Is Adventure" series on ABC, the gabber now has been inked by Nash-Kelvinator for its forthcoming five-minute evening cross-the-board news show on the same net.

Although the stanza won't tee off until April 26, N-K already has augmented its initial order, increasing the number of outlets from 100 to 132, which boosts the time billing over the $600,000 mark. Show will be bracketed with the 7 p.m. "Headline Edition," latter being trimmed from 15 to 10 minutes.

Hill had a weekly stint sponsored by Johnson & Johnson on CBS just prior to his air fade several seasons back.

Lucille Wall Recovers From Skull Fracture

Lucille Wall, one of the best known thesps in the soap opera field, is still hospitalized, but recovering from a skull fracture and severe concussion suffered Feb. 27 in fall in her Manhattan apartment.

The actress has been the star of "Portia Faces Life" since its first airing in April, 1940, and also has played the femme lead in "Lorenzo Jones" since its preem. Her role in "Portia" is being filled by Anne Seymour, while her "Jones" role for the present is being taken by Bess Johnson.

Tele Facilities' Scoreboard

Following is a city-by-city breakdown of the complete television station picture as it lines up in the U. S. today. On the date compiled, there were 19 stations operating (including one still on an experimental basis); 70 construction permits granted, and 144 applications pending. There are still some 172 channels not yet applied for in all parts of the country. Single asterisk (*) in chart refers to tentative community channels, as differentiated from metropolitan channels; double asterisk (**) indicates those Paramount or DuMont applications that are being withheld pending an FCC decision on Par's holdings in DuMont; triple asterisk (***) indicates channel No. 1, which the FCC may take away from video broadcasters to hand to other broadcasting services.

CITY	CALL LETTERS	OWNER	CHANNEL NO.
ALABAMA			
Birmingham (*Three channels available—Nos. 4, 9, 13*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	WBRC	Birmingham B'casting Corp.	4
		APPLICATIONS PENDING	
	WAPI	Voice of Alabama, Inc.	13
CALIFORNIA			
Los Angeles (*Seven channels available—Nos. 2, 4, 5, 7, 9, 11, 13*)		STATIONS OPERATING	
	KTLA	Television Productions (Par)	5
	W6XAO	Don Lee (*Experimental*)	2
		CONSTRUCTION PERMITS	
	KECA-TV	ABC	7
	KFI-TV	Earle C. Anthony, Inc.	9
	KNBH	NBC	4
	KLAC-TV	N. Y. Post	13
	KTTV	L. A. Times-Mirror	11
Riverside		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	KARO*	B'casting Corp. of America	1
San Diego (*Four channels available—Nos. 3, 6, 8, 10*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	KFMB-TV	Jack Gross B'casting Co.	8
		APPLICATIONS PENDING	
	....	Balboa Radio Corp. (KLIK)	3
	....	San Diego Journal	6
	....	Airfan Radio Corp	10
	....	San Diego Union-Tribune Sun	10
	....	Television B'casting Co.	10
	....	Video B'casting Co.	3
San Francisco-Oakland (Shared Channels) (*Six channels available—Nos. 2, 4, 5, 7, 9, 11*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	KGO-TV	ABC	7
	KWIS	Associated B'casters, Inc.	5
	KRON-TV	San Francisco Chronicle	4
	KFRC	Don Lee	2
	KSAN	S. H. Patterson	9
	....	Television Productions (Par)**	9
	KROW	KROW, Inc.	11
	....	Lelan Holyer	11
San Jose (*One channel available—No. 13*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	....	....	
		APPLICATIONS PENDING	
	....	Video B'casting Co.	13
San Luis Obispo		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	....	....	
		APPLICATIONS PENDING	
	....	Valley Electric Co.	3
CONNECTICUT			
Bridgeport (*One channel available*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	....	....	
		APPLICATIONS PENDING	
	WICC	Yankee Network	10
Hartford-New Britain (Shared Channels) (*Two channels available—Nos. 8, 10*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	....	....	
		APPLICATIONS PENDING	
	....	Connecticut B'casting Co.	10
	....	Hartford Times, Inc.	10
	....	Travelers B'casting Service	10
	....	New Britain B'casting Co.	8
New Haven (*One channel available*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	WNHC	Elm City B'casting Corp.	6
		APPLICATIONS PENDING	
	....	....	
Waterbury (*One channel available—No. 12*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	....	....	
		APPLICATIONS PENDING	
	WBRY	Waterbury Repub.-American	12
	....	Fairfield B'casting Co.	12
	WATR	WATR, Inc.	12
DELAWARE			
Wilmington (*One channel available*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	WDEL-TV	WDEL, Inc.	7
		APPLICATIONS PENDING	
	....	....	
DISTRICT OF COLUMBIA			
Washington (*Four channels available—Nos. 4, 5, 7, 9*)		STATIONS OPERATING	
	WMAL-TV	Wash. Evening Star	7
	WNBW	NBC	4
	WTTG	DuMont	5
		CONSTRUCTION PERMITS	
	WOIC	Bamberger	9
		APPLICATIONS PENDING	
	....	....	
FLORIDA			
Miami (*Four channels available—Nos. 2, 4, 5, 7*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	WTVJ	So. Radio & Tele Equip. Co.	4
		APPLICATIONS PENDING	
	....	Fort Industry	5
	....	Isle of Dreams B'casting Corp.	5
	....	A. Frank Katzentine	7
	....	Miami Herald	5
St. Petersburg (*Four channels available*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	....	....	
		APPLICATIONS PENDING	
	....	Sunshine Television Corp.	7
GEORGIA			
Atlanta (*Four channels available—Nos. 2, 5, 8, 11*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	WSB-TV	Atlanta Journal Co.	8
	WCON-TV	Atlanta Constitution	2
	WAGA-TV	Liberty B'casting (Ft. Indus.)	5
		APPLICATIONS PENDING	
	....	Ga. School of Technology	11
	....	Eurith D. Rivers, Jr.	8
	....	General B'casting Co.	13
	....	Mike Benton	13
ILLINOIS			
Chicago (*Seven channels available—Nos. 2, 4, 5, 7, 9, 11, 13*)		STATIONS OPERATING	
	WBKB	Balaban & Katz (Paramount)	4
		CONSTRUCTION PERMITS	
	WENR-TV	ABC	7
	WNBY	NBC	5
	WGN-TV	Chicago Tribune	9
		APPLICATIONS PENDING	
	....	CBS	11
	....	Johnson-Kennedy Radio (Chi Daily News)	2
	....	Chi Sun & Times Co.	13
INDIANA			
Bloomington (*One channel available*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	WTTV	Sarkes Tarzian	10
		APPLICATIONS PENDING	
	....	....	
Indianapolis (*Five channels available—Nos. 3, 6, 8, 10, 12*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	WWHB	William H. Block Co.	3
	WFBM	WFBM, Inc.	6
		APPLICATIONS PENDING	
	....	Crosley B'casting	8
	....	Indianapolis B'casting (Ind'polis Star)	8
	....	Capitol B'casting Corp.	3
	....	WIBC, Inc.	12
South Bend (*One channel available*)*		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	....	....	
		APPLICATIONS PENDING	
	WSBT	South Bend Tribune (WSBT)	13
IOWA			
Ames (*One channel available*)*		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	WOI-TV	Iowa State Col. of Agriculture	4
Des Moines (*Four channels available—Nos. 2, 4, 5, 9*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	....	....	
		APPLICATIONS PENDING	
	....	Independent B'casting Co. (KIOA)	5
	....	Cowles B'casting-Des Moines Register (KRNT)	9
	....	Central B'casting (WHOM)	9
Iowa City (*Non-commercial channels*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	....	....	
		APPLICATIONS PENDING	
	....	Iowa State Univ.	11
KANSAS			
Topeka		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	....	....	
		APPLICATIONS PENDING	
	....	Midland B'casting Co.	11
KENTUCKY			
Louisville (*Two channels available—Nos. 5, 9*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	WHAS-TV	Courier-Journal & L'ville Times	9
	WAVE	WAVE, Inc.	5
		APPLICATIONS PENDING	
	....	....	
LOUISIANA			
New Orleans (*Five channels available—Nos. 2, 4, 6, 7, 10*)		STATIONS OPERATING	
	....	....	
		CONSTRUCTION PERMITS	
	WRTV	Maison Blanche Co.	4
	WDSU-TV	Stephens B'casting Co.	6
	WTPS-CP	Times-Picayune Pub. Co.	7
		APPLICATIONS PENDING	
	....	Mississippi Valley B'casting	10
	....	Loyola Univ.	10
MARYLAND			
Baltimore (*Three channels available—Nos. 2, 11, 13*)		STATIONS OPERATING	
	WMAR-TV	Baltimore Sun	2
	WBAL-TV	Hearst Radio-Balto. News-Post	11
		CONSTRUCTION PERMITS	
	WAAM	Radio-Television of Balto.	13
		APPLICATIONS PENDING	
	....	....	

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First Int'l Web Seen By French

Paris, March 9.

French television officials plan to establish the first international tele network. Belgium and Holland will probably be the first two countries to join the web, with plans for an exchange of shows among the three countries already in the talking stage.

Authorities hope that BBC television in London will also tie onto the network, but that's considered doubtful. Link with Belgium and Holland must await the establishment of equal line standards among the three countries. Paris has been experimenting with an 800-line picture and hopes the net will operate on that policy. BBC, however, now transmits a 405-line picture and contemplates no immediate switch to the higher standard. (U. S. tele operates on a 525-line standard.)

French tele officials, meanwhile, are sinking all available money into studio and transmitting equipment and have devised some new gear that they believe may make the American networks sit up and take notice. Two Paris studios each measure about 100x250 feet, with one of them containing a water pool for underwater shots. Lightbanks are not stationary as in U. S. studios but track back and forth. Engineers can throw three 250kw banks anywhere in the studio merely by pressing a button.

Most outstanding French development is a new studio camera. Instead of standing behind the lens, the cameraman sits in an armchair and follows the action through a viewfinder, while the lens itself is perched over his head. Studio floor is entirely clear of all unneecssary equipment, since the dolly tracks for the cameras run across the ceiling.

French transmitter is located atop the Eiffel Tower, which makes it possible to cover the entire metropolitan area. Link with BBC, it's believed, could be effected either by stringing coaxial cable across the English Channel or by utilizing an adaptation of the proposed "stratovision." By means of the latter, a single plane circling above the Channel could pick up the French signal and relay it to the English coast.

JAMES' EXPLORATORY TV FORAY FOR MUTUAL

E. P. H. (Jimmy) James, Mutual veepee over research, promotion and advertising, shoved off for Chicago, Monday (8) on the first of three exploratory trips he expects to make within the next couple of months to lay groundwork for Mutual's television network planning.

Beginning with the Chicago Tribune's WGN-TV, which is set to go on the air April 4, James said he'll look in on MBS affiliates in many parts of the country, including Don Lee in Los Angeles, which have or will have tele stations, to determine the extent of their current program planning, what they would want in the way of network service, how much they could spend for it, etc.

Cities he will definitely visit on the trips include Cleveland, Pittsburgh, Washington and Indianapolis. He's scheduled to address the latter city's ad club April 1. He also is calendared to speak before the Albany radio and ad club March 22.

Dodgers Front-and-Back Tele Spots Sold Out

Everything around the Brooklyn-Dodgers play-by-play telecasts on WCBS-TV for the coming season has been completely sold out. It involves three spot accounts.

Bulova will have a time signal preceding the games, which Old Gold has underwritten, with Schaefer beer taking the five minutes before the signal and Ronson lighter a blurb in front of Schaefer. Exception for the latter two will be Wednesdays because of the prior "Missus Goes A Shopping" commitment.

Dallas—City-owned station WRR will apply for a television license, tays station manager Dale A. Drake. Application to the FCC is being readied now.

ANYBODY WANT A TV CHANNEL?

Mullen Convinced Film Attendance Will Be Upped Via Video Promotion

Major film executives, although still wary of television, are gradually realizing that tele will prove to be the best advertising medium they've ever had. That's the impression reported by NBC exec veepee Frank E. Mullen, who returned last week to his homeoffice after talking up tele to film officials on the Coast.

Mullen expressed conviction that the film companies will utilize video to promote better attendance at their theatres, citing statistics to show that only one out of every 20 people in the U. S. is an habitual filmgoer. He also declared that the film studios can find a large market in television for their product. This doesn't include feature pix, though, which he said are too long for tele's programming. Hour-long video show, he said, will be the exception, with most shows running to 10, 20 or 30-minute lengths.

NBC tele chief revealed that a meeting of reps of 31 affiliate stations now planning video operations would be held in N. Y. Friday (12). Group will discuss with web execs proposed network operations and contracts and also the type of service NBC can render to them. Mullen admitted that no cut-and-dried contract yet existed among NBC and the affiliates now comprising its east coast network, explaining that all were tied in through so-called working agreements. Each NBC sound broadcasting affiliate, however, who goes into video, has first refusal rights at joining the NBC tele web.

Points To Advances

Mullen conceded that present tele programming is none too good but noted the number of "significant things" constantly being done and expressed confidence that programming will improve steadily. Implying that the video audience shouldn't expect perfection at this stage of development, he declared that most of the audience had been "spoiled" to a point where they expect entertainment to be equally as good as the long-established film and radio industries offer.

Forthcoming political conventions in Philadelphia and the second Louis-Walcott heavyweight fight, he said, should be the two big hypos to tele this year. He pointed up the similarity to early radio, when it was coverage of the Cox-Harding political campaign and the Dempsey-Carpentier fight that started sound

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How to Lose a Client

Top N. Y. ad agency recently tried to interest a client, one of the largest corporations in the U. S., to bankroll a television show. Idea finally reached the corporation's board chairman, who declared he'd never seen a tele show and wanted to get an idea of the medium before okaying the program. Agency, consequently, promised to have a set installed in his home.

Corporation chief waited several months for the set to no avail, with his constant inquiries to the agency bringing promises of immediate action but nothing else. In desperation, he finally sought the advice of one of the network toppers, a personal friend. Web exec, with a sharp eye peeled for future business, ordered a set and had it installed the same day. Client has now okayed the tele show but whether it will be handled by the same agency is questionable.

Legit Still Tops On BBC Video; Studio Size Cited

With all signs pointing to the emergence of dramatic shows as the best type of television programming, American broadcasters would be wise to make certain their studios are big enough for the multiplicity of sets that will be needed. That's the advice of Eric Fawcett, BBC television staff director who's currently in the U. S. for a look at American video shows.

BBC, Fawcett said, is concentrating its efforts now on legiters and has discovered that its two studios, each measuring 70x30 feet, are too small. Despite that, BBC operates one studio with four cameras and the other with three and has aired shows using as many as 12 different sets. Now on the air about 34 hours weekly, BBC presents two-three plays a week, each running one-and-a-half to two hours. Rest of the time is given over to light entertainment, such as variety shows, educational programs and kid shows.

Each legiter, according to Fawcett, is presented twice. Evening performance is followed the next day with a matinee, so that retail set dealers may take advantage of the best in programming to demonstrate their receivers. Plays run the gamut from Shakespeare to modern comedy. "Hamlet" was staged only last week, Fawcett said, noting that BBC has also presented "Mr. Mergen-

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WBAL-TV (19TH ON AIR) SET FOR COM'L PREEM

Baltimore, March 9.

WBAL-TV, owned and operated by the Hearst syndicate, becomes the nation's 19th television station when it takes the air with regular commercial programming Thursday (11).

Station will also be the fifth member of NBC's east coast video network and the web plans to mark the occasion by opening the Baltimore-Philadelphia link of its o.&o. microwave relay link, to air a special salute from the station over the entire circuit. WNBT, NBC's N. Y. outlet, will carry a special program from WBAL-TV Thursday night from 8 to 8:30, with the show being piped in over the link through Philly to N. Y.

Initial show will feature Maryland governor William Preston Lane and Balto mayor Thomas Dalesandro. Show will feature scenes of the station's transmitter and studios. Station is managed by Harold C. Burke, local manager for Hearst radio interests.

172 UP FOR TELE STILL GO BEGGING

Although would-be television station operators have been hopping on the video bandwagon in droves during the last several months, the number of available tele channels going begging almost equals those already assigned or applied for. Fact that there are still plenty of channels for the asking, consequently, is probably one of the most significant observations to be drawn from a nationwide survey of tele facilities. (See city-by-city breakdown of channels in this section.)

To date there are 19 video stations in operation, with 70 construction permits granted by the FCC and 144 applications still pending. Against these, there are 172 channels as yet unasked for. Public in only 33 states can expect to have regular tele programs during the next year. And, although it's expected that tele signals will blanket two-thirds of the nation's population within the next two years via network facilities, operators in only 92 cities have expressed interest in tele to date.

As was to be expected, the current city-by-city lineup has closely followed the pattern established by radio. With commercial advertisers expected to foot the bill for tele as they did for radio, most of the interest in video has centered in the more densely populated and therefore the larger market areas. As a result, the thinly-populated states in northern new England, the midwest, southwest and Pacific northwest have been virtually neglected. Similarly, little interest has been shown in the deep south, perhaps because of the low-income level in those states.

Number of available channels has been completely exhausted in only six cities. These include Los Angeles, the San Francisco-Oakland area, Washington, Louisville, Baltimore and New York. Chicago, the nation's second largest city, still has three channels unassigned, although applications have been filed for all three of them and currently await only an FCC hearing.

Boston Bidder-Heavy

Philadelphia, third largest city, has one channel open, with two applications pending for it. In Detroit, there are two applicants fighting for one remaining channel; Cleveland has five applicants bidding for two open channels, and Pittsburgh has three channels open, with six bidders interested. St. Louis, with one station on the air, has four remaining channels and four bidders, while Seattle has no bidders for three remaining channels.

Biggest fight for channels, for some reason, has cropped up in Boston. Two of the five channels available have been assigned, one to Westinghouse and one to the Yankee network. For the remaining three channels, eight different outfits have put in bids. Situation is expected to develop into a knock-down-drag-out affair when the FCC opens hearings in the Hub city soon.

Besides CBS (through WEEI) being pitted against ABC (via WCOP), Boston fight will feature the first scuffle between two major film interests for a video station. Twentieth-Fox has chosen Boston to enter its first bid for a contemplated five-station network, while Paramount, through the New England theatres, has had an application pending for more than a year.

While channels in most of the major market areas have been assigned or are on call, anyone interested in opening a station still has plenty of cities from which to choose. Those in which all channels are still open include Augusta, Ga.; Cedar Rapids, Denver, El Paso, Fresno, Galveston, Jacksonville, Knoxville, Little Rock, Mobile, Oklahoma City, Phoenix, Portland (Me.), San Antonio and Spokane.

IT'S NOW WNBQ

Chicago, March 9.

Call letters of NBC's Chi video venture have been switched from WNBY to WNBQ. Change was made to avoid phonetic similarity with WMBI, call letters of the Moody Bible Institute's AM station here.

CBS Nixes WPIX 'Alphonse-Gaston' Bid on Sports Films; NBC Sez Okay

How Hooper Rates TV

Television Hooperating of 46.8 has caused considerable confusion in the trade as to its exact meaning. Figure signifies that 46.8% of the television homes called during the hours of 6:30-8:30 p.m., Feb. 8, reported they were looking at the Major Bowes Amateur show on the DuMont web. It's exactly the same as a radio rating, consequently, in which a 30 figure means that 30% of the homes called report listening to a certain show.

Of special interest to the trade, incidentally, is the Hooper report on how tele has affected radio. If any of the tele homes called were not tuned in to their video sets, they were asked what radio show they were listening to. Highest rating received by any radio show during the six hours in which calls were made to tele homes was a 6, racked up by the Jack Benny show. That means that 6% of the homes called were listening to the Benny show. Same show in the regular radio ratings placed fourth, with a 25.6 listing.

Sunday Looming Large in Video; No 'Best Time' Set

Top rating of 46.8 rung up by the Major Bowes Amateur Show in the first Hooper television survey of New York shows indicates that Sundays may be among the top video nights, same as in radio.

Quick scan of tele program logs in relation to the best Hooperated radio shows, however, reveals that tele so far has not established any "best times" for sponsor buys, such as now exist in radio.

There are no solid blocks of top-rated shows on tele, for example, such as the clean sweeps hung up consistently by NBC radio shows on Sunday nights from 7 to 9 and Tuesday nights from 9 to 10:30. Most of the bankrolled time on video currently is spread out across all seven nights in the week, indicating that advertisers, while they may be seeking to sew up time franchises, have yet to come up with a pat formula for determining cream video time.

Rating on the Bowes show, which is aired on the DuMont web Sun-

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PHILCO BOWOUT NO DETERRENT TO KTLA

Hollywood, March 9.

In an effort to keep faith with television set buyers, Paramount's KTLA here and indie producer Larry Finley made an unprecedented cooperative deal to save the day for video programming.

Contract underwrites a major chunk of the shows dropped by Philco and will hypo KTLA with continued new programs beginning Monday (15). Finley is to pay the production costs, with KTLA anteing up the time. Some shows are being pared for tightness, with three being dropped and four new ones coming in.

Fred Weber Gets TV Okay

New Orleans, March 9.

Fred Weber, general manager of WDSU, said Thursday (4) that the FCC has approved his application for a television permit.

Work will start immediately to provide video transmitting of 12-kilowatt visual and 10-kilowatt oral broadcasts over a 350-foot antenna.

Mutual back-scratching routine already indulged in by several of the top television broadcasters has cropped up in a new version. It's the permission granted by stations owning exclusive video rights to certain sports events for other stations to film those events for subsequent transmission. In return, the first station is granted the same privilege by its competitors.

Situation was brought into the open this week via pitches made to the various N. Y. broadcasters by WPIX, the N. Y. Daily News station now under construction. With a four-man film crew working full-time in N. Y. in an effort to build up a complete library of stock and feature film shots, the News requested permission from both CBS and NBC to take films of the sports events aired on an exclusive basis by those two webs.

NBC has reportedly okayed the request, with the stipulation that the films be of a certain minimum length. In return, the web will be given the same film rights to any live video broadcasts that WPIX may negotiate in the future. CBS, on the other hand, is reported to have turned down the Daily News, on the assumption that WPIX, when it hits the air, will be in direct competition with WCBS-TV, its N. Y. video outlet. That means that, while WPIX may lens the boxing matches staged in Madison Sq. Garden, N. Y., which are aired by NBC, it will be cut off from all other sports events in the Garden, to which exclusive video rights are possessed by CBS.

Situation points up the possibility that sports promoters soon may separate their live tele rights from film tele rights. Thus, they may sell the live rights to one broadcaster but reserve the film rights for another one, thereby deriving revenue from two different sources. Any attempt by a broadcaster to seek film rights to an event already sold live to another broadcaster will probably have to be settled in court.

WPIX film crew, meanwhile, is working daily, collecting its stock shots and attempting dry runs on newsreel techniques. Station has purchased a Houston rapid-speed developer, which is said to be able to develop and print a roll of film in 20 minutes. With an hour-and-a-half necessary for editing and writing a narration, it's possible that the News may be able to get spot news events on the air via film within two hours after they occur.

Luckies Buys Tues. at 7 On WCBS-TV for New 'Tonight on B'way' Show

Lucky Strike has blocked off the Tuesday 7 to 7:30 p.m. period on WCBS-TV for the Martin Gosch package "Tonight on Broadway." The starting date is not set.

After Gosch has completed arrangements with the producers of the Broadway shows from which excerpts will be televised, engineers will have to step into the picture to determine what houses are geared for visual pickups and which shows will have to be done from the studios.

Foote, Cone & Belding is the agency.

LARRY FINLEY 'CASTING' FOR TELE STOCK CO.

Hollywood, March 9.

Larry Finley Productions, planning formation of a television stock company, has issued a call for free-lance film players who'll be used in live and filmed productions.

Move, according to Finley, stems from the successful use of film personalities on his transcribed radio shows. System, inaugurated last summer, has been expanded until now several such players are regulars on Finley shows. He feels that film actors are especially useful for video, since they're already visually acceptable.

Buff.-to-St. Loo Tele Network to Preem In Time for Grid Season

St. Louis, March 9.

A tele network will link Buffalo, N. Y. and St. Louis before the next football season begins, it's announced by the American Telephone & Telegraph Co. Approximately 2,000 miles of cable will connect the two cities. The company also announced a speedup for a midwest network which will create two tele channels to connect Cleveland, Toledo, Chicago and St. Louis. The midwest net will be linked with the present east coast web through a coaxial cable between Philadelphia and Cleveland.

The St. Louis Star-Times Publishing Co., owner and operator of KXOK, has applied to FCC for a tele station permit on channel No. 4. KSD, owned and operated by the St. Louis Post-Disptach (Pulitzer) is now the only tele station in St. Louis or immediate vicinity.

Install Tele Sets in 27 Hub Cocktail Lounges

Boston, March 9.

Sheraton chain of 27 hotels with headquarters in Boston signed up this week for video sets in all cocktail lounges in the chain having proximity to video broadcasts. Contract, going to RCA Victor equipment, is in neighborhood of $20,000. In the Hub area contract affects the Copley Plaza, Sheraton, Myles Standish, Beaconsfield and Continental hotels.

Tele Facilities' Scoreboard

Continued from page 34

CITY	CALL LETTERS	OWNER	CHANNEL NO.
MASSACHUSETTS			
Boston *(Five channels available—Nos. 2, 4, 7, 9, 13)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	WBZ-TV	Westinghouse Radio	4
	WNAC-TV	Yankee Network	7
		APPLICATIONS PENDING	
	WNAC-TV	(Applied to switch to Channel No. 13)	13
		E. Anthony & Sons, Inc.	9
		Bos. Metropolitan Television	9
		CBS (WEEI)	9
		Mass. B'casting Corp. (WCOP)	9
		Boston Herald & Traveler (WHDH)	13
		New England Television Co.	13
		New England Theatres (Paramount)**	13
		20th Century-Fox	13
Fall River-New Bedford (Shared Channels) *(One channel available)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		Fall River Herald News (WSAR)	8
		New England Television Co.	8
		E. Anthony-New Bedford Standard-Times	1**
Springfield-Holyoke (Shared Channels) *(Two channels available—Nos. 1, 3)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		New England Television Co.	3
		Yankee Network	3
Waltham *(One channel available***)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		Raytheon Manufacturing Co.	2
		APPLICATIONS PENDING	
Worcester *(One channel available—No. 5)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		New England Television Co.	5
		WTAG, Inc.	5
MICHIGAN			
Detroit *(Four channels available—Nos. 2, 4, 5, 7)*		STATIONS OPERATING	
	WWJ-TV	Detroit News	4
		CONSTRUCTION PERMITS	
	WTVO	Fort Industry	2
	WDLT	King-Trendle B'casting	7
		APPLICATIONS PENDING	
		United Detroit Theatres (Paramount)**	5
		WJR	5
Flint *(One channel available—No. 11)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		Advertisers Press	11
MINNESOTA			
Minneapolis-St. Paul (Shared Channels) *(Five channels available—Nos. 2, 4, 5, 7, 9)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	WTCN-TV	St. Paul Dispatch & Pioneer Press	4
	KSTP-TV	KSTP, Inc.	5
		APPLICATIONS PENDING	
		M'polis Tribune-Star Journal	9
		WMIN B'casting Co.	2
MISSOURI			
Kansas City, Mo.-K. C., Kansas (Shared Channels) *(Four channels available—Nos. 2, 4, 5, 9)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	WDAF	Kansas City Star	4
		APPLICATIONS PENDING	
		KCMO B'casting Corp.	5
		Midland B'casting Co. (KMBC)	9
		New England Television Co.	5
		WHB, Inc.	
		Capper Publications (KCKN)	2
St. Louis *(Five channels available—Nos. 4, 5, 7, 9, 13)*		STATIONS OPERATING	
	KSD-TV	St. Louis Post-Dispatch	5
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		New England Television Co.	4
		St. Louis University (WEW)	7
		Globe-Democrat	13
		Star-Times	4
NEBRASKA			
Omaha *(Three channels available)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		May B'casting Co. (KMA)	3
NEW JERSEY			
N.E. New Jersey-New York City (Shared Channels) *(Seven channels available—Nos. 2, 4, 5, 7, 9, 11, 13)*		STATIONS OPERATING	
	WABD	DuMont	5
	WCBS-TV	CBS	2
	WNBT	NBC	4
		CONSTRUCTION PERMITS	
	WATV	(Newark) Bremer B'casting Corp	13
	WJZ-TV	ABC	7
	WOR-TV	Bamberger B'casting	9
	WPIX	N. Y. Daily News	11
		APPLICATIONS PENDING	
Atlantic City *(..channels available)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		Neptune B'casting Co.	
		Atlantic City World	
		A. C. Tele B'casting Co.	
NEW YORK			
Binghamton *(One channel available—No. 12)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	WNBF	Clark Associates, Inc.	12
		APPLICATIONS PENDING	
Buffalo-Niagara (Shared Channels) *(Four channels available—Nos. 4, 7, 9, 13)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	WBEN-TV	Buffalo Evening News	4
		APPLICATIONS PENDING	
		B'casting Foundation, Inc. (WKBW)	9
		Buffalo Courier-Express (WEBR)	7
		New England Television Co.	9
		WGR, Inc.	9
Rochester *(Three channels available—Nos. 2, 6, 11)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	WHAM	Stromberg-Carlson Co.	6
		APPLICATIONS PENDING	
		WARC, Inc.	11
Schenectady-Albany-Troy *(Five channels available—Nos. 2, 4, 7, 9, 11)*		STATIONS OPERATING	
	WRGB	General Electric	4
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
NEW MEXICO			
Albuquerque *(One channel available)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	KOB-TV	Albuquerque B'casting Co.	4
		APPLICATIONS PENDING	
NORTH CAROLINA			
Charlotte *(Three channels available—Nos. 3, 9, 11)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	WBT	Jefferson Stand. B'casting Co.	3
		APPLICATIONS PENDING	
		WSOC, Inc.	9
		Inter-City Adv. Co.	11
OHIO			
Akron *(One channel available—No. 11)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		Allen T. Simmons	11
		Summit Radio Corp.	11
Canton *(One channel available—No. 1)****		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		Canton Repository	7
Cincinnati *(Four channels available—Nos. 2, 4, 7, 11)*		STATIONS OPERATING	
	WLWT	Crosley B'casting	4
		CONSTRUCTION PERMITS	
	WKRC-TV	Cincy Times-Star	11
		Scripps-Howard (Cincy Post)	7
		APPLICATIONS PENDING	
		DuMont**	2
Cleveland *(Five channels available—Nos. 2, 4, 5, 7, 9)*		STATIONS OPERATING	
	WEWS	Scripps-Howard (Cleve. Press)	5
		CONSTRUCTION PERMITS	
	WXEL	Empire Coil Co.	9
	WNBK	NBC	4
		APPLICATIONS PENDING	
		DuMont**	2
		Cleveland B'casting Co.	2
		United B'casting (Plain Dealer)	7
		WGAR B'casting Co.	7
		WJW, Inc.	2
Columbus *(Four channels available—Nos. 3, 6, 8, 10)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	WLWC	Crosley B'casting Co.	3
		APPLICATIONS PENDING	
		Picture Waves, Inc.	6
		Columbus Dispatch	6
Dayton *(Two channels available—Nos. 5, 13)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	WLWD	Crosley B'casting Co.	5
		Miami B'casting (Daily News)	13
Steubenville *(One channel available)**		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		Valley B'casting Corp.	12
		John Laux (WSTV)	12
Toledo *(One channel available—No. 13)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
	WTVT	Fort Industry	13
		APPLICATIONS PENDING	
		Community B'casting Co.	10
		Maumee Valley B'casting Co.	11
		Toledo Blade Co.	10
		Unity Corp., Inc.	11
Youngstown *(One channel available—No. 13)*		STATIONS OPERATING	
		CONSTRUCTION PERMITS	
		APPLICATIONS PENDING	
		Mansfield Radio Co.	13
		Vindicator Printing Co.	13
		WKBN B'casting Corp.	13

(Continued on page 38)

Television Reviews

STOP ME IF YOU'VE HEARD THIS ONE
With Lew Lehr, Morey Amsterdam, Cal Tinney; Ted Brown, emcee
Producer: Ira Skutch
30 Mins.; Thursday, 8 p.m.
Sustaining
WNBT-NBC, N. Y.

Here's another example of a radio show transferred to television with insufficient dressing to make it a good visual presentation. "Stop Me If You've Heard This One" preemed as a radio show last fall over the Mutual web and NBC tele has taken it on with exactly the same format and personnel. As staged, it has definite video potentialities but only if it's revised to take the camera more into account. This would include giving the panel of comedians more to do than sit and mug at a table, and also construction of a better set.

When the show preemed on radio, it was compared to the established "Can You Top This?" and the similarity is even more apparent in its video version. Viewers send in jokes, which are read to the panel by emcee Ted Brown. As soon as one of the comic thinks he knows the joke, he finishes it. Each joke read gives the sender $5. Each time one of the panel misses the ending, another $1 is added.

Since this was the initial tele performance, the jokes used were apparently not sent in by videoglers. They sounded as though they might have come from the radio audience, since many were from midwestern towns outside the present range of NBC's transmitter. Panel, comprising Lew Lehr, Morey Amsterdam and Cal Tinney, looks okay before the cameras. Lehr, and especially Amsterdam, lend needed impetus to the show via their constant mugging, but Tinney, overworking the hillbilly routine, slows things down too much.

Set is the same used by NBC for too many of its shows. That diamond-etched backdrop can get plenty monotonous after a few months. *Stal.*

KITCHEN KLUB
With Mrs. Catherine Beck, Bob Merryman
30 Mins., Mon.-thru-Fri., 3 p.m.
Avco Corp.
WLWT, Cincinnati
(Roy S. Durstine)

Initial strip account on WLWT, "Kitchen Klub," merits high rating for smooth presentation. Teaming of Bob Merryman, an announcer on WLW for the past eight years, with Mrs. Catherine Beck, home economist for AVCO's Crosley division, is smart and entirely new for cookery demonstrations hereabouts. The man and woman combo idea builds interest in more ways than one.

Shows originate in the tele station's new studios, where a fully-equipped Crosley kitchen is a permanent prop. Programs open with viewing of the sponsor's refrigerator, range and other appliances and explanatory remarks by Mrs. Beck on their performances. Merryman sets up for the day's recipe or recipes during this preliminary plugging, which he eases by asking questions and creating natural routine, his role being that of a hubby helper.

For viewers who want to copy the featured recipe, it is displayed in typed form. Printed copies of all recipes used on the programs are mailed free to those who request them.

The Beck-Merryman personalities are pleasant and their step-by-step processing, informally harmonious, makes for ready understanding.

Finished dishes are shown and sampled by Mrs. Beck and Merriman at show's close, those requiring more time for completion than allowed by the program's half-hour being duplicated in advance.

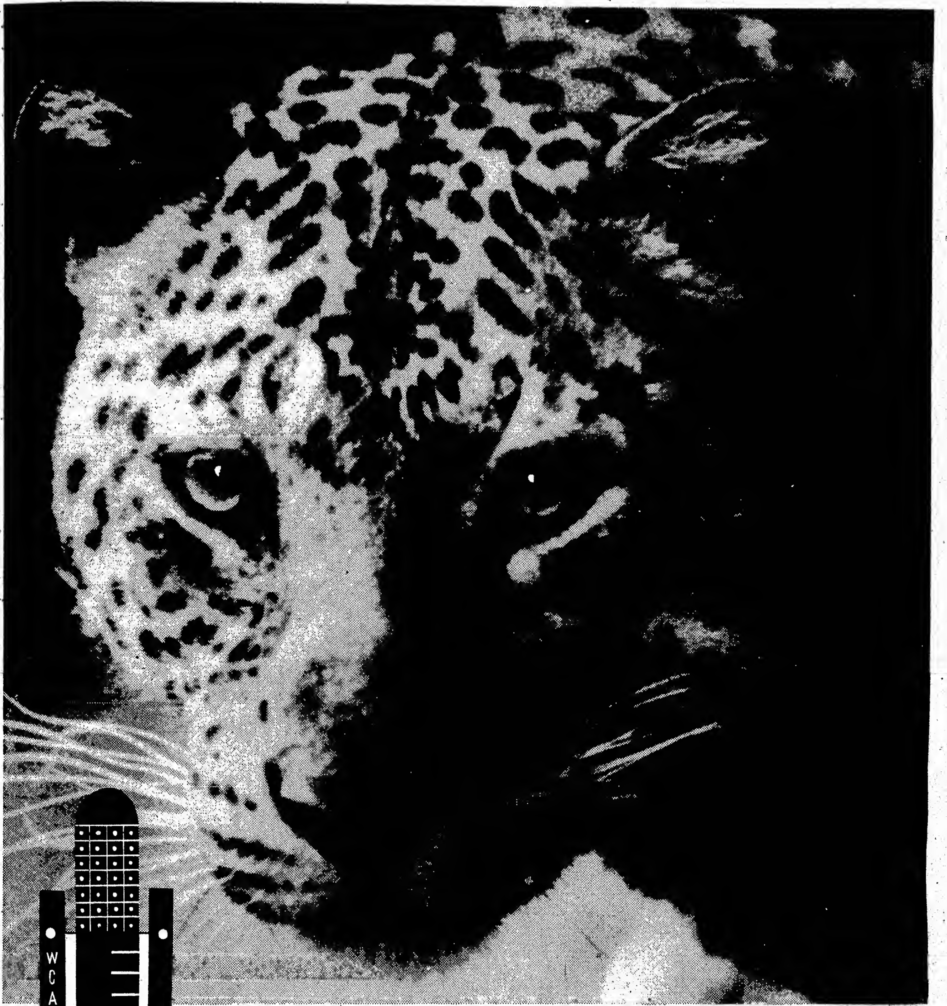
MAN ON THE STREET
With Paul Hodges
30 Mins: Tues.-thru-Sat. 3:30 p.m.
Sustaining
WEWS-TV, Cleveland

The old standby, the man-in-the street interview, is as good as the man doing the interview. In Paul Hodges, WEWS has quite a boy both for visual and audio purposes.

Quick of tongue, sharp of wit, affable and knowing the better gimmicks of the screen, Hodges gives quite a showmanship fillip. Among the flavors to his show is Hodges' use of a different hat each day and his ability to switch hats with his interviews, a la Tom Breneman.

Hodges plants no stars to aid him, but takes the man on the street as he passes. By doing his interviews in front of the station he also helps plug studio's location and makes engineering easier. *Mark.*

Cincinnati—Stepping up personnel for its WLWT tele operations, the Crosley Broadcasting Corp. has re-engaged Rikel Kent, producer. He was a WLW staffer for many years and produced some of the daytime serials which originated on the Crosley 50,000-watter in the '30s.



Both Famous for their Spots!

Spots broadcast on WCAU . . . with its 50,000 Watts extending in all directions . . . reach more people than any other Philadelphia station.* That's why time buyers select WCAU first for their SPOTS in the Philadelphia market.

"Umbrella Coverage"

WCAU

50,000 WATTS ☆ CBS AFFILIATE

PHILADELPHIA'S LEADING RADIO INSTITUTION

The Philadelphia Bulletin Station

* Hooper
BMB
Pulse

TBA Asks FCC for Graded Weekly Program Log Vice 28-Hr. Minimum

Washington, March 9.

The Television Broadcasters Assn. last week urged the FCC to adopt a new rule calling for a uniform graduation of the weekly program hours required of video licensees. The TBA petition was suggested to supplant a present FCC requirement that tele stations program a minimum of 28 hours a week as soon as they take to the ether.

The FCC rule has been waived for the past two years at quarterly intervals and the latest reprieve expires April 1. FCC spokesmen indicated they would give "favorable consideration" to at least a part of the TBA request.

The TBA recommendations call for the video licensee to maintain a regular schedule of not less than two hours a day in any five days of the week and not less than a total of 12 hours a week during his first 18 months on the air. This would be stepped up to 16, 20 and 24 hours a week respectively at the end of each six months' additional time on the air. The present 28-hour-a-week requirement would be reached 36 months after a station is licensed. Paucity of sets and talent in some areas and the difficulties of maintaining an inflexible schedule in the early months of operation were arguments cited in the TBA petition.

Balto's WMAR-TV In CBS Alliance

CBS' station relations department expects to close within the week a contract making WMAR-TV, which will be operated by the Baltimore Sunpapers, the network's No. 2 television affiliate. Other deal already set is with WCAU-TV, Philly.

Baltimore alliance represents the first case of a web aligning itself with a local video setup which is not owned by its local AM affiliates. CBS' AM link in Baltimore is WCAO, which as yet has made no attempt to get a TV grant.

Columbia hasn't to date arrived at a formula for its contract with video affiliates. It finds that it has to start from scratch in evolving such an agreement, although it expects to follow the AM arrangements on swapping so many hours of video sustaining programs for optional local time.

CBS may get into the Washington area, if only temporarily, through WMAL-TV, the Evening Star outlet, whose AM operation is affiliated with ABC. The deal would call for Columbia to maintain an affiliate relationship until such time as ABC puts its own video web into the field.

CHI CUBS, WHITE SOX GET WGN-TV SHOWCASE

Chicago, March 9.

WGN-TV will telecast both Cubs and White Sox home games this season, a total of 154 programs, including 21 under floodlights. Station will have exclusive Chi showings of Sox games, but, as reported earlier, the Cubs sked also will be carried by WBKB and any others that take advantage of owner Phil Wrigley's open-to-all-comers policy.

Formal teeoff of WGN-TV is set for April 4, but the station broke the ice last Friday (5) by lensing intercity Golden Glove bouts. Station's baseball coverage begins April 18 when the Cubs and Sox play the first of three games in their annual spring series.

Rube Goldberg Package Makes Agency Rounds

New television audience participation show, featuring cartoonist Rube Goldberg as emcee, is being peddled around the ad agencies by the William Morris office. Half-hour program, titled "Rube Goldberg's Drawing Game," is being offered at $1,000 weekly on a commercial basis, or $500 sustaining.

Show, packaged by indie producer Kermit Schafer, follows the charade format, with participants to draw cartoons suggested by charades on popular song titles. Final details are now in preparation, following Goldberg's return to N. Y. from the Coast last week.

Price Continues Drive For Free TV Into Hosps

When Georgie Price opens at the Glass Hat of the Hotel Belmont Plaza, N. Y., March 25, for four weeks, he will revive the Sunday brunches which spark his drives for free television sets into non-sectarian hospitals. General Electric has been most cooperative with the comedian on four different occasions, as result of similar collections when he played Cleveland and Baltimore.

GE gives him the absolute wholesale rate of $400 for a set costing nearly $800 (combination video-FM-phonograph), and in addition provides free installations.

HAAS NAMED PROGRAM DIRECTOR FOR WJR-TV

Detroit, March 9.

WJR has taken another step forward in its plans to enter the video field with appointment of Mark Haas, educational director, as television program director.

Announcement was made Friday (5) by Harry Wismer, assistant to President G. A. Richards.

Last November the station announced an appropriation of $650,000 for television, FM installations and station remodeling.

Under direction of Richards, Haas has supervised presentations that have brought WJR many national awards for public service programming.

Detroit—Keith McKenney has been named program chief of WWJ-TV, Detroit News television outlet. Robert Ritter has joined the production staff as a special events producer.

Tele Is News

Unprecedented scheduling of television supplements and features by the nation's newspapers and magazines is cited as additional evidence of video's emergence into the bigtime. Upcoming are extensive supplements in the following dailies: Chicago Tribune, New York Sun, Schenectady Union-Star, Buffalo News and Louisville Courier-Journal.

Mags currently prepping TV splurges include Fortune, Life, Time, Liberty, This Week, Coronet, Pageant, Saturday Evening Post, Country Gentleman, True and Look. Time and Look each has two video features scheduled between now and May.

WNBW (D. C.) PREEMS VIDEO'S FIRST CO-OP

Washington, March 9.

NBC tele outlet WNBW preemed last week what is being plugged as the first video cop-op show in town and "perhaps the first co-op spot program in television."

Show, called "NBC Television Magazine," is emceed by RCA Victor recording artist Johnny Bradford, and will be seen five-times-weekly Tuesday through Saturday in the 7:05-7:35 p.m. period.

Format calls for five-minute features, ranging from songs by Bradford, fashions, sports, interviews, book reviews, travel and musical film shorts to newscast televised on teletype. Bradford opens each segment with a fade from a magazine page appropriately titled for the upcoming feature.

Ricca's Tele Package

Ernest Ricca, director of the "Helen Trent" and "Evelyn Winters" radio serials, is putting together a television package show starring Ralph Bell and his wife, Pert Kelton.

It's to be a variety show with a tour-of-the-cafes format, using guest names.

Tele Facilities' Scoreboard

Continued from page 36

CITY	CALL LETTERS	OWNER	CHANNEL NO.
OREGON			
Portland (*Five channels available*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Video B'casting Co.	3
PENNSYLVANIA			
Allentown-Bethlehem-Easton (Shared Channels) (*One channel available—No. 8*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Lehigh Valley B'casting Corp. (Allentown)	8
	...	Philco (Bethlehem)	8
	...	Easton Publishing Co.	8
Erie (*One channel available—No. 12*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Dispatch-Herald, Inc.	12
Harrisburg (*One channel available—No. 8*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Harold O. Bishop	8
Johnstown (*One channel available—No. 13*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	WJAC-TV	Johnstown Tribune	13
Lancaster (*One channel available—No. 4*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	WGAL-TV	Lancaster New Era	4
		APPLICATIONS PENDING	
	...	...	..
Philadelphia (*Four channels available—Nos. 3, 6, 10, 12*)		STATIONS OPERATING	
	WFIL-TV	Philly Inquirer	6
	WPTZ	Philco	3
		CONSTRUCTION PERMITS	
	WCAU-TV	Philly Record	10
		APPLICATIONS PENDING	
	...	Philly Daily News	12
	...	WIP—Gimbels	12
Pittsburgh (*Four channels available—Nos. 3, 6, 8, 10*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	WDTV	DuMont	3
		APPLICATIONS PENDING	
	...	Allegheny B'casting Co.	8
	...	United B'casting Corp.	10
	...	WCAE-Pitt. Sun-Telegraph	10
	...	Westinghouse Radio (KDKA)	6
	...	WPIT, Inc.	10
	...	WWSW—Pitt Post-Gazette	10
	...	Pitt Radio Supply (WJAS)	10
Reading (*One channel available—No. 5*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Eastern Radio Corp. (WHUM)	5
	...	Hawley B'casting-Reading Eagle	5
Wilkes-Barre-Scranton (Shared Channels) (*Two channels available—Nos. 1, 11*)***		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Louis G. Baltimore (WBRE)	11
	...	Wyoming Valley B'casting (WILK)	11
York (*One channel available—No. 1*)***		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Susquehanna B'casting (WSBA)	8
	...	Triangle Publications (Philly Inquirer)	8
	...	Helm Coal Co.	8
RHODE ISLAND			
Providence (*One channel available—No. 11*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	WJAR-TV	Outlet Co. (WJAR)	11
		APPLICATIONS PENDING	
	...	Cherry & Webb B'casting (WPRO)	13
TENNESSEE			
Memphis (*Five channels available—Nos. 2, 4, 5, 7, 9*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	WMCT	Memphis Commercial Appeal	4
		APPLICATIONS PENDING	
	...	Bluff City B'casting Co. (WDIA)	5
TEXAS			
Amarillo		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Amarillo Tele. Co.	5
Austin		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Austin Tele. Co.	8
Dallas (*Three channels available—Nos. 4, 8, 12*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	KRLD-TV	Dallas Times-Herald	4
	KBTV	Lacy-Potter Television B'casting	8
		APPLICATIONS PENDING	
	...	Dallas Morning News (WFAA)	12
	...	Texas Television	10
	...	Interstate Circuit (Par)**	3
	...	Variety B'casting (KIXL)	2
	...	City of Dallas	10
Forth Worth (*Three channels available—Nos. 2, 5, 10*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	WBAP-TV	Ft. Worth Star-Tele (WBAP)	5
		APPLICATIONS PENDING	
	...	...	..
Lubbock		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Lubbock Tele. Co.	6
Houston (*Four channels available—Nos. 2, 4, 5, 7*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	KLEE	W. Albert Lee	2
		APPLICATIONS PENDING	
	...	Texas Television (KTHT)	7
	...	Houston Post (KPRC)	4
	...	Harris County B'casting	5
	...	Houston Chronicle (KTRH)	5
	...	Shamrock B'casting	7
	...	Texas B'casters (KATL)	5
	...	Fred Weber Associates	5
Waco (*Four channels available*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Waco Television Co.	6
UTAH			
Salt Lake City (*Five channels available—Nos. 2, 4, 5, 7, 9*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	KDYL-TV	Intermountain B'casting (KDYL)	2
		APPLICATIONS PENDING	
	...	...	..
VIRGINIA			
Richmond (*Four channels available—Nos. 3, 6, 8, 10*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	WTVR	Havens & Martin (WMBG)	6
		APPLICATIONS PENDING	
	...	...	..
WASHINGTON			
Seattle (*Four channels available—Nos. 2, 5, 7, 11*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	KRSC-TV	Radio Sales Corp. (KRSC)	5
		APPLICATIONS PENDING	
	...	...	..
WISCONSIN			
Madison (*One channel available—No. 9*)		STATIONS OPERATING	
	...	...	..
		CONSTRUCTION PERMITS	
	...	...	..
		APPLICATIONS PENDING	
	...	Badger B'casting	9

Sunday Looms Large on Tele

Continued from page 35

days from 7 to 8 p.m., was the only figure released by Hooper, who is still trying to sell subscriptions for tele surveys. Audience for other top tele shows, consequently, remains a trade secret. Fact that NBC schedules both its Theatre Guild legiters and American National Theatre and Academy shows on Sunday nights, however, indicates that that web, at least, is convinced of the value of Sunday night time on video, even though both shows are still sustaining.

Haphazard Tele Logging

Haphazard tele logging in relation to the top Hooperated radio shows is evident in the amount of open tele time available in the best Hooper radio hours. Lux Radio Theatre, aired by CBS Mondays from 9 to 10 p.m., is No. 1 in the latest Hoopers. NBC tele is the only station operating in New York at that time, when it broadcasts boxing from St. Nicholas Arena. Time is sustaining until 10 p.m., when Gillette takes over sponsorship of the main event.

"Fibber and Molly" ranks second in the Hooperatings in the NBC 9 to 9:30 p.m. slot Tuesdays. CBS television is off the air at that time, and NBC carries wrestling on a sustaining basis, leaving DuMont with the only sponsored time for its boxing matches from Park Arena. Third best radio rating goes to the Bob Hope show, aired Tuesdays from 10 to 10:30 p.m. on NBC. Tele stations at that time operate on the same policy as the earlier Tuesday night slot.

First correlation of tele and radio listeners, consequently, doesn't occur until the fourth best Hooper time, the 7 to 7:30 p.m. segment Sundays. Jack Benny holds the No. 4 Hooperated radio niche, with DuMont's amateur show riding the crest of the tele Hooperatings at that time. CBS is sustaining in that slot, with NBC off the air.

Non-similarity between sponsored video time and the remaining 11 of the top Hooper 15 on radio follows down the line after that single Sunday night link. Fact that the Hooper organization is still sitting tight on its findings of how the tele audience has cut into the radio audience leaves the question of how video has affected the radio Hoopers still up in the air.

BBC

Continued from page 35

thwirker's Lobblies," a play that preemed on NBC television last year. BBC gained access to the show through the efforts of NBC tele veepee John F. Royal.

Unlike video broadcasters in the U. S., BBC is not cut off from the use of either film stars or George Bernard Shaw's plays. For example, Fawcett pointed out, Margaret Lockwood, under contract to the J. Arthur Rank studios, recently starred in a tele version of Shaw's "Pygmalion." Stars on the video shows may receive a high of $2,500 for the two performances, although the average salary is about $250. Each full-length play is budgeted at about $5,000, he said.

Fawcett noted that BBC has experimented with airing shows directly from a theatre but expressed dissatisfaction with the results. Picture can't compare with that obtained in a studio show, he said, since it's impossible to use backlighting in a theatre. It's still difficult for BBC to get much film, Fawcett said, since "Wardour street doesn't like television." English video is also cut off from all professional sports events, since the promoters still fear tele's inroads on their gate receipts.

Fawcett expects to spend most of his time in U. S. scouting tele shows in N. Y. He flies back to England next Monday (15).

FM Hotfoot

Continued from page 31

things have been shaping up the last six weeks.

The real anxiety, however, among those who saw in FM the needed stimulant to "radio's second chance" is the record to date among the FM boys when stacked up against their promises. It's now asked: "What about those promises filed with their FCC applications to utilize their FM stations for development of talent on a local level? How about hiring musicians? What has happened to those provocative news shows that were to take the place of UP and AP ticker stuff? Where are those educational and cultural forums? And what about the talk of giving labor unions a chance to sound off?"

General complaint is that the average FM station owner wants to cut a pie right away, instead of pouring some coin into the operation. The majority, it's argued, have failed to live up to their promises to the FCC. They ignore talent development, call it quits after appointing a manager and a chief engineer and by-pass a program director completely.

"If that's FM, and if network duplication is the answer," complained one industry exec, "perhaps we better start limiting our thinking to television."

FLOCK OF U.S. SPONSORS ON EAST AFRICA RADIO

Johannesburg, March 3.

The Lourenco Marques radio station in Portuguese East Africa operating administratively from Johannesburg has lined up quite an imposing list of American radio clients since the station passed to its present concessionaires, Davenport & Meyer, Ltd., and the latter imported Frank Lamping as chief executive. Latter is the former assistant general manager out of London for pre-war Radio Normandie. He served there under Richard Meyer, who established in various South African enterprises some four years ago.

American advertisers using the Lourenco Marques station include Colgate Dental Cream, Frigidaire, Ingram's Shaving Cream, Ipana, Klim Powdered Milk, Listerine, Longine Watches, Lux Soap, Ovaltine, Palmolive, Pepsodent, Sheaffer and Vitalis.

Baltimore—Robert Davis, until recently a freelancer in New York radio, stage and commercial films, has joined WBAL as an announcer-commentator for its AM and television outlets.

CIRCLING THE KILOCYCLES

Boston—Station WMUR, Manchester, N. H., has signed a contract with the American Federation of Radio Artists. It has an AFRA-shop clause and provides for raises for the staff.

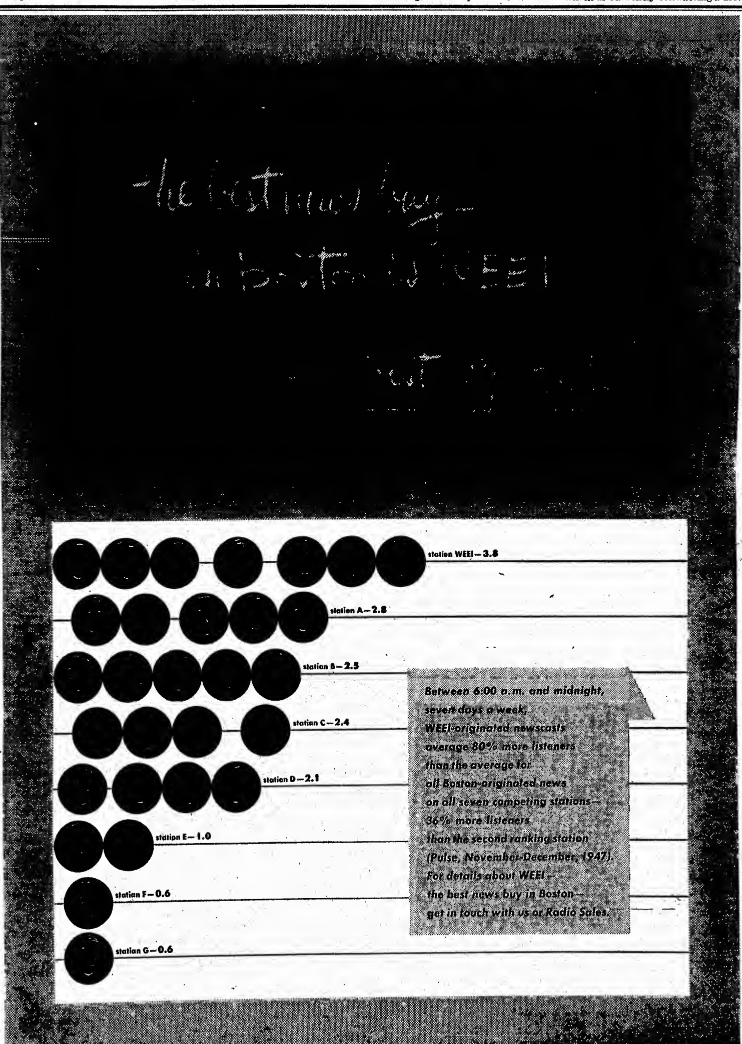
Detroit—"Old Bobo — Baseball's Hobo" is the title for a new transcription series of interviews of baseball's great announced by Richard E. Jones of CKLW. Jones declared that Bobo Newsom, the pitching star, will do the interviewing and that the series will be released three times weekly for 26 weeks, starting April 5. Platters spin 15 minutes.

Prince Albert, Sask.—CKBI here will conduct its second annual drama festival of the air April 15 to 25.

Pittsburgh — Pierre Paulin, who left KDKA announcing staff to manage a new station in Charleroi, Pa., has resigned his post there. Bob Clayton, newest announcer on WJAS staff, won the audition to put the Spike Jones network broadcast on the air from here. Marie Wilk, of WWSW staff, is the new voice of Aunt Hannah on that station's weekly Kiddie Show.

Kansas City—Tom Rucker, who has been promotion and publicity chief of KMBC-KFRM, leaves here about April 1. He goes back to his native haunts to become secretary-manager of the Oklahoma Press Assn., with headquarters in Oklahoma City. He formerly was with the Daily Oklahoman and came to KMBC to fill a spot vacated by Ed Shurick about a year ago.

Lynchburg—Presented the Jack Armstrong award for having the largest number of winners per radio family in the nation in that show's contest, WLVA immediately turned the $125 check over to Virginia Society for Crippled Children, which is currently conducting a drive.



BRONX ZOO CALLING
With Harriet Best, William Bridges
Producer: Frank Ross, assisted by Guenther Lawrence
Supervisor: Seymour Siegel
30 Mins.; Mon. (8), 9:15 p.m.
Sustaining
WNYC, N. Y.

It's a pretty tough job to give a word picture of a zoo, particularly on an impromptu basis, with all sorts of animal and bird noises and sundry voices for background "color." This, though, is what the City College course on documentary radio broadcasting undertook as its first production on municipal-owned WNYC.

The result was considerably too unrehearsed and unprofessional to make for intriguing listening. Conscientious as the effort probably was, it suffered from too many pleasantries between the principals on their rounds of the cages and too much reliance on "That's wonderful!", "It's beautiful!", etc., in the effort to describe the surroundings.

At one point an aviary keeper described the ingredients of "formula" prepared for humming birds and how they're fed. Later, a woman keeper related her experience in rescuing a small monkey from a cage of wildcats. More of this sort of fare would have brightened the stanza.

Whole thing proved it takes more than a tape recorder to make a radio production. *Doan.*

DR. I. Q., JR.
With Lew Valentine, John Holtman, Henry Cooke, George Stone, Norman Barry; Allen C. Anthony, announcer
Producer; Janet R. Kern
30 Mins.; Sat., 4 p.m. (CST)
MARS
NBC, from Chicago
(Grant)

As the title indicates, this is the nighttime quizzer in short pants. Questions are slanted for grade-school kids, the silver dollars have been trimmed down to shiny dimes, and there's Mr. Snickers' Treasure Chest to pull moppet mail. Otherwise it's the same half-hour that's kept the doctor supplied with nonplussed ladies in balconies for, lo, these many option cycles.

Kiddo quizzer maintains the machine-gun pace of the senior show. Youngsters are up to it, however, and the doctor got fast answers to most of the 19 questions he tossed on the preem (6). Queries were nicely cued to the age of each kid heard. Audience acquitted itself well and, although shiny dimes can be a temptation, there was only one reply that indicated prompting.

Show had a brisk business-like approach and nobody gushed over bright young bread-snatchers. Little red schoolhouse folderol was bypassed, along with any pretense that the program is a great force in education. It was straight cash and candy all the way.

Lew Valentine, as Dr. I. Q., handled the q.'s and a.'s with his usual facility, and at several points discarded hoke joviality for the real thing. Four assistants were alert and deft. Commercials crunched through all the yummy gustatory adjectives right down to the soft nougat center.

In addition to a bio write-in for $50 prizes, Mr. Snickers' Treasure Chest offers bikes and encyclopedias weekly to the boy and girl who locate Mr. S's whereabouts on the basis of three geographical clues. Winners also have to provide "best descriptions" of Mr. S, which should be plenty tough, since the announcer blithely said "we don't know what he looks like."

Double mail magnets should build up the right audience in short order. Show hits the road after three more originations from NBC's Chi studios. Junior and senior sessions are slated to play separate locations, which should keep the doctor hopping. *Baxt.*

ACCENT ON YOUTH
With Barbara Wilken, Bob Hund, Lorene Peters, chorus, Paul Lavoie Orch
Writer: Jane Morris
Producer-Director: Eric Howlett
30 Mins.; Sat., 4 p.m.
CBS, from Detroit

Originating out of a teen-age choral project organized two years ago by WJR, Detroit's CBS outlet, "Accent on Youth" is being given a well-deserved tryout on the network after slicking locally for the past year. It's a clean-cut musical session stacked with a pop orchestra, chorus and group of young soloists whose aggregate talent can be rated fairly by top professional standards. Besides their firstrate vocal equipment, the kids bring other qualities sometimes sadly lacking from some variety airers—enthusiasm and sincerity.

The kids, however, could make their network debut an occasion for hosannahs if they experimented more freely with a novel format. As it is, the program is confined within the stale confines of a routine that's already a rut for their elders. If the accent is on youth, then it ought to be daring one.

The network preem (6) was strung together by a loose continuity. It opened with a choral arrangement of "Peggy O'Neil," and followed with quartet's rendition of "Wrap Your Troubles In Dreams." Barbara Wilken, soprano, delivered excellently on "Softly As in the Morning Sunrise," and was matched by Bob Hunds crooning of "Golden Earrings." Group of other oldies were sung by varied choral groups with expert backing by Paul Lavoie's orch. If the arrangement of numbers was not too startling, the pace at least was snappy. *Helm.*

JOEL HERRON ORCH
Producer: Ray Katz
Director: Milton B. Kaye
15 Mins., Mon.-Fri., 6:45 p.m.
Sustaining
WHN, N. Y.

Joel Herron, WHN's musical director, who has achieved a considerable rep as a maestro in top niteries (he's currently at the Plaza, N. Y., hotel), is being given a 15-minute daily showcasing in the time previously allotted Ruth Etting.

Show constitutes a session of restful music played with top showmanship and programmed in good taste. Herron expresses some interesting musical ideas such as his transference of "Manhattan" into a bach-like fugue, and the color which he gives to "Rhumba Rhapsody." The orchestra, while used mainly for a background to Herron's keyboarding, is similarly capable of providing listenable moments.

Show is a five-a-week feature, and has a sufficiently high quality to attract a steady set of listeners. *Jose.*

Follow-up Comment

Maurice Chevalier guested on Radie Harris' five-minute CBS spot Monday (8) in what may have been a fascinating interview for all anybody knows. However, the vet showman's speaking voice boomed over the airlanes like a basso profundo with an unpenetrable French accent. It was impossible to understand although, to Chevalier's credit, it sounded charming anyway. He did say that he intended to write his autobiography but, then again, maybe he didn't. Miss Harris plied her queries in a snappy and intelligible style.

"Call for Music," the new Dinah Shore-Harry James-Johnny Mercer series for Philip Morris, devoted last Friday night's (5) broadcast to a plug for the Broadway musical comedy, "Look, Ma, I'm Dancin'." As with the program's recent premiere, it was moderately entertaining, chiefly because of the talents and personalities of the three stars.

By no coincidence, Jerome Lawrence and Robert E. Lee, who write and produce the radio series, also authored the book of "Look, Ma, I'm Dancin'," a fact that gave a curious flavor to the elaborate compliments Miss Shore and James and Mercer expressed over the air. Also, one little matter naturally not mentioned was that the major credit for the boxoffice success of "Look, Ma," is Nancy Walker's rowdy comedy performance as star, not the show's book, or even its music or dances.

"The Clock," ABC crime series accenting a time-runs-out angle, took on the masterly handling of William Spier as producer-director with last week's (4) airing. Intriguing twists of a yarn ("Nicky" by Lawrence Klee), about a murderer who contrived to escape the hot seat's scorch in order to spend the remaining hours 'til dawn with his moll, were played to the hilt by Elliott Lewis, Cathy Lewis, Wally Maher and Hans Conried, under Spier's knowing direction. It was, incidentally, the first Coast origination of the stanza, with Ken Manson assisting in the production, Bill Conrad narrating, Basil Adlam handling the music, and Owen James announcing.

STUDENTS SAFETY FORUM
With Kay Bates, Thomas A. McShane and Guests
30 Mins.; Sun., 3 p.m.
AMERICAN MUTUAL LIABILITY INSURANCE CO.
WROW, Albany

Laudable is this new safety educational in which students from Albany area high schools compete for a $1,000 scholarship and other prizes. It has moments of dragginess, some of them inherent in the format and others due to over-scripting and insufficient showmanship. The message of safety is vitally important, but too much stress on cold statistics and prepared comment may tire the listener and thus defeat the program's purpose.

More informality and spontaneity by quizmistress Bates, Albany Safety Council director McShane and the other regular participants would help. A section devoted to students' ideas about safety would give the half-hour greater punch, even if the rating of such opinions, for the final score, might be a little difficult. Show is now divided into three parts: one, straight questions; second, true or false queries; third, spotting of safety deficiencies in photographs placed before each contestant.

Miss Bates, who travels to various cities for the insurance company, possesses a pleasant voice and a friendly manner. She sticks too closely to script. When McShane, who also has a good voice, reads comment at the end of the response, the canned effect becomes too obvious. Bob Snyder handles the plugs well despite a tendency to boom. The winner of each shot should be individualized. *Jaco.*

Memphis—George Faulder is the new chief announcer at WMPS, promoted from the regular staff of spielers.

Comic Strip of the Air

Maybe the comic strips aren't so funny, but they furnished the material for one of the best single-shot comedy sessions in recent times on ABC's "America's Town Meeting of the Air" last week (2). It was a gory joust of wits over "What's Wrong With the Comics" between drama critic John Mason Brown and Al Capp, creator of "Li'l Abner," with some subsidiary deadpan contributions from novelist Marya Mannes and George J. Hecht, a comic mag publisher.

No holds were barred in this contest; the epigrams were brass-knuckled; the verbal stilettos were thrust home and then twisted, and personal insults ran riot. Whatever this show's Hooperating, it's temperature cracked the thermometer.

Brown shoved off his attack on the comics like William Lloyd Garrison attacking slavery. "They are worse than bad. I regret them, I deplore them. And—to continue the understatement—I abhor them." His peroration should be investigated by the House Un-American Activities Committee no matter how accurate it is: "The mind is the most unused muscle in the United States." Admitting that he makes use of the comics with his own kids, Brown said, "I don't so much distribute comics as I administer them—much as a barkeep would pour out a Mickey Finn or a doctor employ a hypodermic." Slapping Capp on the noggin, he compared "Li'l Abner" to Mark Twain's "Huck Finn" as a cave-drawing to a real book.

While Brown virtually screamed his barbs into the mike, Capp veiled his punches behind an unruffled southern drawl. "If Mr. Brown regrets that I'm not Mark Twain, then I'm sorry he's not George Jean Nathan," he countered, ducking into a description of a typical American family at the evening fireside. "Supper is over, and seated in the living room are Mr. and Mrs. Kinsey and their 11-year old son, Kingsblood." The parents are discussing the newspaper headlines, full of atomic war threats, prize fights, divorce cases and other assorted items of civilized life. Mrs. Kinsey glances over her shoulder at the child and yells to Mr. Kinsey: "Look at what your child is reading." "It's only Dick Gravy," Kingsblood replies. But the parents, frightened by modern psychiatric opinion, wind up destroying not only the comics but a library of Charles Dickens, Robert Louis Stevenson, Shakespeare and the Bible. They were too full of "murder, crime, violence and s-e-x," Capp explained.

Miss Mannes, defending Brown's viewpoint, also flayed the comics with some adult and perceptive but slightly over-serious comments. Hecht, however, was dropped over the ropes, incapable of defending his business except to say that everybody read the comic strips. In the free-for-all discussion following the formal gab, Brown took a nasty swipe at Hecht when the latter made a bad grammatical slip. "This is what comes of reading the comics," he said. (Did reading the classics teach you such manners, Mr. Brown?) *Herm.*

COURANT COMICS
With Uncle Ed
25 Mins.; Sun. 12:35 p.m.
Sustaining
WCCC, Hartford

Reading of the funnies over WCCC serves a double edged purpose. It helps promote the sale of the Sunday Hartford Courant and gets a kid and parent listening audience for the station, a newcomer to the Hartford market. Uncle Ed, who reads the comics and does a dramatically good job, is known to be a promotion man for the Courant.

Following the practice of several disk jockeys of reading names of listeners who desire certain tunes and then playing the melodies, Uncle Ed reads names of youngsters and comics desired by them. That is, if the comics are in the Sunday Hartford Courant. It's a good pitch. However, he doesn't read all the comics, but in succeeding Sundays keeps alternating them. He manages to bring in the names of practically all of the comics dished out by the newspaper, interweaving this into his reading of the funnies.

Church objection to an early reading on the grounds of kid attendance drop, plus fact that Courant didn't want a reading too early in the a.m. that would affect sales, caused station settlement for midday airing of comics. *Eck.*

PRESS CONFERENCE
With Leo W. O'Brien, Guests
Producer: Gren Rand
30 Mins., Tues., 7 p.m.
Sustaining
WOKO, Albany

Local application of a successful network programming idea needs sharpening, accelerating, tightening—on the basis of two broadcasts caught. O'Brien, International News Service correspondent, acts as moderator of discussions in which four Capitol Hill writers question legislative leaders or other State officials. Assembly Speaker Oswald D. Heck guested on the initial shot; Sen. Francis J. Mahoney, of New York on the second, and Sen. Fred R. Young, of Lowville, on the third.

Stanza with Senator Mahoney concerned the study of and plans for a state university — an informative rather than a controversial subject. Senator Mahoney handled himself quite well, despite a New Yorkese accent. Speaker identification frequently failed. Emmett O'Brien, of Gannett News Service, and Larry Murray, of the Schenectady Gazette, registered best. *Jaco.*

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From the Production Centres

IN NEW YORK CITY . . .

Lou Cowan, recovering from illness in Chicago, joins his family in Phoenix for a week....ABC prexy Mark Woods planning to desert suburbia (Short Hills, N.J.) in favor of a Manhattan abode....Bobette Ryan of Kenyon & Eckhardt engaged to William P. McSherry of ABC. No date set....Kolynos has bought eight spots a week, on a 52-week basis, on WBAM, WOR's FM affiliate. It's the first postwar sale on WBAM, which made FM history in '41 when it sold time signals to Longines... Frank Cooper office reports renewed interest in its Jackie Kelk package and is looking for a writer who can "come up with the proper angle"....WNBC's Ben Kaplan elected prexy of the Univ. of Texas Alumni Assn. of NYC.... Nelson Case decided not to go to the Coast with the Carnation program, so he's continuing as announcer for Lowell Thomas....Johanna DeWitt, former freelance scripter, now on CBS' staff under her married name, Johanna Johnston....Ted Pearson, "Cavalcade" narrator, rounding out his 22nd year as an air gabber....Actress Gertrude Rozan now in an exec capacity with the American Theatre Group, newly-formed producing unit. Group plans early Broadway production of a new play, "Grandma's Diary," by Al Barker, former "Terry and the Pirates" scripter.

Doris Paterson, Jim Gaines' secretary, engaged to Bill MacCallum, manager of ABC's Vanderbilt theatre....Dick Hyman's new tome, "Don't Snore in Bed," tabbed for Duell, Sloan & Pearce release in August.... Igor Gorin, "Voice of Firestone" baritone, Gotham vacationing for 10 days ....Garry Moore to do four "Take It Or Leave It" sessions from N.Y. in April.. American Council on Rheumatic Fever getting proceeds of Paul Whiteman's current "Memory Tune" contest....New mag for disk jockeys and program managers, called RPM and published by Neil Harrison, makes its debut May 1....Eversharp-Schick has picked up a three-a-week tab on WNBC's 8 a.m. news with Clyde Kittell.

Kay Campbell added to "Katie's Daughter" cast....Gertrude Warner with "Our Gal Sunday"....Leora Thatcher new to "Lora Lawton".... Kermit Murdock, Sidney Smith and Frank Readick cast in "Rose of My Dreams"....Arline Joyce and Lon Clarke with "Young Widder Brown" ....WOR thinking of moving its "Ladies Man" (Tiny Ruffner) into a hotel dining room and hypoing the stanza via a giveaway gimmick....Mutual's "Mysterious Traveler" coming out in comic-book form, and possibly also as a daily cartoon strip.

Walter Framer, producer of "Strike It Rich," planed to the Coast Monday (8) to run off an audition of Frank Cooper's new quiz package, "Holiday At Home," starring Harry von Zell...All four bankrollers renewed on Paul Whiteman's ABC disk strip....James H. Knox, recently out of the Marines, has joined Young & Rubicam's flack staff. He's working on Time mag's special "Future of Television" symposium due for origination April 14-17 from New Orleans....Mrs. Viola Burns, Y&R radio director, in Woman's Hospital for an operation.

Tom Velotta, ABC news veepee, will go in place of web prexy Mark Woods on that Radiodiffusion Francaise junket to Paris March 20....ABC sales veepee Fred Thrower ain't superstitious—but he's had a golden horseshoe nailed on the door of his department....Martin Magner, formerly director of "Lone Journey," now with Wynn Wright Associates....Clarence Worden of CBS Press Info named director of special features and public service for WCBS, succeeding Henry Untermeyer. Latter joined WCBS sales staff....Jo-Carroll Dennison, former Miss America and now the wife of comedian Phil Silvers, has been written into this Saturday evening's CBS program, "Mr. Ace & Jane." This will be her radio debut.

IN HOLLYWOOD . . .

Helen Murray Hall is now manager of NBC's western division sales promotion and advertising, having acted in that capacity since Bob McAndrews sashayed over to Young & Rubicam. General supervision of the department passes to Frank "Bud" Berend, division sales chief... Garry Moore got over his eye shingles after a week's treatment....Nelson Eddy warming up his tonsils for another summer stint by concert-touring 37 cities which will keep him on the move for two months....Bill Cunningham, Mutual's sports commentator, can now believe what the comics say about Los Angeles drivers. Enroute to his hotel after detraining, his cab was smacked but he got off with a shaking up....Morris Goff mended from his major operation in Lexington, Ky., and returned to his Lum and Abner program. During his enforced layoff of several weeks his Abner character was written out and the load carried by Chet Lauck and Clarence Hartzell ....Lew Weiss and his Don Lee crew tossed a feed for the Wade agency and its Alka-Seltzer newscast crew to mark 14 consecutive years of airing on his network. Glenn Hardy has been doing the reporting nearly all the way....William E. Forbes, former Coaster (with CBS) and now heading up Young & Rubicam's television operation, looking around to see how it's done out this way. He's also interested in the adaptability of his firm's programs to video....Lou Crosby replaced Murray Wagner as announcer on Walter O'Keefe's "Double or Nothing"....Jack Benny was given a set of gold recordings of this season's first broadcast by Don Belding of Foote, Cone &. That's a switch for the comic, who lavishes gold gifts (clips and links) on fellow workers and ceremonial celebrants.

Don McNeill was on the town for a week and started a few studios talking about filming his "Breakfast Club"....Don Lee, Inc., became Thomas E. Lee Enterprises, Inc., to avoid double payment of city license tax.. Hay McClinton made a delayed return to New York, his wife having sufficiently recovered from her pneumonia siege....Too many agents signed too many contracts so "Club 15" loses The Pied Pipers to the Revere Camera show on Thursdays....Sam Cherr, who can count off more than 20 years with Young & Rubicam, around for a few days to talk merchandising with the agency's Coast clients....Bob Howard named western manager of NBC spot sales by James McConnell, national director, who has been around soaking up the sunshine....Bob Wolfe arrived from New York to assume his duties as head of the Kenyon & Eckhardt Hollywood office... Meredith Willson's quaint humor and lush music has been put under lock and key by Young & Rubicam.

IN CHICAGO . . .

Bill Seymour, former WBBM announcer, has returned to the station as latest addition to its production staff. During the last nine months he's been program director of WTPS... Breakfast Clubbers hie off to Birmingham April 13 for a p.a. under auspices of the local Civitan club.... Canary cast of Mutual's "American Radio Warblers" will be heard in a forthcoming record album cut by Columbia....Fran Harris, R&R's video chief, skedded for a tele talk before the National League of Pen Women March 11...."Hint Hunt" set to originate in Charleston, W. Va., next week (15-19)....Sprague Vonier, former asst. sec. of Milwaukee's Mayor Bohn, has been added to WTMJ's promotion staff....Each "Terry and the Pirates" script gets a pre-broadcast dramatization by Paul Barnes before an audience of Sherman & Marquette execs, who wield the blue pencil....Workshop meetings for NBC's midwest affiliates get underway next week. Three-day session on promotion, publicity, engineering and programming will be attended by some 100 stationeers.

When Dick Baker returned from his recent vacation he had to stay away from home two weeks while his son nursed an attack of mumps.... Half-hour "Radio Telephone Game" that bowed on WGN Wednesday (10) has Bob Cunningham doing the emcee turn....North Western Railway has renewed Norman Ross' six-a-week "400 Hour"....Caesar Petrillo, WBBM's music director, vacationing in Florida....Vaughn Monroe to salute vets at Hines Hospital when his CBS show originates from here Saturday (13)....Number of tele sets in Chi area passed the 15,000 mark last week.

Percy Faith, Spike Jones To Entertain Coke Bottlers

Atlantic City, March 9.

Performers on network broadcasts presented by Coca-Cola will come here tomorrow night (Wed.) to entertain 6,000 persons from all parts of the U. S. and foreign countries for the annual four-day Coca-Cola bottlers' convention.

Show will include "Pause That Refreshes," with Percy Faith and his 45-piece orch; "Spotlight Revue," with Spike Jones and his City Slickers, Dorothy Shay and Morton Downey.

NAB Researcher

Continued from page 31

might be, he personally was "one of the minority who picks bones with radio." It now seems certain that no more than one-third of the people objects to radio advertising, he said, and "it doesn't make sense to discuss it further."

He was happy to find that the number of people who want serious programs seems to have been underestimated by the broadcasters. "One-fourth of the population wants only entertainment, but one-fifth feels radio could go further with serious programs."

Dr. Lazarsfeld was not sure, however, that people "know what they're talking about in opposing government regulation." He felt that, "by and large, people approve of the status quo. People in this country haven't had any experience with government activity" in this line, he said. Turning to Judge Miller, the researcher concluded, though, that "the people approve of your strong stress of an anti-government stand."

Pursuing his tempering of NAB joy, Dr. Lazarsfeld expressed belief that public opinion polls aren't the only pillar "upon which the final evaluation of radio should be based." In fact, he continued, public opinion is only one of three criteria, the others being (1) "whether the product lives up to a high standard" by expert appraisal and (2) whether radio is measuring up to its "social implications."

The analyst said he hoped "to show that radio still has a very serious task to perform," but that he had not had time to incorporate these arguments in his analysis of the second survey. He'd work these, he said, into his final overall report on the two NORC studies. (This report is expected to be submitted to NAB in May.)

Miller and other NAB'ers present let their analyst have his full say, but the NAB prexy took occasion afterward, with reference to Dr. Lazarsfeld's remarks on government control, to declare that "FCC is an arm of the government operating under very definite limited powers —and we intend to keep it that way."

Dr. Lazarsfeld, smoothing down the fur he had raised, replied that he favored "our system of checks and balances," as represented in this case by the FCC and NAB.

NAB 'Putsch'

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said if the ban were lifted Miller could claim to have FCC's sanction for his contention that radio should be as free as the press. In that event, he warned FCC would be no more than "the whistle on Justin Miller's peanut wagon." Same point was headlined by James Lawrence Fly, Charles Siepmann, Henry Fleischer of the CIO and radio union reps.

2. The FCC was told that Congress always intended equal treatment of controversial issues and had made its intent clear by specifically calling for political candidates to get equal access to the mike. Rep. Emanuel Celler (D., N.Y.), Morris Novik, radio consultant, and Charles Siepmann punched home their conviction that the Congressional debates on the radio act left no doubt on this point.

'False Application' Charge

3. The FCC was told by Novik, attorney Morris Ernst and several union reps that stations have been ducking their responsibilities to air controversial issues in a "false application" of the Mayflower ruling. Milton Stewart for the American Jewish Congress, Henry Fleischer of CIO headquarters, and most radio spokesmen charged that stations are already editorializing and demanded a stricter enforcement of the ban.

4. Oliver Nicell, chairman of the Assn. of Broadcast Unions and Guilds; Ray Wood of the New York local of IBEW; Richard McCann of the AFM local 802, New York, and George Heller, executive secretary of AFRA, plugged for continuing the Mayflower ban intact "with no modifications whatever." Nicoll spoke for associations of union locals in New York, Hollywood, Chicago, Frisco and Pittsburgh. He offered assistance of his group to advise FCC on programs and public interest matters. Eric Barnouw, for the National Radio Writers Guild, and Earl McGill, prexy of the Radio Directors Guild, modified their positions to permit licensees to plug causes but insisted on the principle of fair play. Same view was expressed by Boris Shisken for AFL headquarters in contrast to the national CIO which opposed any licensee participation. The Chicago Federation of Labor station WCFL, Chicago, was the only labor voice to plug all-out editorializing. Shiskin testified the statement was made only by the station management and had not been cleared with the Chicago Federation.

Inside Stuff—Radio

Naming last week of Ed Frisby to direct the radio phase of Henry Wallace's Third Party campaign made an all-NBC alumni affair out of the air electioneering setups of at least three political parties in the '48 race. Frisby, who has taken up headquarters at 39 Park ave., N. Y., was with NBC news and special events for a couple of years during the war. Earlier he was with the San Francisco Chronicle and S. F. Examiner.

Kenneth Fry, named recently to direct the Democrats' radio campaign, was formerly director of news in NBC's Central Division, while Ed Ingle, heading up the air plans of the Republicans, once worked in NBC's press department.

Frisby said the Third Party's radio plans were in a formative stage at this point, but, in keeping with general plans to pitch the Wallace campaign strongly on a community level, probably will concentrate on efforts to help local Wallace committees get time on individual stations. Some transcriptions may also be used, Frisby indicated.

Frank Morgan didn't make any friends at the Lennen & Mitchell agency when he went AWOL from the Old Gold show last Friday. Given a three-week breather from his picture work at Metro, Morgan decided to take a trip south and so advised the agency, even going so far as to pick his own substitute, Jimmy Durante. When Mann Holiner, in New York at the time, heard about it he ordered Frank Woodruff, in the Hollywood office, to "talk him out of it" but Morgan declined to change his plans. Although the Old Gold show has 16 weeks to go on its current 39-week contract, no decision has been reached on a renewal despite reports that the show is on the verge of cancellation. Morgan's personal guest-booking of Durante was the result of a shot The Schnoz owed him while he was away from his show for surgery.

Mutual deal to co-op Canada's "Happy Gang" variety show as a cross-the-board half-hour starting next Monday (15) marks the first time a CBC program has been piped simultaneously over a U.S. network as a commercial offering. Ten-year-old "Happy Gang," which is owned by its emcee, Bert Pearl, has been sold to stations throughout the U.S. for the past two years, however, as a 26-week open-end e.t. series. Show, to which Garry J. Carter, Inc., of Toronto, has world rights outside Canada, also is aired in South Africa, under Colgate sponsorship. CBC gets no coin out of the MBS deal, which was set directly with Pearl via Carter and the latter's N.Y. rep, Charles Michaelson. Show will be fed to the Mutual web by CKLW, Detroit-Windsor. Sale of "Gang" as an e.t. series will be halted in the U.S.

Ohio State's Institute for Education by Radio is sticking by its no-resolutions guns, reports I. Keith Tyler, director. Some months ago the Institute's program committee decided on a poll on the question and sent postcard queries to 1,260 lay and radio people who attended the 1947 session. Response was negligible and inconclusive. Additionally, the program committee decided last week, abolition of the rule against resolutions might have the effect of "alienating certain groups who attend the Institute." So the long-standing ban stays.

This year's Institute, incidentally, opens April 30.

Edgar Bergen's refusal to submit to Metro an outline of how Edward Arnold was to be used in the guest spot resulted in cancellation of the actor by the studio on last Sunday's Charlie McCarthy show. Metro demands a script or outline 48 hours in advance of the broadcast and Arnold isn't the first player yanked because of such policy breach. Bergen stuck to his guns and substituted Olga San Juan.

Mullen

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broadcasting off on the right foot. Mullen said that NBC's Los Angeles station would take the air in the fall and would be tied into a regional net with San Francisco's KRON-TV, recently-pacted affiliate owned by the S. F. Chronicle, within 18 months. Bell System link between N. Y. and L. A. should be completed at about the same time, he said.

Mullen reiterated his contention that tele will eventually replace sound broadcasting completely. In answer to questions of the available audience for day tele shows, he noted the way the present entertainment audience is split up among so many different types of show biz and declared there "will always be enough people at any one time to support a television show." Hollywood, he said, will probably assume the same programming importance in tele as it holds in radio since it's a talent centre. There's a good chance, however, for other cities to be more important to tele than they have been to radio as origination points.

Odessa, Tex.—Robert E. Rives has been named commercial manager for KRIG here.

Kent & Johnson

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it was the least lucrative jingle they've written. They sold it outright for $1,000. Since then, they leased their material.

The duo were also responsible for the jingles on the Prince George hotel, N. Y., and Mission Bell wine, both of which were enlarged into best-selling tunes. The wine jingle became "Just the Other Day" and the hotel tune wound up as "No One But You."

The pair were one of the most publicized teams in the business, because of their zanyisms. They achieved a considerable amount of prominence with a spot announcement which featured 30 seconds of silence — the rarest commodity in radio. Within a month prior to their split they were featured in several mag stories and Robert C. Ruark did tw ocolumns on them.

However, their greatest publicity coup was the result of their ad in VARIETY which satirized the Calvert men of distinction series with the caption, "How distinguished can you get?" Reproduction in Life, Time, Newsweek and other national mags followed.

Station Reps

Continued from page 33

dium should serve as assurance that radio will continue to operate on the same massive scale. Radio for the most part, they point out, has always been and still is a $5 and $10 business. What supports the medium is not the move derived from network programming or even the sale of larger segments of local time but rather the $5 and $10-pieces that come from spot announcements.

Radio, the reps further point out, has, like other mass industries, been built on the principle of multiple users and small units, and as such is much safer economically than a business whose dollar volume may be the same but draws from a limited number of participants. They foresee video being perforce limited to far fewer users than radio not merely because of operational and program costs but because of limited channels and time facilities

RCA Aims to One-Night Longhair Troupe on Red Seal Promotion Trek

RCA-Victor, apparently spurred by the promotional attention that Columbia Record Corp. has been pouring upon dealers, will this fall embark Robert Merrill and the entire troupe of its NBC Sunday matinee program on a one-nighter tour across the country. That the project is strictly promotional is obvious since Victor figures to take a loss of $20,000 a week on the tour. This does not include the added cost of emanating the NBC broadcast from the various stops on the road.

Plan as mapped out by Victor is to put an admission top of $1 on the concert dates and to highlight the angle that the concert is being given under the auspices of the local dealer or dealers. All publicity and advertising on each stand will be phrased as to pose the retailer of RCA's Red Seal records as host to his fellowtownsmen.

Troupe will include a full symphonic orchestra conducted by the Sunday show's maestro, Russ Case, who is also Victor's musical director, and a mixed choir. Merrill rates as topdrawer in the current concert-world. Idea at present is to keep the tour going for three months, but this may be extended.

It is no secret in the longhair recording field that Columbia's masterworks as a result of new works and artists, aggressive ad campaigns and dealer relations, has been cutting sharply into a field that Victor has for years had pretty well sewed up.

Before the war Victor did something like this in the pop field. It toured, but without an admission price attached, various of its name bands on the Victor and Bluebird labels, including Tommy Dorsey, Shep Fields and Larry Clinton, staging its top attendance event of the series at Madison Square Garden, N. Y., with the former two orchestras alternating with dance music. Tickets were distributed by local dealers.

Gillespie Couldn't Take It With Him

Dizzy Gillespie's orchestra boarded a ship in France Yesterday (Tuesday) to return to New York after a financial fiasco on his Continental concert tour. Band required the cabling of $6,500 by Moe Gale for return transportation. Billy Shaw, Gale's partner and Gillespie's handler, returned to N. Y., Sunday (7) by air after making a hurried trip three weeks ago to attempt to straighten out the tangled affair.

There are many confusing angles to the story. Fiasco, however, apparently was based on the fact that coin Gillespie is supposed to have brought into the b.o. in Sweden and on other dates allegedly disappeared along with certain promoters, and the affair reached the point where Gillespie's musicians didn't even have enough to pay for their food.

Shaw asserts that the coin due Gillespie will be paid at a later date. He claims to have endorsements by prominent Swedish business men to cover Gillespie's cut of his b.o. income.

SATCHMO SHATTERS PARIS B.O. RECORD

Paris, March 9.

Louis Armstrong's six-piece group, including Jack Teagarden, Barney Bigard, Earl Hines, etc., cracked the Salle Pleyel (comparable to N. Y.'s Carnegie Hall) boxoffice record here last week. In two concerts (2-3), Armstrong drew a gross of 2,900,000 francs (about $17,500 at 214 francs to the dollar). First night was absolute capacity, but no standing room allowed; second night standees were okayed and the take jumped over 40,000 francs.

Armstrong headed for the U. S. immediately following his final date and is expected to return to Europe in August or September. Joe Glaser, his booker, who was here with the trumpeter, received offers for the band from virtually every country in Europe.

Burden Lake Casino, near Troy, N. Y., has booked Ray Eberle's orchestra for March 12; Sonny Dunham, March 19, and Johnny Long's unit, March 28 (Easter Sunday).

Ask Ban Ease to Disk Song for Heart Fund

James C. Petrillo, prez of the American Federation of Musicians, is being asked to lift his recording ban for one day to permit the cutting of a tune designed to further the fund being pyramided by the New York Heart Assn. Grand Music, publishing a tune called "Open Your Heart," which has been cited as the "official heart song," is the one seeking Petrillo's permission.

Petrillo so far has given no answer to the request. Ervin Drake, Jimmy Shirl and Van Smith are the writers.

$100 Guarantees For Disking By 45-Piece Units!

Indie recording companies that have been cutting new masters with string bands, such as the Mummer outfits in Philadelphia, have been paying as low as $100 guarantees for anywhere from 20 to 45 musicians. In short, they have been risking nothing except the future wrath of the American Federation of Musicians for violating its disk ban—and with non-union musicians.

In Philadelphia, for example, virtually any of the Mummer string bands available can be recorded for a guarantee of $100 against a royalty. The $100 covers the salaries of anywhere from 20 to 45 men. If the disk clicks the band gets paid off, if it doesn't, nobody's the loser. If a disk isn't a hit, there's always enough sales in the Philly area alone to reimburse the disk company for its $100 outlay.

Mummer bands are peculiar in Philadelphia. They perform at ball parks, various social functions, etc. There is quite a number of them within the area. New Year's Day seems to be their big moment; all march in a huge parade.

Bobbysoxers, Booze Can't Mix But Pitt Club Op Solves Problem

Pittsburgh, March 9.

Because Frankie Laine's such a bobbysox fave, Len Litman had to kill a couple of birds with one stone yesterday (Mon.), when singer came here to help open the new Club Copa. Litman was faced with the problem of seeking attention to the newest nitery downtown, but he also had to make sure of that youngsters wouldn't storm his place because they couldn't be admitted to a booze joint anyway.

Litman solved it all by presenting Laine in a free concert for the bobbysoxers at 3,500-seat Soldiers and Sailors Memorial Hall. To do that, he tied up with WWSW and its disc jock, Art Pallan, with latter offering free tickets. Capacity was exhausted in few days but WWSW kept on plugging Laine just the same, plus the new Club Copa. Litman plans to do the same thing with Vic Damone, who follows Laine.

Fox Digs Up $46,000 In Unpaid Royalties

Hollywood, March 9.

Harry Fox, general manager of the Music Publishers Protective Assn., and music pub rep in mechanical royalty collections, headed east last week after having dug up a total of $46,000 worth of unpaid coin owed publishers by local indie disk manufacturers. Some $23,000 of the coin was paid to Fox immediately, and the remainder, said to have been unearthed from the books of one company, will soon be forthcoming.

Fox had had auditors out here for weeks going over the accounts of local companies to check royalty statements.

Pat Kennedy Can't Get It Out of His System

Pittsburgh, March 9.

Pat Kennedy, one of late Ben Bernie's featured vocalists a dozen years ago, is planning a comeback in show business. He's getting in shape again and expects to break in some club dates here in the near future.

For last decade, Kennedy has been in the trucking trade in town with his father-in-law, having retired from the spotlight in late 'thirties when he married Connie Callahan, a Pittsburgh model. Her father controls Exhibitors Service in this district.

BMI, Paramount Bid for BVH In Morris Deal Snag

Hollywood, March 9.

Negotiations between songwriters Johnny Burke and Jimmy Van Heusen with Edwin H. (Buddy) Morris over a new contract have not progressed very far since the expiration of their publishing deal last Feb. 28. Meanwhile, BVH has had offers from three different competitive publishers, and it's quite possible that they may take one of these rather than remain with Morris under a different setup than the one recently concluded.

Broadcast Music, Inc., and Paramount Pictures are said to have offered the writers a deal, and the third bidder for a pact with them is undisclosed. Paramount has talked with the pair in the past about a publishing deal. Film company has the pair under contract to write the scores of all Bing Crosby films, and a venture with them into the publishing end would seem a natural adjunct.

BVH and Morris, however, are still negotiating. Sydney Kornheiser, who was general manager of the BVH firm financed by Morris, with Crosby as a silent partner, is still here discussing things with Morris and the writers. And if they do not get along together, and BVH align themselves elsewhere, it's likely Kornheiser will remain with the writers.

Meanwhile, the BVH firm with Morris has become inactive. Its staff was folded two weeks ago and the score of Crosby's current "Road to Rio" has been transferred to the Morris staff for exploitation. If a distinct cleavage with Morris is reached, the score and other copyrights in the BVH firm will have to be split, or Morris' interest in it bought out by whoever BVH do business with.

Kapp, Tracey End Talks, Re Majestic

Discussions between Jack Kapp, president of Decca Records, and Eugene Tracey, head of Majestic, concerning the possibility of Decca taking over the disk division of Majestic Radio & Television, have ended. Decca will not buy, assertedly due to Majestic's refusal to sell at the terms offered by Kapp.

Majestic, which has been awaiting the approval of reorganization plans filed under Chapter 11 of the Chandler act in Chicago federal court, has unofficially told music publisher creditors that it intends to pay in full the royalty sums they are due. It's asserted by the company's executives that its disk division is in sound shape, and that as soon as the court allows it to proceed this will be proven.

Meanwhile, Majestic's Newark pressing plant is again in operation, under forced draught to make up back orders for Eddy Howard and Rose Murphy disks. It's claimed that a total of 28,000 disks are being turned out daily. According to a Majestic statement, 60% of these are Howard disks. He is their biggest seller.

Majestic Gets More Time

Chicago, March 9.

Majestic Records, operating under Chapter 11 of the Chandler Act, was given a time extension until April 1 by Judge Phillip Sullivan in Chi federal court, to file a list of liabilities and assets. B. C. Schiff, attorney, asked for extension beyond March 8, on grounds it was impossible to complete tabulation in time.

Berlin Company Can't Handle 'Em All, So Farms Out 2 Pic Tunes to Feist, Recovering Ownership in 2½ Years

Irving Berlin and M-G-M have arranged a unique deal involving two songs from the score of Berlin's forthcoming Metro production, "Easter Parade." Two of the new melodies the composer penned for the film, for which he is drawing an overall $600,000, are being turned over to Feist, one of the publishing houses which make up the Big 3, owned by the film company. Two tunes are "Better Luck Next Time," a rhythm piece, and "I'm a Fella With An Umbrella."

Berlin's deal calls for him to recover ownership of the copyrights after two-and-a-half years. Meanwhile, he will receive from Feist 10c per copy royalty on sheet music and 75% of the mechanical income earned by the songs, an almost unheard of coin agreement in such a situation. They are fully recorded, having been available to disk manufacturers prior to the Jan. 1 disk ban imposed by the American Federation of Musicians.

Arrangement giving Feist the two tunes resulted from the fact that there are five new tunes in the picture plus a group of Berlin standards, and his own publishing house will not be able to handle them all. Farming out tunes to other publishers is not new, but it's rarely done when the two principals involved are of major rank. And for Metro's publishing subsids to be exploiting copyrights they do not own, or will not control completely, is unprecedented. The only angle, obviously, is for stimulus of boxoffice which is naturally a plus for the film company.

Jimmy Joy Quits Baton For Mus-Art Spot

Dallas, March 9.

Bandleader Jimmy Joy has broken up his orchestra, recently at Club Martinique, Chicago, to settle permanently in his home town, Dallas, as part of the Mus-Art booking agency.

Joy joins Chick Scoggin, band leader and night club owner, in the Ft. Worth-Dallas area, who heads the agency's branch. He already has organized a local orchestra which he will book for engagements in nearby towns.

BBC-Brit. Pubs Propose Severe Payola Penalties

London, March 5.

British music publishers and bandleaders have drawn up an agreement which will give BBC the answer long sought to end song plugging problems. Publishers propose to end the pay-for-plugs system by introducing severe penalties for infringement of the code now being completed by Valentine Holmes (King's counsel) on behalf of the BBC.

Proposals state that any publisher or leader known to give or accept money or any other inducement, thereby committing a breach of the Bribery and Corruption Acts, should be banned from the air for two years. In the case of publishers, the ban would apply to his entire song catalog. Publishers state enforcement of the rules will save them at least $4,000 on every song.

Further meeting of pubs and leaders to discuss the agreement is being held Monday (8).

Chi Theatre Op Puts Heat on Jocks For Sloppy Guest Shows

Chicago, March 9.

In a meeting with local disk jockeys, Edwin Silverman, head of the Essaness theatre chain, asked for a better break from platter pilots for the Oriental theatre during guest interviews.

Silverman feels that these appearances were unsatisfactory to the listening audience, the disk jockey, and usually unflattering to the artist and offered his staff to assist in writing scripts for the shows.

Silverman said that in the past, Oriental stage names were whisked through 15 or 20 disk programs, all dull because of repetition and unsuitability. His idea is to distribute these appearances fairly, matching performers and show types. That these should be limited and jocks should herald a guest at least a week in advance.

Disk jocks in attendance were satisfied with suggestions, but were doubtful of stations' acceptance to abundance of free plugs. It was suggested that if the Oriental is willing to reciprocate by presenting trailer announcements, stations might be more eager to permit free publicity.

Silverman may follow the suggestion.

Mooney May Have New Hit With 'Baby Face'

Art Mooney may have a successful sequel to his "Four Leaf Clover" disk hit in the version of "Baby Face," which M-G-M records released recently. M-G-M execs assert the second disk, which is done in the same style as "Clover," including banjo, has gone 250,000 copies (shipped and on order, that is).

Mooney's "Clover" disk, his first hit and M-G-M's first big sales hit, isn't too far from the 1,000,000 mark.

Morris Renews ASCAP Campaign

Edwin H. (Buddy) Morris has renewed his long-fought bid for increased availability ratings for his Morris, Melrose and Mayfair music catalogs. Lee Eastman, Morris' attorney, appeared before the publishers classification committee of the American Society of Composers, Authors and Publishers last week to outline Morris' reasons for believing that each of the three firms is a candidate for a raise.

At present, Melrose is valued at 900 points, Mayfair 800 and Morris 750. Couple years back the Society's appeals board had given each of the firms small raises and the board of directors nullified the jumps, knocking them down to their original position, where they are now. Following that Morris signified his intention to launch legal action to achieve his ends, and preparation of papers in the case actually was begun by Eastman last year. Later he halted work awaiting the revaluation of all catalogs by the classification committee. Now Morris has decided to go through the proper procedure again to secure raises.

Meanwhile, the classification committee is still working at measuring all catalogs anew. It has been meeting almost weekly for close to a year. Job the committee has laid out for itself is a tedious task and probably won't be completed for months, and even then will be open to argument.

UNIVERSAL BUYS 30 GENE AUSTIN MASTERS

Chicago, March 9.

Universal Records has completed negotiations for the purchase of masters independently made by Gene Austin before the disk ban. There are 30 sides in all. First one will be released March 15. Les Paul is accomp on all disks which includes many Austin originals plus his latest tune, "Cala-California." Disks were cut about six months ago.

Austin, who is retired from the music business, now owns and operates the "My Blue Heaven" nitery in Las Vegas.

Universal has almost completed a deal with Roy Abernathy to take over five masters by the Homeland Harmony Quartet, now on the White Church label.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING MAR. 5

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.	New York: Paul Brenner—WAAT	New York: Tedd Lawrence—WHN	L.A.: Bill Anson—KFWB	Chicago: Eddie Hubbard—WIND	Chicago: Rosemary Wayne—WJJD	N. O.: Johnny Murray—WDSU	Denver: Ray Perkins—KFEL	D.C.: Jackson Lowe—WWDC	Phoenix: Dick Gilbert—KRUX	Pitt.: Al Nobel—KQV	St. L.: Gil. Newsome—KWK	Phil.: Joe Grady—WPEN	Atlanta: Don Mitchell—WCON	Dallas: John Hitt—KSKY	Hag's-town: Jim Simpson—WARK	Cincy: Bill Dawes—WCKY	K.C.: Dean Milburn—KCKN	Charlotte: Alonzo Squires—WAYS	Detroit: Warren Kelly—WJR	Syracuse: Ed Murphy—WSYR	Memphis: Bill Gordon—WHHM	S. F.: Les Malloy—KYA	Boston: Ranny Weeks—WCOP	Clev.: Bud Wendell—WHK	TOTAL POINTS
1	2	7	Peggy Lee	Capitol	Manana	Barbour-Lee ASCAP	..	1	3	1	3	1	3	1	7	4	2	..	2	4	2	3	..	7	2	3	4	5	9	3	161
2	1	9	Art Mooney	M-G-M	Four-Leaf Clover	Remick ASCAP	3	..	6	3	4	..	1	..	..	5	3	4	1	..	4	2	..	1	1	1	..	1	2	2	153
3	4	9	Gracie Fields	London	Now Is the Hour	Leeds ASCAP	..	..	2	2	..	2	2	2	..	..	6	1	..	..	1	1	..	2	3	7	..	..	10	1	112
4	3	20	Vaughn Monroe	Victor	Ballerina	Jefferson ASCAP	5	..	..	..	..	..	4	..	2	..	..	..	5	8	..	..	..	..	6	2	3	2	..	..	62
5	5	16	Peggy Lee	Capitol	Golden Earrings	Paramount ASCAP	..	..	..	..	..	..	9	..	..	..	..	..	..	3	..	..	..	3	4	5	..	7	..	6	40
6	13	6	Frankie Carle	Columbia	Beg Your Pardon	Robbins ASCAP	..	..	..	..	..	3	..	..	..	..	..	..	..	..	9	4	..	..	..	4	5	..	..	4	37
7A	8	8	Francis Craig	Bullet	Beg Your Pardon	Robbins ASCAP	..	..	..	6	..	..	..	..	..	8	8	..	..	5	..	..	..	4	..	..	..	6	..	..	29
7B	9	20	Frankie Laine	Mercury	Shine	Shapiro-B. ASCAP	..	..	..	5	..	..	..	..	..	2	..	..	..	..	..	5	4	..	..	10	..	..	..	..	29
9	10	14	B. Clark-R. Noble	Columbia	I'll Dance at Your Wedding	Simon ASCAP	..	..	..	..	..	..	..	..	1	..	..	..	..	6	..	..	..	..	5	..	7	8	..	..	28
10	40	5	And. Sis-D. Haymes	Decca	Teresa	Duchess BMI	..	2	..	..	..	..	..	..	4	..	..	..	6	..	..	7	..	..	..	..	..	..	..	..	25
11	22	4	Dick Haymes	Decca	Little White Lies	BVC ASCAP	..	..	..	..	..	6	..	..	..	3	..	..	..	..	..	6	6	..	..	..	..	..	..	..	23
12A	17	6	Arthur Godfrey	Columbia	Slap Her Down Again, Paw	B. Miller ASCAP	..	..	..	..	..	..	8	..	..	7	9	5	..	..	..	..	..	..	..	..	..	..	8	7	22
12B	48	4	Vaughn Monroe	Victor	Matinee	Morris ASCAP	..	3	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	22
14A	6	9	Bing Crosby	Decca	Now Is the Hour	Leeds ASCAP	..	..	..	..	..	..	6	..	8	..	..	..	..	2	..	..	..	..	..	..	..	..	..	8	20
14B	..	2	Woody Herman	Columbia	Saber Dance	Leeds ASCAP	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	3	..	..	8	..	..	..	..	20
14C	..	2	Buddy Kaye	M-G-M	Thoughtless	Feist ASCAP	..	..	..	..	..	..	..	..	..	9	..	..	..	..	3	..	..	..	7	..	..	..	..	5	20
17	35	5	Russ Morgan	Decca	Four-Leaf Clover	Remick ASCAP	..	..	..	..	..	4	5	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	19
18	..	1	Don Henry	Regent	Saber Dance	United ASCAP	1	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
19A	26	8	Buddy Clark	Columbia	Ballerina	Jefferson ASCAP	..	5	7	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
19B	14	3	Margaret Whiting	Capitol	Now Is the Hour	Leeds ASCAP	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	7	..	..	..	..	..	..	..	14
21A	..	9	Buddy Greco	Musicraft	Ooh, Look, Ain't She Pretty	Leeds ASCAP	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	13
21B	29	21	Sammy Kaye	Victor	Serenade of the Bells	Morris ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	3	..	..	13
23A	12	19	Bing Crosby	Decca	How Soon	Supreme ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	10	..	..	2	..	..	..	12
23B	..	2	Freddy Martin	Victor	Saber Dance Boogie	Leeds ASCAP	..	10	8	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
25A	27	5	Vic Damone	Mercury	Teresa	Duchess BMI	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	5	..	..	11
25B	..	1	Les Paul	Capitol	Lover	Famous ASCAP	..	..	..	..	7	..	..	8	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	10	11
25C	36	3	Frank Sinatra	Columbia	But Beautiful	Burke-VH ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	3	..	11
28A	..	1	Ray Block	Signature	Four-Leaf Clover	Remick ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	10
28B	..	3	King Cole Trio	Capitol	What'll I Do	Berlin ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	10
28C	..	2	Arthur Godfrey	Columbia	Four-Leaf Clover	Remick ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10
28D	21	6	Larry Green	Victor	Beg Your Pardon	Robbins ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	10
28E	34	5	Spike Jones	Victor	My Old Flame	Famous ASCAP	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	10
28F	..	1	Frankie Laine	Mercury	But Beautiful	Burke-VH ASCAP	..	..	..	..	8	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10
28G	24	4	Ben Light	Tempo	I Cried for You	Miller ASCAP	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	10
28H	..	1	Gordon MacRae	Capitol	You Were Meant for Me	Miller ASCAP	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	10
28I	..	1	Noro Morales	M-G-M	Hora Staccata	Carl Fisher ASCAP	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
28J	11	23	Jack Owens	Tower	How Soon	Supreme ASCAP	..	..	..	..	..	..	..	..	..	..	..	6	..	9	..	..	..	..	8	..	..	..	..	..	10
38A	..	2	Enoch Light	Crown	Chicawa Chicalee	Commercial BMI	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38B	18	2	Les Paul	Capitol	Brazil	Southern BMI	..	7	..	..	7	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
40A	45	3	Perry Como	Victor	Because	Chappell ASCAP	..	..	..	..	..	..	..	..	..	6	..	..	..	..	8	..	..	..	..	..	..	..	..	..	8
40B	..	2	Billy Eckstine	M-G-M	All of Me	Bourne ASCAP	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
40C	..	1	Vaughn Monroe	Victor	Stars Will Remember	Harms ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	8
40D	..	3	Vaughn Monroe	Victor	Passing Fancy	BMI BMI	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	5	10	..	..	..	..	..	8
40E	7	15	Jo Stafford	Capitol	Serenade of the Bells	Morris ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	7	7	..	..	..	..	..	..	..	..	..	..	8
45A	..	1	Tex Beneke	Victor	Beyond the Sea	T. D. Harms ASCAP	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45B	30	2	Hal Kipling	Scott	Raisins and Almonds	Mus. W. Shop ASCAP	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45C	43	5	Macklin Marrow	M-G-M	Saber Dance	Leeds ASCAP	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45D	..	1	Charlie Spivak	Victor	Now Is the Hour	Leeds ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	7
49A	..	1	H. Carroll-Satisfiers	Victor	Shauny O'Shea	Chappell ASCAP	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
49B	28	20	Arthur Godfrey	Columbia	Too-Fat Polka	Shapiro-B. ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	9	..	..	10	..	..	4
49C	33	5	Esy Morales	Rainbow	Jungle Fantasy	San Juan BMI	..	8	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
52	49	2	Louis Prima	Victor	1,000 Islands Song	Morris ASCAP	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

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Jocks, Jukes and Disks

By Ben Bodec

Dinah Shore—"Crying For Joy," "Little White Lies" (Columbia). Miss Shore infuses "Crying" with such fine phrasing and melodic oomph that the item might restore her prestige. It sounds as though she got quite a kick out of doing it. Vocally, the Walter Donaldson staple on the other side confines its appeal to a catchy interlude which features piano and an accordion.

Harry James—"Beyond the Sea," "All the Way" (Columbia). Not much to get excited about in this version of the European import outside of flashy trumpeting, but the swingsters will get a lift, and a hefty one, from the drive of the strictly instrumental, "All the Way." James and Ray Conniff coauthored it and the latter's arrangement permits piano, clarinet, trumpet and tenor sax to rock with solo flights. "Way" is a bluebanner piece for juke and jock.

Claude Thornhill — "Just About This Time Last Night," "Robin's Nest" (Columbia). Ballad side provides Thornhill with opportunity to teeup one of his ivory reveries and Fran Warren to overemote on the lyric, but with "Nest" the bandman's rep for imaginative and distinctive interpretation reasserts itself and the result is as tasty a bit as he has grooved in some time. Echo-chamber effect and a duet between clarinet and sax stand out in the conception.

Xavier Cugat—"It Began in Havana," "It's Easy When You Know How" (Columbia). "Havana" is of bluechip persuasion. Rich in melody and rhythm and with a catchiness that the strings and marimba exploit to the fullest, the plattering is super-Cugat. Bob Graham's vocal is well contrived. There's also lilt and musical gusto to the coupling, penned by the leader himself. Buddy Clark navigates the lyric on this one with much spark.

Andy Kirk—"Doggin' Man Blues," "Alabama Bound" (Decca). An average braee of Bea Booze dixiedoodles. Her "Blues" sounds a little washed out, but she and Kirk manage to raise a lively beat and vocal come-on with "Alabama." Even then the only impressive passage is her bebop crossfire with the sax.

Miccolis Sisters—"Boogie Yodel," "Nighttime Is the Time to Make Love" (DeLuxe). This harmony trio has a personality and style that should take them places. What they need more than anything else is the right song. Disk demonstrates a good feel for mood, versatility and a knack for making good music.

Tony Mart'n—"What's Good About Goodbye," "For Every Man There's a Woman"; "It Was Written in the Stars," "Hooray for Love" (Victor). Ballad sides of the two platters don't come off so forte, excepting "Every Man." Martin gets an infectious lilt into that one and builds up "Hooray" into a crack specimen of commercial tunemaking.

Freddy Martin—"Blue Hawaiian Rose," "Feathery Feeling" (Victor). In the tropical-mood piece, with its suave strings and celeste obbligato, there are all the earmarks of a hit. Clyde Rogers' byplay with the words is good. "Feathery" also strikes a payoff chord. A muted trumpet carries the melody most of the way. Barclay Allen demonstrates some nifty keyboard phrasing and Glen Hughes and the Martin Men, carve out a bright lyric.

Russ Morgan Orch, with Monica Lewis—"True," "Crying for Joy" (Decca). Melodically attractive in the instrumental departments and winsome peddling of the lyrics. These two dusted-off numbers have a timeless quality and the treatments here might do much toward reviving one or both of them in even the sheet marts.

Vaughn Monroe—"The Loveliness of You," "Completely Yours" (Victor). Influence of his "Ballerina" smash is apparent in Monroe's choice of scripts for this platter. It's a field day for the full orchestra, but the vocal output doesn't sum up as upper-drawer Monroeing.

Jimmy Dorsey Orch.—"I'll Always Be in Love with You," "The Same Little Chapel" (Decca). Standout bit in "Always" is Dorsey's clarinet solo. Dee Parker's voice sounds froggier than usual. Bob Carroll fares much better in chanting the Meredith Willson ballad.

Gordon MacRae—"Matinee," "That Feathery Feeling" (Capitol). Backing on "Matinee," probably intended as ultra-modernistic stuff, stigmatized what might have been an effective vocal. Mate makes a better impression. MacRae captures the rhythmic roll of "Feathery" and puts is over with finesse and meaning.

Martha Tilton — "I'm Not So Bright," "That's Gratitude" (Capitol). Platter is the first since her return to this label. Notes come hard on "Bright," and the timing is not so hot, but "Gratitude" has the ring of something superior. Her treatment of the novelty is so free and easy that the lyric not only rocks with a catchy lilt but it registers as quite funny.

Dick Haymes — "What's Good About Goodbye," "It Was Written in the Stars" (Decca). About the most listenable version of the "Casbah" twins that has stemmed so far from the crooner contingent. It's a slick matching of melody and mood and a special nod is due maestro Gordon Jenkins for a lush and colorful accompo.

Frankie Laine—"I've Only Myself to Blame," "But Beautiful" (Mercury). Performed in the more restrained Laine veins pegging both among the singularly provocative pieces he has grooved. Phrasing on "Beautiful" is relaxed and insinuating.

Hazel Scott—"Dancing on the Ceiling," "Mary Lou" (Columbia).

(Continued on page 48)

Week's Bellringers

(Code: *For Jukes; †Jocks; $Sales).

"**Crying for Joy**" (Dinah Shore)*†$

"**Blue Hawa'ian Rose**" (Freddy Martin)*†

"**All the Way**" (Harry James)*†

"**Toolie Oolie**" (Andrews Sisters)†$

"**Robin's Nest**" (Claude Thornhill)*†

My Favorite Five

Tom Moore

WNOX, Knoxville

"Marie" (Tommy Dorsey)
"South" (Benny Moten)
"Twilight Time" (Three Suns)
"Cocoanut Grove" (Harry Owens)
"My Blue Heaven" (Gene Austin)

Disk Jockey Review

PAUL DIXON
Mon. thru Sat., 9:30-11:30 a.m.; 3-5 p.m.
Participating
WCPO, Cincinnati

Request tunes, painless commercials, plus personality, established Paul Dixon here. His wax opry buildup started last fall on a Saturday night 10:30 to 2 a.m. plus two-hour sessions morning and afternoon six days a week. His iron-man schedule is furthered by a 15-minute man-on-the-street series at 12:45 p.m. Monday thru Saturday, and a weekly 45-minute program for teenage platter spinners.

Dixon's shows have the flavor of one big party with himself enjoying it as much as listeners. Artists of all recordings used are paid due recognition along with brief comments on their numbers. Keeping his bandwagon filling and rolling, Dixon identifies requesters and their selections and passes along congrats when anniversary celebrations are mentioned, or well wishes for shutins.

Proceedings are enlivened by adherence to the station's policy of news on the hour and headlines on the half-hour, also by flash sports reports. When available, name singers and maestros are guests. Dixon adds to his popularity with juve and other groups by accepting their invitations, as time permits, for visits to social affairs and at dansants, doing platter spinning at most of them.

Koll.

Songmen Who Secured Pre-Ban Disks of Own Songs Now in Middle

Songwriters who just prior to the American Federations of Musicians' ban rushed in to make masters of their unplaced tunes are now finding themselves caught between two ball-tossing factors. The publishers they contact tell 'em that it wouldn't be worth their while handling anything that isn't recorded and the recording companies that distribute independently-produced disks say they don't like to accept such wares unless the numbers will be plugged by some publisher.

Where these writers are encountering the least encouragement are the major publishing houses. The latter explain that they're loaded for months to come with plug commitments made to the big recording companies during the period of master stockpiling.

Chuck Foster reopens the newly decorated Boulevard Room of the Stevens, Chicago, March 27, in place of Skitch Hendersen, who was announced originally.

AFM Pulls Barnet From Non-Union Mardi Gras; Schooler Defies Disk Ban

Hollywood, March 9.

Harry Schooler, operator of the Mardi-Gras ballroom here crossed trails with the American Federation of Musicians twice last week—once when the AFM ordered the union band Charlie Barnet is fronting out of the spot because the latter intends employing non-union musicians and again when he made recordings with non-union crews.

Barnet deal is the one that really counts. He opened at the Mardi Gras (nee Meadowbrook) a couple weeks back at the head of a group of musicians contracted for by Schooler. Local 47 of AFM didn't do anything about it at the time except relay the news that the Mardi Gras was joining two other of Schooler's ballrooms in the use of non-union bands when Barnet's run expired. However, Long Beach Local 353 beefed to the AFM and the latter went after 47 to pull Barnet.

As for the recordings, Schooler is flatly defying the AFM, but he can record with non-union men under the Taft-Hartley law. He made eight sides with Charlie Gates' 14-piece group and a band under the obvious pseudonym of "Lionel Goodman." Bob Burderre, said to have been a former mixer at KHJ here, handled controls.

A quartet working this area under Gene Keene, refused a bid by Schooler to cut for him. He would have had to resign from the union to do the date.

Disk Boxscore

Following is the totalized point rating for the recording companies listed among the Top 10 in VARIETY's "Retail Disk Best Sellers" survey for the month of February, with 10 points accorded for the No. 1 record, 9 points for the No. 2 record, etc.

Capitol	69
Victor	44
M-G-M	42
London	32
Decca	21
Columbia	12
Mercury	6

Mercury Completes Takeover of Keynote Via Albums Purchase

Chicago, March 9.

Mercury Records this week completed acquisition of Keynote Records by the purchase of 32,000 albums. Majority of the disks are jazz and race classics, many not yet released. Artists represented include Coleman Hawkins, Count Basie, Teddy Wilson, Bud Freeman, Paul Robeson and Johnny Guaniari. Disks already on market will be re-released with a Mercury-Keynote label.

Previously, Mercury purchased the Keynote classical library and its Czechoslovakian and other European masters.

Mercury Records is bankrolling a series of 11 concert dates, by Mercury Artists, headed by Frankie Laine. Norman Granz is in charge of the caravan; concerts will begin March 31 at the Murad theatre, Indianapolis. Dates have also been set for Detroit, Cleveland, Cincinnati, Toledo, Pittsburgh, St. Louis, Columbus, Erie, Pa., and Chicago. Top disk jockey in each town will be used as emcee. Admission will be charged, of course.

Laine, who receives a guaranteed percentage of the overall take, will be backed by Jan August, Helen Humes and Carl Fischer's orchestra, featuring Flip Phillips and Buddy Morrow. A second show is in preparation for Vic Damone, and others, probably a race unit to tour the south, and a hillbilly unit, are being set up.

Local date will be played April 6 at the Civic Opera House, with a possible tiein with the Chi Herald-American, for the veterans' fund.

AFM Tells Carpenter To Ignore Standard's Demands for Waxing

Hollywood, March 9.

Standard Transcriptions, which is trying to blow the top off James C. Petrillo's ban on recording, got an additional snub when Ike Carpenter's orchestra, which had been ordered by Standard to disk regardless of musicians' union edict, received word from the AFM's legal battery in New York that musicians are not obligated to record despite contract Standard holds with Carpenter and other bands.

Word was relayed to Carpenter through Phil Fischer, recording-biz contact for Local 47 here. Since Carpenter was put on spot by Standard he has been plaguing Petrillo for direction, and heretofore has been merely advised, indirectly, to "sit tight."

Standard prexy Jerry King, meanwhile, denied that his firm contacted Stillman Pond, non-union bandbooker, requesting information on Pond's bands for waxing purposes. Pond, who heads two agencies, one being strictly union (Metro Artists), and one non-union (U.S. Artists), asserted Standard approached him for a band to record but that deal had not been inked as yet. King stated that though he has not spoken to Pond, he would not hesitate to do so if it became necessary and a non-union group could be found that satisfied him. At the moment, Standard is not in need of sides.

Standard is still demanding that Petrillo name a date for a collective bargaining session with waxery, in accordance with Taft-Hartley law stipulations. Union chieftain has until March 22 to meet with Standard reps and if he fails to, Standard will petition the National Labor Relations Board, charging the union with failure to bargain. King asserted that he would fight to the finish with Petrillo and if no word is received from the union as regards their ultimatum on a bargaining meet, he is prepared to follow through.

Ex-Wife's Judgment Vs. Jordan Lowered

A judgment against Louis Jordan for $50,000, secured some time ago in N. Y. supreme court by Ida Fields, former wife of the maestro, was upset by the appellate division last week and the award reduced to $20,000. Miss Fields had contended fraud by Jordan due to the claim that he married her while he was still wed to another.

Lee Eastman, who was not concerned with the supreme court trial of the suit, handled the appeal.

Louis Dreyfus, head of Chappell Ltd., returned to London after a two-month stay in New York.

VARIETY 10 Best Sellers on Coin-Machines — Week of Mar. 6

1.	NOW IS THE HOUR (6) (Leeds)	*Gracie Fields* — London; *Bing Crosby* — Decca
2.	FOUR LEAF CLOVER (7) (Remick)	*Art Mooney* — M-G-M; *Uptown String Band* — Mercury
3.	MANANA (5) (Barbour-Lee)	*Peggy Lee* — Capitol
4.	SERENADE OF THE BELLS (9) (Morris)	*Jo Stafford* — Capitol; *Sammy Kaye* — Victor
5.	GOLDEN EARRINGS (11) (Paramount)	*Peggy Lee* — Capitol; *Dinah Shore* — Columbia
6.	BEG YOUR PARDON (3) (Robbins)	*Francis Craig* — Bullet; *Frankie Carle* — Columbia
7.	SABRE DANCE (2) (Leeds)	*Macklin Marrow* — M-G-M; *Freddy Martin* — Victor
8.	BALLERINA (16) (Jefferson)	*Vaughn Monroe* — Victor; *Jimmy Dorsey* — M-G-M
9.	HOW SOON (15) (Supreme)	*Bing Crosby* — Decca; *Jack Owens* — Tower
10.	I'LL DANCE AT WEDDING (8) (Simon)	*Clark-Noble* — Columbia; *Tony Martin* — Victor

Coming Up

TERESA (Duchess)	*Andrews Sis-Haymes* — Decca; *Vic Damone* — Mercury
BUT BEAUTIFUL (Burke-VH)	*Bing Crosby* — Decca
LITTLE WHITE LIES (BVC)	*Dick Haymes* — Decca
BECAUSE (Chappell)	*Perry Como* — Victor
SHINE (Shapiro-B)	*Frankie Laine* — Mercury
MY OLD FLAME (Famous)	*Spike Jones* — Victor
IN LITTLE BOOK SHOP (BVC)	*Vaughn Monroe* — Victor; *Guy Lombardo* — Decca
PIANISSIMO (Santly-Joy)	*Perry Como* — Victor; *Buddy Clark* — Columbia
BEST THINGS IN LIFE (Crawford)	*Jo Stafford* — Capitol; *Dinah Shore* — Columbia
STARS WILL REMEMBER (Harms)	*Vaughn Monroe* — Victor; *Frank Sinatra* — Columbia
THOUSAND ISLANDS SONG (Morris)	*Louis Prima* — Victor; *Johnny Mercer* — Capitol
MATINEE (Morris)	*Vaughn Monroe* — Victor
MADE FOR EACH OTHER (Southern)	*Clark-Cugat* — Columbia
GONNA GET A GIRL (Miller)	*Tony Pastor* — Columbia; *Benny Goodman* — Capitol

[*Figures in parentheses indicate number of weeks song has been in the Top 10.*]

Columbia Records-Morris Tune Deal May Indicate Publishing Arrangement

Columbia Records and Edwin H. Morris Music have completed preliminary arrangements on what may well turn out to be a full-blown deal via which Morris will publish most of the songs Columbia has been gathering in its Columbia Music catalog. Record company has amassed close to 150 copyrights under the masthead of the dormant music firm title it registered in New York state several years ago, and a handful of them, including the recently released "Peculiar," as recorded by Buddy Clark, have been turned over to Morris under a royalty arrangement.

During the past few weeks, Columbia has been reported on the verge of making a deal with a major publisher to handle its material. But even if the Morris negotiations go full-scale, it isn't likely that that firm will be the resting place for all of the copyrights Columbia owns. Some of the tunes are by writers affiliated with Broadcast Music, Inc., which means that their songs would have to go either to BMI's own publishing setup or a catalog affiliated with the radio-owned performance organization. Columbia is also inclined to feel that lodging all its American Society of Composers, Authors and Publishers-affiliated songs with Morris would antagonize too many people, and as a result a portion of them may be spread around.

Decca is at the moment the only major recording company with publishing subsidiaries. It operates Sun Music itself, and is in partnership with Columbia Pictures and Shapiro-Bernstein in Mood Music, and with Bregman-Vocco-Conn in Supreme Music, which published "Near You" and "How Soon."

Barry Gray's New Deal

Miami Beach, March 9.

Barry Gray, who's been conducting the WKAT airshows in the Copacabana Lounge, Miami Beach, has been renewed for an additional year, at a salary reported to be $500 weekly during the summer months and $1,000 weekly for the period from December to March. Deal also calls for a percentage of the room's gross beyond $4,500.

Gray, who left for a New York vacation, said he may also do a commentary for WKAT and is currently negotiating with Jack Cohn of Columbia Pictures for a series of shorts.

VALDES CONTRACTED TO 3 DIFFERENT MGTS.

Hollywood, March 9.

Miguelito Valdes is in the unique position of being at the moment tied to three different management agency contracts. He's under contract to William Morris, shifts in July to the new Continental agency of Hollywood, and in July, 1949, returns to Morris for three years.

Unique situation came about thusly: Milt Deutsch, one of Continental's founders, formerly was Valdes' personal manager. With Valdes' Morris pact expiring in July, he got the maestro to sign with Continental for one year. Morris agency's Cress Courtney then induced Valdes to sign a three-year deal beginning July, 1949, when the Continental pact runs out.

Inside Orchestras—Music

Les Paul's Capitol recordings of "Brazil" and "Lover," backed up, are those he made himself in Hollywood before January and on which he plays all eight instruments. Since both sides appear to be on their way to hitdom, tradespeople are waiting to see what he'll do in the event they grow to the point where he would be in demand for theatre work. Under such circumstances, the artist is, of course, expected to perform the song or songs that brought him to attention. In Paul's case he'd have to be Superman to duplicate either side. He could, however, have seven of the instruments cut onto a fresh disk, which could be fed into a house p.a. system while he performed on the eighth out front.

Paul accomplished the unusual blending of instruments one at a time, a process used many times before by recording companies, but never to the same extent. He did it by cutting one part, playing it back vie earphones so as to blend with the second, and so on until all parts were ready to be blended onto a master. His task was prodigious considering that he was listening to one part and at the same time performing another. Compared to the practice many recording companies used prior to the disk ban of cutting musical backgrounds and later inserting vocals, the latter was child's play.

Clothes designer Ray Driscoll who's noted for his annual lists of the 10 best and 10 worst dressed stars popped up last week with a compilation of "America's 10-best dressed records" and the ensemble each waxing suggests. Hollywood branch of Saks Fifth Avenue built a window display around the selections.

In respective order Driscoll's golden 10 are "Golden Earrings" (Crosby-Decca), "But Beautiful" (Whiting-Capitol), "Too Fat Polka" (Andrews Sis-Decca); "It's Written in the Stars" (Haymes-Decca), "Best Things in Life Are Free" (Lunceford-Decca), "Civilization" (Andrews Sis-Decca), "Gentleman Friend (Haymes-Decca), "Papa Won't You Dance With Me" (Lombardo-Decca), "All Dressed Up With a Broken Heart" (Clark-Columbia) and "St. Louis Blues" (Horne).

When Art Mooney's hit M-G-M disking of "Four-Leaf Clover" hit the jackpot weeks back all other recording companies either cut new masters of the tune or dug into their files for old ones. Latter procedure was a natural in some cases since Mooney's cutting of the tune was based on a style popular when the song was first written more than 20 years ago. Columbia, for example, reissued Tiny Hill's record of it, made for its Okeh label some years ago. It wasn't until last week, however, that the company found out it had a cutting of the tune made by an orchestra under the direction of Ben Selvin, currently assistant to Manie Sachs, Columbia's artists and repertoire head. Selvin had made the disk for the Brunswick label in 1924 and had completely forgotten it.

Woody Herman and the Palladium Ballroom, Hollywood, have not as yet reached a conclusion on what percentage of the spot's dinner business will accrue to the leader on his guarantee and percentage of the gross deal. Issue is being left until Herman completes his run and will then be threshed out. And his portion of the restaurant revenue may go to him in the form of a bonus.

Herman's deal called for approximately $2,800 in guarantee plus 50% of gross over $8,500. Palladium, however, grants free dance floor admission to dinner patrons, who pay $2.50 per plate. Leader figures that a part of this at least should figure in his percentage.

Jimmy Dorsey will be in the unusual position of competing with himself when Feist starts to work on "I Understand." Tune is a hold-over from the radio-American Society of Composers, Authors and Publishers fight in 1940, and Dorsey at that time recorded it for Decca with Bob Eberle. Just before the recent disk ban he recorded the same melody for M-G-M, his current affiliation, and both disks are to be marketed, Decca reissuing the older version when Feist is ready to promote the tune.

Pittsburgh band of Billy LeRoy is practically a tradition now at U. of Pitt's Military Ball. Affair is being resumed Friday (12) after a wartime lapse of six years and LeRoy will play it again for fifth time, this time along with Vaughn Monroe. In 1942, LeRoy was co-featured with Frankie Masters and Bernie Cummins; in 1941, with Benny Goodman; in 1939, with Russ Morgan, and in 1938, with Artie Shaw.

Vernon Duke Due Back In U.S. After Year in Paris

Paris, Feb. 24.

Vernon Duke, American writer-composer who's been in Europe for the past year, is scheduled to return to the U.S. March 12 aboard the America. During his stay here he saw his ballet, "Le Bal des Blanchisseuses," produced at the Champs Elysees theatre in December, 1946, and last Oct. 10 his third symphony had its world preem in Brussels where it was conducted by Daniel Sternefeld.

Last spring Duke handled his own radio show on a local station tagged, "Broadway-Champs Elysees," which featured himself as well as Claude Alphand and American socialite chanteuse, Ann Francine. Due to her return to the States, the program was not renewed but the composer continued to appear on the air via guest shots on other shows.

Duke has been endeavoring to arrange production of his operetta, "En Valsant," but his efforts to date have not resulted in anything definite. He feels that the fact that he's not a French citizen and hence not entitled to a government subsidy may be the reason why "producers are unwilling to risk an important musical venture," in the words of the composer. Operetta's book, incidentally, is by the late Francis de Croisset with lyrics by Albert Willemetz.

CRC Won't Look Abroad for Hits Unless They Rate

Columbia Records, which also got caught short of a recording of "Manana," hit tune written by Peggy Lee and her husband, Dave Barbour, has been checking into the possibility of releasing in the U. S. version of the tune made by its English affiliate, EMI, on a Columbia label. Columbia's execs, however, have given orders that English recordings of tunes that might be needed here should not be released in this country unless they measure up to the competition. There is to be no transferring of English masters to Columbia here unless that requirement is met.

"Manana" was withheld from the recording market by Miss Lee and Barbour so as to forestall any possibility of rival companies getting hold of it before the Jan. 1 disk ban and providing too much competition for their own disk, which they anticipated would be a hit. Mills Bros. somehow got a copy of the tune and made it for Decca, but no other outfit has it.

Victor's British 'Teresa,' 'Manana'

Hollywood, March 9.

RCA-Victor is preparing to release versions of "Teresa" and "Manana" in this country which were made in England by the HMV label (RCA-Victor English disks) and the circumstance has led to the belief here that Victor is going overseas to make disks of new tunes. "Teresa" was available to Victor in the U.S. before the Jan. 1 disk ban, but it was overlooked in the hustle of stocking up masters; "Manana" written by Peggy Lee and her husband, Dave Barbour, was held away from rival recording companies (they cut for Capitol), but Decca managed to get it done by the Mills Bros.

Joe Loss' orchestra made the two tunes for HMV and they're to be released here within the next few weeks.

Victor's Stance

Victor's headquarters in New York ridicule the thought that because it hadn't recorded either song before the Jan. 1 ban that it had instigated the cutting of them by its British branch. It's pointed out that since the London label has been shipping material into the U.S. the English disk market and sheet sales market has been working on U.S. songs virtually at the same time that their U.S. publishers have. In other words, Victor asserts that HMS picked up the songs in the normal course of events and, as it has done countless times in the past, is marketing them here. It's admitted now even that the lack of masters of the tunes involved speeded u pthe transfer of the English versions here once it was known HMV had them.

Vallon-Goldfarb Sue Herman in N.Y. For 10G Plus on Reneged Pacts

Woody Herman's split late last year with Michael Vallon and Herman (Chubby) Goldfarb, his managers and attorneys over the past seven years, has resulted in a court fight. Vallon and Goldfarb filed suit a couple months ago in N. Y. supreme court asking for almost $10,000 they claim Herman still owes them, plus an accounting of his earnings since March 21, 1947 to date. Suit came to light when they moved to examine the maestro before trial.

Herman split with Vallon and Goldfarb last Aug. 27. They claim that their first dealings with the leader was in 1941, when he inked a three-year contract with them. This was replaced in 1941 by a five-year deal calling for them to receive 10% of the Herman band's profits. It's claimed that $4,870 is due them on this pact though it was again replaced in March, 1947, by another five-year deal calling for them to receive 10% of Herman's earnings in the entertainment field exclusive of maestro chores, and 5% of his gross as a bandleader. It's claimed that $1,060 is due on this agreement.

In addition, Vallon and Goldfarb allege that an oral agreement called for Herman to pay them an additional $10,000 annually for legal fees, $5,000 of which is still in arrears.

Herman admits to the contracts but filed several defenses. He claims they conducted a theatrical employment agency without a N. Y. license, hence his pacts with them contrary to N. Y. state laws; he contends that each of his earlier agreements with them were wiped out by the final arrangement. He also asserts that the plaintiffs violated their obligations to him by failing to act for him but more for their own interests; that they failed to keep an accurate account of his earnings; refused him permission to examine books and antagonized potential buyers and radio sponsors.

Herman requests rescession of the last contract between him and the plaintiffs, and an accounting. Latter deny all his allegations.

At the time Herman split with Vallon and Goldfarb he also failed to renew his contract with General Artists Corp. He's now handled by the new Continental Agency, set up on the Coast by Milt Deutsch, Abe Turchin and Jack Archer. Archer and Deutsch had been former road managers of his band and Turchin handles those chores currently. Herman's band is at the Palladium Ballroom, Hollywood, but is due in N. Y. next month for a run at the Commodore hotel.

STEVENS CO. COMEBACK AWAITS CREDITOR DEAL

Stevens Music, which passed into limbo last fall due to its inability to keep up with debts, will be reactivated by Jack Osfeld if a deal to satisfy creditors goes through. Osfeld has the backing of an undesignated major music publisher in his efforts to resume and is offering a 25c-on-the-dollar settlement to creditors. It's claimed 95% of the creditors have okayed the arrangement.

Stevens Music is a Broadcast Music, Inc., affiliate. When the catalog was deactivated last year, Osfeld went to California as a rep of and shareholder in Jack Johnstone's new BMI firm, Johnstone Music. He returned to N. Y. last week to set about renewing Stevens. Incidentally, the latter name is not likely to be retained.

Maestro Charlie Spivak, associated with Osfeld in the original deal, will not be in the revised picture.

Songs With Largest Radio Audience

The top 32 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of February 27-March 4, 1948

Ballerina	Jefferson
Beg Your Pardon	Robbins
Big Brass Band From Brazil—*"Angel In the Wings"	Morris
But Beautiful—†"Road To Rio"	Burke-VH
Don't Call It Love—†"I Walk Alone"	Famous
Fool That I Am	Mutual
Golden Earrings—†"Golden Earrings"	Paramount
How Lucky You Are	Maurice
I Never Loved Anyone	Dreyer
I'll Dance At Your Wedding	Simon
I'm Comin' a Courtin' Corabelle	Dreyer
I'm Looking Over a Four Leaf Clover	Remick
In a Little Bookshop	Triangle
It's Easy When You Know How	Pemora
I've Got a Feeling I'm Falling	Santly-Joy
Let's Be Sweethearts Again	C-P
Lone Star Moon	Advanced
Manana	Barbour-Lee
My Cousin Louella	Shapiro-B
Now Is the Hour	Leeds
Pianissimo	Santly-Joy
Sabre Dance	Leeds
Saturday Date	Southern
Sat. Night Central Park—*"Make Mine Manhattan"	T. B. Harms
Serenade Of the Bells	Mclrose
Shauny O'Shay—*"Look Ma, I'm Dancing"	Chappell
The Stars Will Remember	Harms
Thoughtless	Feist
What'll I Do	Berlin
With a Hey and a Hi and a Ho Ho Ho	Bourne
You Turned the Tables on Me	Fox
You Were Meant For Me—†"You Were Meant For Me"	Miller

The remaining 18 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director

A Fellow Needs a Girl—*"Allegro"	Williamson
A Tune For Humming	Paramount
All Dressed Up With Broken Heart	Marks
An Old Sombrero	Shapiro-B
Best Things Are Free—†"Good News"	Crawford
Dickey-Bird Song—†"3 Daring Daughters"	Robbins
Haunted Heart—*"Inside U.S.A."	Williamson
How Soon	Supreme
I'm My Own Grandpaw	General
Love Is So Terriffic	Mellin
Oooh Look-a There, Ain't She Pretty	Leeds
Pass the Peace Pipe—†"Good News"	Crawford
Passing Fancy	BMI
Tell Me a Story	Laurel
Teresa	Duchess
Treasure Sierra Madre—†"Treasure of Sierra Madre"	Remick
You Don't Have To Know the Language—†"Road Rio"	Burke-VH
You've Changed	Melody Lane

†Filmusical. *Legit Musical.

Carnegie Hall Key To Shorthair Prestige; Basie Band Latest

Carnegie Hall, N. Y., apparently has become the prestige booking for jazz-type bands as well as for classical artists. During recent months, when so many bands have seriously begun doing one-night concerts, working Carnegie has become a "must" to strengthen out-of-town billing. To them and the field they're getting into it seems to be equally as important as dates for dance-style bands at the Pennsylvania hotel, Astor hotel, N. Y.; the Meadowbrook in Cedar Grove, N. J., and Hollywood Palladium ballroom.

Count Basie is the latest to hit the concert field. He'll kick off a string of 24 dates next month with a midnight concert April 24 at Carnegie. Basie has played the longhair emporium before, a couple years ago. Ernie Anderson is promoting him. In recent months, Lionel Hampton, Dizzy Gillespie, Duke Ellington, Stan Kenton and others have played the spot.

Gillespie Dater May 8

Dizzy Gillespie will take advantage of whatever b.o. prestige is added to his name via the European tour he's now completing with his band, by doing a second Carnegie Hall, New York, concert May 8. Band played its first date at Carnegie Jan. 7 last to a full house.

Leonard Feather, who promoted the first Carnegie booking, is also in back of the repeat.

DAUGHTER ILL, BAND PLAYS WITHOUT CARLE

Philadelphia, March 9.

Frankie Carle's orchestra resumed work without him here Friday (5) night at the U. of Pennsylvania, and the band also played Ray Hartenstein's Sunnybrook Ballroom, Pottstown, Pa., Saturday (6) without the pianist, who's still on the Coast with his ailing daughter, Marjorie Hughes, who formerly worked as the band vocalist.

GAC which books Carle, got together with the Penn music committee and Hartenstein and revised the financial aspects of the contracts to make up for Carle's absence.

Carle, it was said by his men, is expected back from his daughter's bedside later this week. Dates have been cancelled at Holyoke and Lowell, Mass., but Carle may return in time to play a date in Providence Friday (12). He quit the band last week in Columbia, S. C., to fly west, and all dates up to the Penn booking were dropped.

Carle to Preem New Mpls. Spot

Minneapolis, March 9.

Frankie Carle's orchestra has been bought to debut the new club which will occupy the site of the Happy Hour, which burned to the ground last fall. Work is still proceeding on the construction of the spot, which hasn't yet been named, but Carle is booked for one week, starting April 8.

New spot will have a capacity of about 650.

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	22	2,100	49,425
Dick Jurgens	Pennsylvania (500; $1-$1.50)	2	1,500	3,125
Shep Fields*	New Yorker (400; $1-$1.50)	2	1,150	3,075
Johnny Pineapple	Lexington (300; $1-$1.50)	69	750	62,150
Guy Lombardo	Roosevelt (400; $1-$1.50)	21	2,375	46,850
Eddy Howard	Commodore (400; $1-$1.50)	8	1,150	10,475

**Lucienne Boyer at Waldorf; Ice Show at New Yorker.*

Chicago

Chicago, March 9.

Murray Arnold (Empire Room, Palmer House; 550; min. $3.50-$1 cover). Three day snowfall stilled most downtown spots. Kaye Ballard and Arnold okay at 2,400, however.

Skitch Henderson (Boulevard Room; Stevens: 650; $3.50 min.-$1 cover). Decorators displaced entertainment Sunday (7). Room reopens March 27 with Chuck Foster. Passable 2,300.

John Kirby Sextet and Barbosa's Quintet (College Inn, Serman; 650; $2-$3.50 min.). Ray English in Friday (5). Mildred Bailey departed on sad 1,800 tab note.

Ray Morton (Mayfair Room, Blackstone; 300; $3.50 min.-$1 cover). Jimmy Savo's bow Monday (1) kept room filled. Great 2,200.

George Olsen (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Managing nicely despite storm; 3,100.

Los Angeles

Freddy Martin (Ambassador; 900 $1.50-$2.). Good 2,200 tabs (closed to public Friday (4) for Louella Parsons Dinner).

Jan Garber (Biltmore; 900; $1-$1.50). Boffo 2,825 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trianon; $1-$1.15 adm.). Proving good draw. Handsome 11,200.

Del Courtney (Aragon; $1-$1.15 adm.). Hovering around 11,500, n.s.g.

Marty Gould (Chez Paree; 550; $3.50 min.). Ray Bolger on top. Okay 3,000.

Art Kassel (Blackhawk; 500; $2.50 min.). Another mild 1,900.

Buddy Shaw (Latin Quarter; 700; $2.50. Sonny Mars and Jackie Hilliard opened Friday (5), and first night put a little life in place. Much better 2,000.

(Los Angeles)

Woody Herman (Palladium B. Hollywood 5th wk.). Strong 12,700 admissions.

THREE DARING DAUGHTERS

THE DICKEY-BIRD SONG

ROBBINS MUSIC CORPORATION

LONDON DISKS WORK FAST ON U. S. PRESSINGS

London Records is utilizing plenty of speed in getting recordings of new tunes into the U. S. from its English recording studios and pressing plants. U. S. counterpart of the British Decca company took a song titled "More Than Ever Before" from United Music, its U. S. publishers, about two weeks ago and expects the first pressings of the tune to arrive in N. Y. from England this Friday (12). That's almost as fast as any major U. S. disk company does under pressure.

London apparently applied the accelerator to United's song in anticipation of the fast disk growth that caused its own recording to be made. This disk, cut by Metrotone label, indie outfit, with Don Reid, has been showing up well in Pittsburgh. Reid is also the tune's writer.

We're "with" a Great New Score

From the UNIVERSAL-INTERNATIONAL PICTURE

"ARE YOU WITH IT?"

Starring DONALD O'CONNOR • OLGA SAN JUAN

MARTHA STEWART and LEW PARKER

Lyrics and Music by INEZ JAMES and SIDNEY MILLER

WHAT DO I HAVE TO DO (TO MAKE YOU LOVE ME?)

RAY NOBLE (Columbia) • DICK HAYMES (Decca)
VAUGHN MONROE (Victor) • ANDY RUSSELL (Capitol)
SHEP FIELDS (Musicraft) • SNOOKY LANSON (Mercury)

(IT ONLY TAKES) A LITTLE IMAGINATION

RAY NOBLE (Columbia) • DICK HAYMES (Decca)
VAUGHN MONROE (Victor) • SUNSET TRIO (Capitol)
PHIL BRITO (Musicraft)

DADDY SURPRISE ME!

DINAH SHORE (Columbia) • FOUR MUS-ETTES (Musicraft)

I'M LOOKING FOR A PRINCE OF A FELLA

VAUGHN MONROE WILL INTRODUCE WHAT DO I HAVE TO DO (TO MAKE YOU LOVE ME) ON CAMEL CIGARETTES' "VAUGHN MONROE SHOW" SATURDAY, MARCH 13th —

JACK BREGMAN
ROCCO VOCCO
CHESTER CONN

VOCAL VELOCITY—
—7 SYLLABLES A SECOND!

Listen to

The ANDREWS SISTERS

Slash All Records For Super-sonic Singing Speed when they introduce the exciting lyric to

SABRE DANCE

CLUB 15 • CBS • Friday, March 12, 7:30 EST

Not one note has been changed!
Not one note has been omitted!
Here is the Khachaturian original note for note!

SABRE DANCE
Words by Allan Roberts and Lester Lee
Music by Aram Khachaturian

My heart begins to tingle
When the bells begin to jingle,
Zig-i-dee, Zing, Zing! Zig-i-dee, Zing, Zing!
Zig-i-dee, Zing, Zing! Zig-i-dee, Zing, Zing!
Ev'ry time they play the Sabre Dance.

My heart-beats try to capture
All the rhythm and the rapture,
Zig-i-dee, Zing, Zing! Zig-i-dee, Zing, Zing!
Zig-i-dee, Zing, Zing! Zig-i-dee, Zing, Zing!
Ev'ry time they play the Sabre Dance.

Zoom! Zoom! Zoom! Zoom!
Zoom! Zoom! Zoom! Zoom!

I love the spell I'm under,
When the drums begin to thunder,
Boom-i-dee, Boom, Boom! Boom-i-dee, Boom, Boom!
Boom-i-dee, Boom, Boom! Boom-i-dee, Boom, Boom!
Like the tempo of a tropic rain.

When I hear trumpets blaring,
I can feel adventure flaring,
Ra-ta-ta, Tat, Tat! Ra-ta-ta, Tat, Tat!
Ra-ta-ta, Tat, Tat! Ra-ta-ta, Tat, Tat!
I am in a mood I can't explain.

I drift to an isle of perfume
Where summer roses eternally bloom;
There in a golden gleam
Waits my one wonderful dream.

Soon in a garden for two,
Lips cling to mine in the shadowy blue;
Arms filled with sweet delight
Hold me tight
All through the nite.

Music, take me,
Don't forsake me!
Let me be a ship
Lost at sea,
That the winds rock and roll,
Whirling, swirling, twirling, out of control.

That music drives me crazy,
Ev'ry thing becomes so hazy,
Drums are booming! Cellos zooming!
Cymbals crashing! Sabres flashing!
In a willy-nilly sort of way;
I seem to hear it night and day.

Blending in romantic fashion,
Melody, moonlight, and passion,
Riding high on heaven's highway,
Purple stars are guiding my way,
I am like a comet whizzing by.

Just when I get the feeling
That the universe is reeling,
Suddenly, the song is ending,
And I find that I'm descending,
Like a star that's falling from the sky.

Toppling! Twisting! Tumbling!
And down, and down, and down, and down,
And roun', and roun', and roun', and roun',
And down, and down, and down, and down,
And I begin to spin into a trance,
Ev'ry time they play the Sabre Dance!

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Mar. 6

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Liberty Music Shop)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Music Shop)	San Francisco—(Sherman-Clay)	Boston—(Boston Music Co.)	Indianapolis—(Pearson)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Minneapolis—(Art Leary)	TOTAL POINTS
1	1	ART MOONEY (M-G-M) "Four-Leaf Clover"	2	1	2	1	3	1	4	4	..	2	3	87
2	2	PEGGY LEE (Capitol) "Manana"	1	2	6	3	..	2	5	3	3	3	5	77
3	3	GRACIE FIELDS (London) "Now Is the Hour"	5	..	1	..	1	..	1	..	..	..	1	46
4	5	VAUGHN MONROE (Victor) "Ballerina"	3	..	3	7	6	5	..	..	..	6	10	37
5	6	BING CROSBY (Decca) "Now Is the Hour"	..	4	..	2	..	3	..	..	..	1	..	34
6	10	FRANCES CRAIG (Bullet) "Beg Your Pardon"	..	5	9	4	5	..	..	..	9	..	2	32
7	7	JO STAFFORD (Capitol) "Serenade of the Bells"	..	..	7	8	..	8	..	..	4	4	..	24
8	4	PEGGY LEE (Capitol) "Golden Earrings"	9	..	5	5	8	6	..	..	..	..	..	21
9A	10	LES PAUL (Capitol) "Lover"	..	3	..	..	..	..	..	1	..	..	..	18
9B	10	FRANKIE LAINE (Mercury) "Shine"	..	..	4	..	..	..	..	..	..	5	6	18
10	..	MACKLIN MARROW (M-G-M) "Sabre Dance"	..	..	..	..	4	..	2	..	..	..	..	16
11	..	BING CROSBY (Decca) "How Soon"	..	10	..	6	7	..	..	..	..	7	..	14
12	9	FRANKIE CARLE (Columbia) "Beg Your Pardon"	..	..	..	..	..	4	..	6	..	..	..	12
13	..	FRANKIE LAINE (Mercury) "But Beautiful"	6	..	..	..	..	..	..	..	5	..	..	11
14	..	RUSS MORGAN (Decca) "Four-Leaf Clover"	..	..	..	..	..	..	..	..	1	..	..	10
15A	..	VAUGHN MONROE (Victor) "Matinee"	..	7	..	..	..	..	6	..	..	..	..	9
15B	10	FRANK SINATRA (Columbia) "But Beautiful"	..	..	..	..	2	..	..	..	..	..	..	9
15C	..	PERRY COMO (Victor) "Because"	..	..	..	..	..	..	..	2	..	..	..	9
15D	..	BEN LIGHT (Tempo) "I Cried for You"	..	..	..	..	..	..	..	..	2	..	..	9
16A	..	ART LUND (M-G-M) "But Beautiful"	..	..	..	..	..	..	3	..	..	..	..	8
16B	..	ARTHUR GODFREY (Columbia) "Thousand Island"	..	..	..	..	..	..	..	..	6	..	8	8
17A	..	ARTHUR GODFREY (Columbia) "Slap Her Down Again, Paw"	..	..	..	..	..	..	..	8	..	..	7	7
17B	..	WALTER SOLIK (Harmonia) "Julaide Polka"	..	..	..	..	..	..	..	..	..	..	4	7

FIVE TOP ALBUMS	1	2	3	4	5
	"GOOD NEWS" Orig. Cost M-G-M	"PARK AVENUE HILLBILLY" Darothy Shay Columbia	"ST. PATRICK'S DAY" Bing Crosby Decca	"MASTERPIECES" Glen Miller Victor	AL JOLSON Album No. 2 Decca

Jocks & Jukes

Continued from page 45

Miss Scott strictly on the chanteuse side. Record may not stir up a clamor but for the faithful this clever talent has fashioned the Rodgers-Hart revival into a haunting lament.

Mary Ann McCall—"Trouble Is Man," "I Want a Butter and Egg Man" (Capitol). Woody Herman's staff chirper steps out, with some swell orchestral counterpointing by Ralph Burns, and demonstrates that she can be as adept with tricky rhythm licks as with the Alec Wilder's fanciful blues. Hers is a voice that isn't strong on volume or range but she makes up for this with a keen feel for the mood and stylistic phrasing.

Tommy Dorsey Orch.—"Sentimental Journey," "You Can't Make Money Dreaming" (Victor). The much-used "Journey," rolls out velvety smooth in melodic finish and dipped in sentiment that's as sticky as molasses. Audrey Young handles the vocal. Perkier "Dreamin'" parcels out the word assignment to Harry Prime and the Clark Sisters.

Andrew Sisters — "Toolie Oolie Doolie (the Yodel Polka," "I Hate to Lose You" (Decca). Sisters holiday from their dynamic bent and pitch a combination of yodel and polka crowded with harmony, accordion obbligatos and echo-chamber effects "Toolie's" a natural for the clientele that favors harmony-mixing on the sweet and subdued side. Ditto for the other side's oldie, where the rhythm is bright, Patti's solo engaging and the ivory interluding smart.

Four Sportsmen—"My Wife Has Gone and Left Me," "Helen Polka" (Capitol). Jack Benny's commercial connivers could have in the "Wife" saga one of those zany things that for unchartable reasons become a big hit. Piece starts off in a serious vein, switches to looney lyrics and winds up with hysterical laughter. It's worth a juke test. The polka item, blend of rich harmony and rhythmic vitality, should better than make the grade where the polka is strong.

Larry Clinton—"Dreamy Lullaby," "Worry, Worry, Worry" (Decca). There's a big enough chunk of the old Clinton touch to make both sides quite danceable as well as listenable. The woodwinds do much to mold the mood of the Benjamin-Weiss-Carle opus, while "Worry" turns out quite a romp for the brass section. Helen Lee does capably by the "Lullaby" lyric but it's the male group that accounts for the lively sendoff for the backing's vocal.

Tommy Dorsey makes ingratiating dansaption out of "My Gal Is Mine Once More" (Victor) without losing the spirited western flavor of the Arthur Schwartz composition, and his vocal troupe, headed by Audrey Young, exploits Howard Dietz' lyrics in a quality manner. "Starlight Rendezvous" coupling is super slow in tempo and extra thick in cake-icing, but the faithful will jubilate over that trombone chorus.

Dick Rogers (Apollo) should garner himself no little attention from the novelty-buying crowd via his "Do You Need Money?" It's deftly handled nonsense. "There's Only One Matilda" lacks the punch of its mate.

Hall Sisters (Victor) have a couple of harmony nifties in "Teach Me, Baby" and "Money, Money, Money," specials by Sid Teppen and Roy Brodsky. There's individuality and solid trouping about the girls' work, with the calypso-style "Money" having the flavor of tiptop jukebox.

Tex Beneke (Victor) goes on a sentimental spree with "Old Sombero" and "Dream Lullaby." Piano reverie in the latter rendition is especially pleasant.

Morey Amsterdam (Apollo) offers a pair of novelty ditties of his own authorship that may get quite a rise out of the comedy-inclined trade. "Yuk-a-Puk" has the sharper verses and "No Money," the catchier melody.

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Bebop vs. Dixieland Stirs French Jazz Festival; Satchmo's Oscar

By ERNEST BORNEMAN

Nice, March 1.

The International Jazz Festival at Nice, presented as a tourist stunt by the City of Nice, with support from the French radio network and musical supervision by jazz poobah Hugues Panassie, came to an end Feb. 28 with the presentation to Louis Armstrong of a Sevres Oscar by the President of France. Consolation prizes in the form of embroidered silk banners were handed to the other seven bandleaders present—Milton "Mezz" Mezzrow (U.S.A.), Rex Stewart (U.S.A.) Derek Neville (U.K.), Claude Luter (France), Django Reinhardt (France), Jean Leclere (Belgium) and Francis Burger (Switzerland). The entire procedures of the Grande Nuit de Jazz, which wound up the festival, were broadcast all over France, making generally known what had already become obvious to the musicians and visiting pressmen at the first day of the jazz-week: that the idea of the Festival was fine, but the execution more than a little haphazard.

No one had bothered to tell Satchmo or any of the other bandleaders that a presentation was in the offing. Thus the sudden announcement of the presentation caught the entire cast of leaders and sidemen decidedly on the offbeat. While Hizzoner, the Prez of France, was kept waiting, frantic calls went out to find King Louis. Organizer Panassie and manager Joe Glaser exchanged bitter expletives, while radio listeners all over France set on their hands, and guests at the super-duper five-grand-a-throw banquet got restless at their lobster and pink champagne. Clarinetist Barney Bigard, ex-Ellington star and deputy leader of the Armstrong band, urged to accept the prize in Armstrong's absence, conscientiously refused to deputise, and pianist Earl (Father) Hines, ex-bandleader himself, would accept only the banner but not the cup. Traced at long last in his room upstairs on the top floor of the hotel, Armstrong made a last-minute appearance and saved the situation with his usual tact and good nature.

Last minute rescues of this sort were in demand throughout the week at the sunny Cote d'Azur, from the first day that carried treasonable snow into the palm tree branches, to the last one, that saw half the musicians miss their plane. There were protests, partly justified, against the employment of foreign musicians at a time of severe unemployment in the French music biz. There were rumblings of unhappiness among some of the musicians, who felt that the U.S. stars were housed, fed and paid better than the Europeans. And there were concrete problems of economics for all those bands who had come for the prestige of the thing and found that their invitation covered only hotel expenses, meals and fares, but not drinks, taxis, tips, and all the other extras that are almost inevitable in a musician's life. With blocked currencies preventing the boys from paying their own way, even if they should have so desired, there were some broken hearts and hungry mouths along the blue Mediterranean shore.

Add to this the fact that such attractions as Erskine Hawkins, Sidney Bechet, Flip Phillips, Howard McGhee and J. C. Heard had failed to make their appearance, and you have quite a situation on hand. Much of the situation could have been saved with good press relations, but in the absence of a proper press relations officer, newsmen found themselves unable to get access to the Grande Nuit de Nice or even to the hotel lobbies and thus were unable to stem the wave of criticism that arose among the musicians when the management threatened to cut the wages or fares of those leaders or sidemen who were found jamming or sitting in with local bands. Since the idea of sitting in with musicians from other countries had been the main attraction for the musicians themselves, the whole purpose of the festival seemed lost at this point. However, after newsmen like Max Jones, from the English danceband trade mag. Melody Maker, had been twice fired from the lobby of the Hotel Negresco, the management began to see sense, and during the later days of the festival, as in the earlier days before the ban against sitting in was put up, sweetness and light began to reign once more.

Mezz' and Luter's Clicks

Although the Swiss and the Belgian units, as well as some of the U.S. sidemen like Vernon Storey from Rex Stewart's band, were more closely interested in bebop than in the more traditional forms of jazz, the whole tenor of the festival was largely anti-bop and pro-New Orleans. At a typical broadcast, bandleader Mezz Mezzrow spoke of "the obnoxious bebop which has the flavor of a man using baby talk," and in the course of the festival it was the Dixieland outfits like Mezzrow's and Luter's which got the applause. Performances were held nightly at the Municipal Opera House and the Municipal Casino, the former for concerts, the latter for dances. After a jam session on the plane over from New York to Paris, relayed by radio to France and the U.S., other jam session followed despite the ban in most of the local boites, including one in which Daily Mail correspondent Wally Fawkes jammed successfully with Jack Teagarden on trombone, Rex Stewart on cornet and the sensational French house pianist at the Queen's Club, Bernard Pfeiffer, on piano. Other memorable sessions took place at Charlie's Bar, the Havana and the Monte Cristo, with such men as Lucky Thompson, who had reached Paris as a solo act; Ted Curry from Rex Stewart's band, Arvel Shaw from Armstrong's unit, Humphrey Lyttleton, the excellent cornet player from Derek Neville's English orchestra, Stephane Grappelly, the French fiddle star, Earl Hines, Rex Stewart, Sidney Catlett and most of the other musicians in town.

Present among the prominent jazz critics were Boris Vian (Paris), Emilio Funagalli (Milan), Yanick Brunoghe (Belgium), Johnny Simmen (Switzerland), Max Jones (London), not to mention the representatives of the vast and mysterious network of Hot Clubs, Jazz Clubs and Rhythm Clubs that somehow regulates European dance music. Applauded by them and uncomprehendingly viewed by the general public, the jazzmen decided to have at least another stab at Europe. Armstrong has already gone home to New York but expects to get back to Europe later this year; Mezzrow is going on to France, Italy, Tunisia, Belgium and Holland; Stewart, possibly with a slightly reorganized band, expects to follow roughly the same route; Gillespie meanwhile may come back south to Cannes, after the end of his Paris concerts; Chubby Jackson's little bebop group is staying on in Scandinavia, and with a good deal of luck France may still get familiar enough with jazzmen and their habits to give them a free hand in their after-hours enterprises, and an ample budget for their small extra expenses. This, paired with the wonderful charm and hospitality of the French at their best, should make 1949 a better year for a Jazz Festival than the first tryout might lead the participants to expect.

Bullet Records has opened a pressing plant in Nashville which it estimates will be able to turn out 10,000 disks daily at full-scale operation by midsummer. Leonard Matson is supervisor of the plant.

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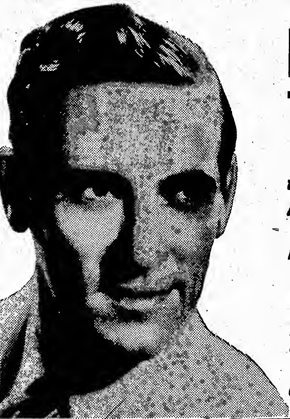

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On the Upbeat

New York

Phil Harris recorded for RCA-Victor on Coast Monday (8), fitting lyrics to backgrounds recorded before the disk ban...Van H. Sills named head of new Decca Southeast Distributing Division, headquartered at Charlotte, N. C...Harry James probably will come east for dates in September...Tex Beneke set for two weeks at Eastwood Gardens, Detroit, opening July 16...Lawrence Welk band into Roosevelt Grill, N. Y., Monday (15)...Columbia Records plugging Easter disks as seasonal sellers...Decca Records declared regular 25c. per share quarterly dividend on capital stock...Beasley Smith in from Memphis. He's co-writer with Francis Craig of "Beg Your Pardon"...Andrews Sisters to perform new "Saber Dance" lyric by Lester Lee and Alan Roberts on air this week...Glen Gray still resting at Plymouth, Mass., home; no plans for reorganization as yet...Murray Wolfe took over as United Music contact man on Coast...Tommy Dorsey renamed 96-foot yacht Mayflower as Sentimentalist.

Jimmy Lunceford band led by Eddie Wilcox and Joe Thomas moves into Royal Roost, N. Y., tomorrow (Thurs.)... Ken Kennedy, former emcee, now with Hal Munro's band at Band Box, Chicago.

Chicago

Chuck Foster reopens Boulevard Room of Stevens hotel, March 27, after refurbishing...John Kirby does four weeks at Stage Door, Milwaukee, March 29...Chick Kardale, former rep for Burke-VH, joined the Morris staff here. Saxie Dowell deserted bandleading to do contact work for T. B. Harms...Mercury releasing Caravan album, with Frankie Laine, Helen Humes, Jan August and Carl Fischer's All-Stars, in connection with their coming concert tour...Johnny Bothwell at Tin Pan Alley club...Mike Reilly, writer "Music Goes Round and Round," at Brass Rail since Monday (7), and co-author Red Hodgson, currently at the Airliner...Aragon ballroom upping ticket prices from $1.15 to $2.00 for Vaughn Monroe one-nighter, March 13. Monroe will do his CBS broadcast direct from ballroom...Michael Douglas left Central Booking for Associated. Now at Curley's Theatre Café, Minneapolis...Mildred Bailey opens at the Paradise Club, Peoria, March 8.. Eddie South into the Club Silhouette, March 16 for three weeks.. Annual Tin Pan Alley Ball set for May 24 at the Terrace Room, Morrison hotel, with Mort Schaffer, Erwin Barg and Al Bilen, co-chairmen.

Pittsburgh

George Wells' orchestra in Ankara when spot reopens on March 23....Roy Eldridge begins return run at Carnival Lounge Monday (15)....Option of Tom Trimarkie, Pat McCauley and Bill Bickle picked up at Roosevelt hotel Fiesta Room for three months more....Mildred Don has quit singing with Billy Catizone band at William Penn hotel's Terrace Room, and there'll be no replacement....Wayne Gregg's band (old Jack McClean outfit, with which Gregg used to sing) stays at Bill Green's through March 20....Tommy Carlyn band goes on nine weeks of one-nighters following current return date at Trianon, Chicago, which will bring band right up to its opening at Kennywood Park June 7....Larry Lane and his Melomen open two weeks Monday (15) at Mercur's Music Bar....Art Farrar has Jeanie Birdseye singing with him on job dates in tri-state district....Whitey Scharbo, trumpeter for years with Etzi Covato and Mark Lane bands at old Villa Madrid, back at same spot, now the Club Copa, with Al Fremont outfit.

Music Notes

Fletcher Henderson signed with Ethel Waters as arranger and conductor...Ray Gilbert, whose "Zip-A-Dee-Do-Dah" was nominated for Academy Award, is penning new legit musical for Carmen Miranda. Gilbert dickering with Walt Disney for right to use song title as show title. Red Ingles' comedy band set by Universal-International for musical short . . . Ambassadorables into Cocoanut Grove yesterday (9) with Joe Reichman Group consists of four violinists and accordionist to fill intermissions . . . Nicky Campbell, of Campbell-Porgie, back from Chicago ...Frank Palma, of Palma Music, in

Returns from ballots enclosed in Phil Spitalny's Charm Records' album, "To My Mother," requesting purchasers to fill in fave tunes, put "My Mother's Rosary," a 1915 oldie out in front. Song was written by Sam M. Lewis and George W. Meyer . . . Mills Music's British import, "Concerto in Jazz," has its American preem by the Air Force orch on Mutual net March 21. An eight-minute work, the number was authored by English pianist-composer Donald Phillips.

Leith Stevens recently finished scoring U-I's "All My Sons," and is setting up South American concert tour for May with guest-conducting dates slated so far in Mexico City, Rio de Janeiro, Buenos Aires and Santiago...Pete Johnston trio reoptioned at Brass Rail, Glendale, for four weeks...Al Gallico, prof. head of Leeds Music in from New York for confab with Lou Levy...Kathryn Grayson recording "Tomorrow Means Romance," Nacio Herb Brown-Billy Katz tune, for "The Kissing Bandit" in which she co-stars with Frank Sinatra...Mischa Bakalcinikoff scoring Columbia serial, "Superman"...Dmitri Tiomkin's score for "The Tenderfoot" set for publishing as "Tone Poem" for full ork.

Pix Vs. ASCAP

An exhibitor-sponsored barrage against ASCAP is covered in the film section of this issue.

Monopoly suit against ASCAP brought by 160 N. Y. independent theatre owners moved into the fourth day of its trial in N. Y. federal court yesterday (Tues.) while National Allied general counsel Abram Myers interpreted two price-fixing decisions, handed down by the U. S. Supreme Court, as a "blow" to the legality of ASCAP.

Chi Herald American's Nate Gross Reports On Music Matters in S.A.

Chicago, March 1.

Editor, VARIETY:

Trip took approximately four weeks during which time we flew direct from New York to Rio and then Montevideo, Buenos Aires, Santiago (Chile) and Lima (Peru). The first lap of the trip was 30 continuous hours via Fan-American Airlines. It wasn't tiresome at all, despite the length of time it took. In fact, time passed very quickly. Panagra Airlines took over at B. A. and delivered us safely up the west coast to Miami, where I knew I was in the United States because when I stepped outside the airport we saw pickets walking up and down.

Brazil, just prior to the carnival, where we heard those wonderful sambas that are written each year especially for the big event, is a highlight. Everybody dances and sings and confetti flows every night in the Golden Room of the Copacabana Palace, which was strenuous enough without waiting for the carnival to begin. Quitandinha, about an hour and half from Rio, near the town of Petropolis, is where we saw the most fabulous hostelry in the world. We had King Carol's suite which was about the size of the Grand Central Station lobby, with fancy plumbing.

There was a lad there who used the name of Joe Lensky, a Dutch refugee, and his wife Malouhoney, a refugee from Belgium, whom I dubbed the Dutch Harry James and Belgium's Hildegarde. Very talented. They're heading for the U. S., where they've never been before. Nevertheless he plays a trumpet like Harry James, sings like Woody Herman and you'd think he spent a lot of time around Harlem, the way he handles his instrument. He also writes music. Of course I loused up the joint by making them all sing and play cowboy songs, thus perpetuating the spirit of my own High Dresser Ranch. We sang the songs of Brazil all through South America. Nothing else seemed to make much of an impression.

In Montevideo, Buenos Aires and Santiago they played a lot of tangos which were deary, sad and slow. Each orchestra is made up of at least two concertinas, two fiddles and a piano. They all play melody. Nobody plays rhythm. However, in Santiago I ran into a new high in lyrics. A Chilean girl sang the blues and it came out like this:

"I have curves
The sun comes out
The moon comes out
He will not take me
Long live Chile."

Everybody in South America plays jazz or at least tries to. Stan Kenton is the one they emulate. In Brazil, however, they haven't heard any real American jazz since Joe Bushkin and Bud Freeman came down there to play at the Copacabana Palace. All in all, the hot spots in Rio are very tame, mostly because there has been a taboo on gambling for some time. In B.A. we hit the midst of summer so that, too, was tame from the night-life standpoint. In Lima a visiting band from Cuba was the sensation of the town, but after we left Rio everything else was anti-climactic.

American songs about Brazil have been late in arriving. They have never heard of "There's an Awful Lot of Coffee in Brazil." "What Do They Do on a Rainy Night in Rio" may be old stuff to us but in Brazil one bandleader said he had heard of it. However, during our two weeks in Rio it never rained so we couldn't check on the veracity of the song.

Nate Gross.

Best British Sheet Sellers

(*Week Ending Feb. 26*)

London, Feb. 27.

Tree In a Meadow	Connelly
Near You	B. Wood
I Wonder Who's Kissing Her Now	Feldman
Peg O' My Heart	Ascherberg
Shoemaker's Serenade	Kassner
I'll Make Up For Everything	Maurice
Apple Blossom Wedding	Connelly
Coffee Song	Southern
Serenade of the Bells	Morris
When You Were Sweet Sixteen	Darewski
Civilization	Morris
Little Old Mill	Dash

Second 12

Once Upon a Wintertime	Cinephonic
I'm Happy Right Here	Unit
And Mimi	Connelly
Sorrento	Ricordi
Darby and Joan	Box & Cox
South America	Feldman
Girl That I Marry	Berlin
Garden in the Rain	Connelly
Happy Go Lucky You	Dash
I Never Loved Anyone	Yale
Now Is the Hour	K. Prowse
Anniversary Song	Connelly

Petrillo Good-Willing

Hollywood, March 9.

James C. Petrillo, head of the American Federation of Musicians, is going to take orders for a change.

AFM has hired the Harold Lyshom agency to handle public relations for Petrillo and the AFM, but terms of the deal call for Petrillo to adhere to the agency's advice concerning public statements and speeches.

Band Reviews

AL WALLACE ORCH (7)
House of Harris, San Francisco

Unique makeup of Wallace's troupe gives his outfit a wide scope of appeal. His combo of piano, bass, accordion, drums, two trumpets, one of which doubles on guitar and clarinet, and his own violin, provides easy to listen to sweet-corn as well as torrid Latin tempos which are favorites on the local scene.

Wallace's orchestra boasts long, successful history as a dance band in S. F. and his handling of show chores is a credit to him.

Material offered by Wallace is almost evenly divided between current hits and old time favorites. Appearance is good and personality easy to take. *Ted.*

DICK JURGENS ORCH. (19)
With Jack Eaton, Jimmy Castle, Al Galante
Pennsylvania hotel, New York

Perhaps the briefest and clearest way to describe the Dick Jurgens orchestra would be to say that it's a good musical band with a personality. And that personality starts with Jurgens himself and spreads throughout the remainder in varying b.o. grooves from the smart appearance it makes to the unusually imaginative, sometimes downright screwy arrangements it employs.

Jurgens is playing his first location date of any kind in New York on this long-deferred date at the Cafe Rouge (he was due in last year, but both he and Jimmy McCabe, Penn managing director, felt the time was not propitious). He worked the Strand theatre, N. Y. back before the war and a date at Frank Dailey's Meadowbrook thereafter, but has never been in the city proper on a dance booking.

This circumstance bothered Jurgens, McCabe and Music Corp. of America. New Yorkers do not ordinarily go for bands of Jurgens' type, which can be expected to do almost anything to garner attention from listeners. They don't rush up around the bandstand in the way midwesterners do to close-up on novelties. Kay Kyser, for example, has never been very successful in N. Y. for that reason.

Be that as it may, Jurgens is very likely to run into a successful run at the Cafe Rouge. He employs reams of novelty arrangements, almost all based on vocal ideas and all constructed upon a musical base that evidences long rehearsals. Each is a carefully thought out script which may bring half the band down front for choral work at the mike interspersed with comedy touches, or have the entire band chorusing a lyric. Or there may be anywhere from one to three guys hammering a novelty into the mike. It's impossible to detail what goes on. It's sufficient to say that the combo makes a blanket approach to the job of entertaining—it covers everything. Musically, from sedate dinner music to Latin tempos, and from the novel to the outlandish in ideas aimed to keep heads turned toward the bandstand.

In other words, while Jurgens is comparatively unknown in N. Y., and his material will take many Penn patrons by surprise, they'll go away very satisfied and come again another day.

Jurgens uses three vocalists up front (no femme) two of which are musicians Jack Eaton is a straight chanter. He's okay, but is surpassed in the ballad division by Jimmy Castle, a sax tooter. Al Galante does most of the novelties or participates in them and proves a good man. Jurgens does nothing but run the whole shebang like a well-oiled machine, set a completely uninhibited pace for his men and gladhand the customers. Once in a while he plays trumpet, but the way the band business is travelling currently the latter means nothing. Leaders who are virtuosos are a dime a dozen. *Wood.*

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Mar. 6

National Rating This wk.	Last wk.	Title	Publisher	New York, G. Schirmer, Inc.	Chicago, Lyon & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Preeman	San Francisco, Pacific Coast Music Co.	Boston, H. N. Homeyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capitol Music Co.	San Antonio, Southern Music Co.	TOTAL POINTS
1	1	"Now Is the Hour"	Leeds	1	2	1	1	2	1	2	1	1	1	1	107
2	2	"Four-Leaf Clover"	Remick	2	1	2	2	1	2	1	2	2	2	2	102
3	6	"Beg Your Pardon"	Robbins	3	3	3	5	5	3	8	4	..	5	6	66
4	5	"Serenade of the Bells"	Morris	6	4	10	3	6	6	5	3	3	8	4	63
5	4	"Golden Earrings"	Paramount	5	7	4	4	4	5	6	..	5	10	5	55
6	3	"Ballerina"	Jefferson	4	9	8	9	7	4	..	..	4	3	3	48
7	8	"Manana"	Barbour-Lee	7	8	5	6	3	7	4	10	10	..	8	42
8	7	"How Soon"	Supreme	..	..	6	..	..	9	9	6	7	4	..	25
9	11	"But Beautiful"	Burke-VH	9	6	..	..	8	..	..	7	6	..	..	19
10	8	"I'll Dance at Wedding"	Simon	8	..	..	7	..	..	..	..	8	7	7	18
11	12	"The Stars Remember"	Harms	..	..	9	..	10	..	7	5	9	..	..	15
12	..	"Teresa"	Duchess	..	..	7	..	..	..	3	9	..	..	..	14
13	10	"Best Things Are Free"	Crawford	..	5	..	..	9	..	..	..	..	9	..	10
14A	..	"Treasure Sierra Madre"	Remick	..	..	..	..	..	..	..	8	..	..	9	5
14B	..	"Easter Parade"	Berlin	..	..	..	..	..	..	..	..	..	6	..	5

16-Inch, Eight-Tune Platters for Jocks Tried by Mercury

Chicago, March 9.

Mercury Records is trying a new approach to the problem of keeping disk jockeys supplied with copies of new releases. It has developed a 16-inch vinylite platter inscribed with eight tunes, all dubbed from masters of forthcoming releases. In this way, Mercury hopes to package full programs to aid jocks.

Each disk will carry paced shows by varying artists and with varying tunes and tempos. If the idea is favorably received it will permanently replace the idea of servicing disk-spinners with regular 10-inch releases of new material. It will also save the company production and shipping costs of the regular issues.

Northern Pipes Piracy Charge at 'Love You' Song

Piracy of its unpublished song, "Tonight He Sailed Again," in "I Love You, Yes I Do," written by Sally Nix and Henry B. Glover, was charged last week by Northern Music in an infringement suit filed in New York federal court. Named as defendants are Miss Nix, Glover, Lois Music Publishing Co., King Record Distributing Co., Loew's (M-G-M Records), De Luxe Record Co., Broadcast Music Incorporated, RCA-Victor, RCA Distributing Corp. and Mercury Records.

Northern claims that in 1944 Eddie Seiler, Sol Marcus and Guy Wood wrote "Tonight." Complaint states that Miss Nix and Glover had access to a copy of "Tonight" in 1946 and "copied a substantial part" of the song to incorporate in "I Love You," subsequently published by Lois. An injunction, accounting and damages is sought from both Lois and various recording companies which pressed "I Love You."

Japan's Columbia Disks Tapped for Back Taxes

Tokyo, March 1.

Japanese Finance Ministry authorities, seeking to complete the collection of taxes in arrears by the end of March, have attached the property of the Columbia Recording Co., which has defaulted 20,000,000 yen ($400,000) in back taxes.

Company has asked for one month's grace so it can cash in on records now in stock and can collect money due on past credit sales.

Timely Theme Song

Income tax deadline next Monday (15) and its resulting financial headache has prompted Victor to launch a bally campaign on its Halls Sisters calypso version of "Money, Money, Money." As part of the promotional efforts, the firm is passing out stage money to disk jocks and dealers.

Some platter pilots already have added a subtitle, "The Taxpayers' Lament."

Cracked Arm No Bar To Drummer Buddy Rich

Buddy Rich, whose boxoffice value lies in his ability as a drummer, broke his left elbow in three places, his wrist and one finger a fortnight ago when he slipped and fell. But he has continued to work. He'll go into the Paramount theatre, New York, March 22 with his arm in a sling and will hammer his drums with one hand.

Rich has been fulfilling other theatre dates with the cracked arm and has not suffered at the b.o. because of it.

SPA Proviso Delays Barton Co. Solution In Financial Tangle

Clause contained in the Songwriters Protective Assn. contract with music publishers, which is rarely called into play by tunemen, is delaying the final settlement of the Barton Music affair. This clause allows a SPA songwriter-member to demand the return of a copyright from a publisher in the event the latter does not pay accrued royalties on the proper due date. Feb. 15 last was payoff time.

Moe Jaffe, writer of "If You Are But a Dream," has invoked the rule in Barton's case. He's owed about $600 on the tune and is demanding return of the copyright. Other writers with songs in the Barton catalog are of the same mind, but apparently have not officially expressed themselves.

This move by Jaffe is delaying the creditors' committee from straightening the firm's affairs to the extent that the catalog can be sold to Jewel Music, which has been seeking to buy it and pay off all creditors at 75c. on the dollar.

Leeds Wins Point In 'Saber Dance' Suit

Leeds Music won a minor decision Monday (8) in N. Y. supreme court in its action to secure an injunction vs United Music over "Saber Dance." United, which had already secured one delay of hearing on the application for the injunction, requested a second adjournment of two weeks. Justice Irving Levy denied the delay, ordering United's attorneys to be ready with their case by tomorrow (Thursday).

Leeds, which represents Russian Music in the U. S. via a deal with Am-Rus, Russ publisher, is seeking to prevent United from cashing in on the increasing popularity of "Saber Dance" by marketing its own arrangement of the tune. There is no reciprocal copyright deal between the U. S. and Russia, and United maintains that the music, from Khachaturian's "Gayne Ballet," is in the public domain in this country.

Miami Mapping Slashes in Prices For Next Year as Middle-Class Lure

Miami Beach, March 9.

Struggling through a hangover from the war boom times, plans are currently being mapped by civic leaders to build Miami into a middle-class year-'round vacationland.

It's an admitted fact that most of the leased hotels here are way off in rentals as a result of excessive charges paid for the leases in the first place. Niteries also are suffering from an intense competition in getting high-priced acts at salaries not equalled anywhere else. Only the legitimate operators figure to wind up solvent next season.

Typical optimistic reaction as to the future is voiced by Miami Beach Mayor Marcie Liberman, who bases his predictions on something more than the usual civic ballyhoo. He points out that the town is undergoing a heavy building boom at present and that the area is being geared for an increasing number of visitors and residents. But he cautioned business that all inflated ideas about prices must be reduced to common-sense levels gauged to the average family.

On next year's nitery situation, Ned Schuyler, Beachcomber operator, insists he will adhere to the big-name policy as long as rival clubs do so. He, too, would like to go to a one-name show policy with supporting acts. But as long as the bids must run from $5,000 to $10,000 per act, with two and sometimes three bookings in the same salary class, the tariffs must remain suicidally high in these days of nitery shoppers, he asserted.

Ditto Soph

Sophie Tucker, headlined at the Beachcomber for eight weeks, also insists that the return to a one-star policy is the only manner in which the cafe biz here can prove profitable for operators. "Now that the war-year money and patronage is gone, the cafe business will die as surely as vaudeville did if present tariffs are kept up," she said.

Actually, the cafe situation is paced here by the Beachcomber, Copacabana, Colonial Inn and, in some instances, the Brook Club. The sans-gambling spots, the Copa and Beachcomber, cannot compete with the casinos (Colonial Inn and the Brook) for acts. Yet they try, and they'll have to try again next year when the state and national elections

(Continued on page 56)

Two New Orleans Niteries Tagged for Tax Coin

New Orleans, March 9.

Tax liens were filed in federal district court here Thursday (4) against two niteries, alleging that the establishments owe the government a total of $3,844.73.

Collector of Internal Revenue Charles A. Donnelly filed one lien for $1,767.32 against Joseph Gleason, owner of the Cat and Fiddle, for withholding and employment taxes for 1947. The other action was for $2,007.41 against the Dreamland. The amount represents cabaret taxes for 1947.

Cops' Crackdown On Georgia Sothern Puts Strippers Under Wraps

New York's 52d street, currently undergoing transformation from the Swing Street of crew haircuts to a haven for the baldheads that used to attend the Minsky displays, received a jolt last week from the police dept.

Cops c r a c k e d down last week and revoked Georgia Sothern's performer permit on charges of bumping and grinding, also working with a little rosette where a G-string ought to be. She denied doing such things during her engagement at the Club Samoa and consequently succeeded in having her permit restored in court.

The incident, however, proved that the bonifaces can't fight the cops. After the court cleared Miss Sothern, police penalized the Club Samoa with a temporary suspension of its entertainment permit. Club is currently operating sans shows and music.

The Sothern incident has made other bonifaces on the street wary of a burlesque type of operation. The cafes along that street operating with the strip policy, have gone modest in ads and lobby displays, and performers have been warned to do routines sans bumps, grinds and wear sufficient garb to minimize police objections.

During the past few months the street's business has perked up considerably with the attempted comeback of burlesque. Main portion of the patronage which used to be the college kids and swing aficionados, has been changed to middle-aged gents and kids in the age-group just eligible to buy drinks. The policy has proven successful, and clubs, if let alone by the police dept., expect to bring back wartime grosses. However, the majority of bonifaces are extremely doubtful that the boom grosses will continue now that the gals have to cover up and cavort in a more restrained manner.

Series of Mishaps Cause Joe Howard to Cancel Tour

Joe E. Howard, vet performer-composer, is convalescing from a series of mishaps that caused him to cancel p.a. tour in conjunction with his biopic, "I Wonder Who's Kissing Her Now" (20th).

Howard, who is nearing his 82d year, was struck by a hit and run driver some weeks ago in San Francisco, while appearing at the Golden Gate theatre. Upon recovery he proceeded to appear with the film in Cincinnati, where he collapsed again and suffered a fractured ankle. He's now resting comfortably in his suite at the Lincoln hotel, N. Y. However, it's uncertain when and if he can resume the vaude tour.

K&A, Pushed Out of O&J, Paid Off for 6 Wks. at $500

London, March 5.

Keaton and Armfield, brought here by Bernard Delfont for six weeks at the Casino with Olsen and Johnson, sailed for U. S. yesterday (4). Act was crowded out after opening night due to length of show and was paid off six weeks' salary at $500 per.

Also returning is Ben Dova, after eight weeks in vaude here.

Faulty Warrant Stays Shelvey's Extradition to Ga.

Matt Shelvey, deposed national administrator of the American Guild of Variety Artists, last week escaped extradition to Georgia on a technicality. Shelvey is under indictment in Atlanta on two counts of allegedly converting $20,000 given by the Henry Grady hotel, Atlanta, as a contribution to the AGVA welfare fund, in return for permission to play matinee shows in its Paradise room.

At the extradition hearing held last Wednesday (3) in Harrisburg, Pa., Thomas McCabe, Philadelphia attorney, argued that the extradition papers were faultily drawn and consequently no action could be taken at that time. Contention was upheld. New papers have been drawn up and a deputy is now reported enroute to serve Shelvey.

However, even if Pennsylvania recommends extradition, no early resolution of the case is seen. It's expected that Shelvey may seek further delays via habeas corpus writs. Arthur Kaye, former AGVA regional director in Miami and Los Angeles, is co-defendant with Shelvey on these counts. Kaye surrendered earlier and is under $5,000 bail.

Meanwhile, Shelvey is seeking to recapture control of AGVA, and has set up his own organization. A series of nomination meetings are slated to be held throughout the country, prior to the convention slated for April 30 at the Sherman hotel, Chicago.

The regular AGVA organization, has also started its nomination meetings. Meet in N. Y. will be held tomorrow (Thurs) at Town Hall.

Shelveyites In Miami Impasse

Miami Beach, March 9.

Meeting here at Floridian hotel (3) resulted in no decision by assembled performers on Matt Shelvey faction's side of the dispute with the four A's on AGVA autonomy, outside of unanimous favor of motion that a test be made for the good of "small performers."

The motion, presented by Patsy Shaw, comedienne, asked that the Shelvey group be upheld "at present" until "we know what we're gonna get."

The 87 attendees listened to talks by A. W. Cowan, attorney repping Shelvey, Henry Cross and Dunn and Miss Shaw. Cowan addressed the group for almost an hour. Dunn, labelled by a Shelveyite as "opposition" asked for "an actor's union where the actor tells a delegate what to do, and not the delegate, the actor."

The 4A's faction, repped by Jerry Hirsch, will stage a meeting at the Lord Tarleton tomorrow (10).

'Ice-Capades' Boff $111,000 in 9, St. Paul

St. Paul, March 9.

Playing its annual engagement at the St. Paul Auditorium Arena, "Ice-Capades" copped terrific $111,000 for nine performances. This was only a few thousands less than last season's record take.

Show preceded "Ice Follies," which plays the Arena there April 6-May 9.

Edith Piaf to Paris

Edith Piaf and the Compagnons de la Chanson are slated to return to Europe next week to open at Les Ambassadeurs, Paris, March 25. Both acts were imported early this season by Clifford C. Fischer for a variety revue. Miss Piaf subsequently worked at the Versailles, while the Compagnons w o r k e d the Latin Quarters, N. Y., and Miami.

Miss Piaf has been re-signed for the Versailles and will return in time for an October opening.

Former Vauders Won't Resume Shows Until Musicians Relax on Standbys

Several houses throughout the country are awaiting settlement of the standby issue before putting in stageshows. Since passage of the Taft-Hartley bill last year, theatre managements have been chafing at the idea of paying two sets of fees in order to use musicians.

The Earle theatre, Philadelphia; Stanley theatre, Pittsburgh; Circle, Indianapolis, and the Palace, Akron, are among those holding off on stageshows until the issue is settled.

It's claimed that because of the films situation, these houses could use stageshows in order to bolster grosses. However, with the lack of suitable name attractions and the high price of bands, managements are unwilling to take chances on resumption of vaude until the expense of standby fees are eliminated.

The Taft-Hartley law, forbidding featherbedding practices, has been disregarded by many locals of the American Federation of Musicians. With the exception of New York's Local 802, most locals are demanding the standby fees.

James C. Petrillo, AFM head, has given various locals autonomy in this matter, consequently, they're still attempting to get additional local employment of local musicians. Theatre operators, on the other hand, are unwilling to take legal action or institute a test case, fearing the expense and possible retaliation by the union.

Mostel, Howard, Stone Set for Cleve. M.H. Show

Hollywood, March 9.

Zero Mostel plays a two-day stand (five performances) March 26-27 at the Cleveland Music Hall, sharing a vaude bill with Willie Howard and Harvey Stone. He's getting $2,750 for the date. Ken Robey is producing the show.

Having completed an engagement last week at El Rancho, Las Vegas, Mostel is vacationing at the home of Edward G. Robinson here, sharing a guest house with actor Sam Jaffe. The guest house was built by Robinson especially for Jaffe to use during his Coast visits.

Jones' Newark 'Concert' Rings in Kitchen-Sink Too, But It's Boxoffice

Thursday's (4) lobby display at the Mosque theatre, Newark, listed its coming attractions, Arthur Rubinstein, Lily Pons—tonight Spike Jones. Wanna bet on who grosses most?

Spike Jones and his City Slickers attracted a near capacity house at a $3.60 top, proving that corn is a major commodity in the entertainment marts. It's an item as readily understood in the backwoods as it is in the metropolitan centers, and Jones, as the head mahatma of maize, has projected this form of entertainment into the top boxoffice brackets.

The lantern-jawed gum-chewing maestro has catapulted a washboard, some odd plumbing fixtures, etc., into a considerable fortune with his musical depreciation sessions.

Jones provides a musical tour-de-force of "Hellzapoppin'" proportions. His symphonies are punctuated with revolver blasts, tinkle of cowbells and an anything for a laugh bits of business that usually attain its goal.

Probably, the weirdest number in his catalog, which incidentally made a top-selling disk, is "Cocktails for Two." During its rendition, there's a bedlam of jugglers, dancers, some expert horseplay to contrast with the pseudo-serious moments. It's a masterpiece of fusing the diverse amalgams of mayhem and music that makes it a standout piece of its type.

Throughout the entire proceedings, Jones is the most collected character of all. His manner is bland and nothing disturbs even rhythm of his gum-chewing. Others can take this bedlam with an equal amount of equilibrium. There's one character on stage who does little else but read a paper, and another occasionally does some knitting.

There are other items that induce abdominal exercises, such as the serious soprano trying to make herself heard above the din, the juggler that runs on and off the stage, the cavorting of midget and a giant, Jones' maestroing with a drain-plunger and the single plucking from the guitarlet, an instrument resembling a lyre constructed from bathroom woodwork.

Aside from a series of unbilled characters, Jones carries a retinue of singers and dancers, who are brought in so that there's never a surfeit of band shennanigans. Also in the crew is Doodles Weaver, who is given a spot of his own, but the efforts of any comic would be anti-climactic in relation to the Jones' offerings.

However, to classify the Jones recital as an exhibit of corn only is erroneous. His concert can be construed as satirizing the backwoods musicaies, which probably explains his appeal to hep audiences. At any rate, try and find a hotter attraction today. *José.*

BERNSTEIN TAKING OVER EMBASSY CLUB, N. Y.

The Embassy club, N. Y., was sold last week to Joe Bernstein. Final pact is being held up pending transfer of the liquor license. So far, there's been no okay. Embassy, this year, had difficulty getting started because of inability to get its license. No trouble is anticipated in the current transfer.

Embassy was started two years ago by Bill Miller, who subsequently sold out to Sam Marcus, present operator. Spot has been attempting various policies and recently latched onto rhumba band attractions. Marcus, in a promotion two weeks ago in which he i n v i t e d the N. Y. rhumba teachers, claimed he picked up $500 in cuffo tabs that night.

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EARL WILSON, *New York Post Syndicate*

"*HENNY YOUNGMAN'S* new stuff is hilarious at the Copacabana . . . A laugh riot."
LEE MORTIMER, *New York Mirror*

"At the Copacabana . . . his material was completely new. His laughs were caused by modern, streamlined humor . . . finally had to beg off . . . caused the brightest ructions to happen in the saloon belt since the last fresh young comic arrived—Peter Lind Hayes."
JACK O'BRIAN, *Associated Press*

"At the Copacabana . . . *YOUNGMAN* has made good on his bid for the taller coin . . . with proper handling of his new born opportunity, he's in line to become a name of top dimensions."
Variety

"*HENNY YOUNGMAN* at the Copacabana piles up the laughs . . . he's introduced a new act . . . and it's his best to date . . . Danny Shapiro has cooked up a batch of material and *YOUNGMAN* should be able to take it around top levels of the cafe circuit with good results."
Billboard

"Tops in Town: HENNY YOUNGMAN'S drolleries at the Copacabana."
DOROTHY KILGALLEN,
Broadway Columnist

HENNY YOUNGMAN

STAR OF

STAGE (What stage?) **SCREEN** (Ridiculous!) **RADIO** (Never heard of it) **TELEVISION** (Can't see it—got no set)

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Publicity:
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And Thanx to LES ZIMMERMAN of WMA

Personal Manager:
TED ASHLEY
30 Rockefeller Plaza, New York

Dusting the Attic

(For no other than nostalgic reasons these Palace bills will be reprinted each week, and for the corresponding week, as they originally appeared in VARIETY *25 years ago.)*

PALACE, N. Y.

(March 8, 1923)

The interest of vaudevillians in the current Palace program is the booking of it. This is the initial week for B. F. Keith's Palace, New York, to be booked by the B. F. Keith's booking office. For years, and since the Palace opened as the kingpin of all vaudeville, the Orpheum circuit's New York office, per George Gottleib, did the booking. With shift, merely a natural one in the course of events (and long delayed in expectation) arrived, the bookings in the Keith office for the Palace were placed with Eddie Darling, who lines up the shows for the most important of the Keith big timers in and around New York.

Presumably the Palace is an easy house to book, because it has first call. But to book it as an 'isolated' theatre on a group with the others over 1,000 miles removed, as Gottleib did, made it a job. Darling meanwhile suffered in the bookings of the other Keith's houses. He had to surrender to the Palace, which may have jammed his own shows at times, while often, with the big Palace competing with the other Keith houses, all under two booking heads, there were frequent clashes (not unfriendly) in bills and a continuity which will be probably avoided under the present system.

Expense of shows is another item for the Palace or any other house. Notwithstanding the superlativeness of the Palace in locaton, structure and bills, Palace bills do run up. Two weeks ago the Palace displayed what it could do by itself and without a headliner. Carroll & Segal fell out of the top position by reason, it was said, that Vivienne Segal, not so long in vaudeville, sensibly did not believe it advisable to return to the house in so brief a time. Unable to rig up a new routine on short notice, Harry Carroll withdrew the act. Running without a feature or a "name" of consequence, the Palace did its capacity twice daily, and may have missed perhaps 1,000 standees during the week a "big" name could have added. While that possibly would not recur on successive weeks, it proved the Palace pulls by the Palace if a good show is there.

Big-time bookers book with individuality. Each has his own ideas and each likes to carry them out. Some bookers on the big time can so gather and frame what is looked upon as an inexpensive show that it plays to much better advantage than a high-salaried, unwieldy program that can't blend. Gottleib booked the Palace when it had to be started, and that was no light task. He booked it after it was a success, and Gottleib, through his conscientiousness, made his booking labor then just as hard. Darling, always a diligent booker and digger of acts, will display his style as he proceeds. The first Darling show is not altogether a true example of his work, since some of the acts on it were probably "filled in" before Gottleib turned over his book. That may be true for some weeks yet, but the main stem of the shows will be Darling's.

If any small-time bookers should stop long enough to read this they might digest that individuality in booking. It won't do them or the small time a bit of harm if they try it. Most small-time bills around New York look like a lot of junk taken out of a grab-bag.

The hit at the Palace this week is the Duncan Sisters, with the best turn they have ever given to vaudeville. Their one number, new, "Juanita," a Spanish burlesque, is an act in itself for the girls. And they do it right. A couple of new songs are well selected and also help, while their opening introductory is so self-explanatory it might be replaced. Let the girls forget their foreign trip. It almost ruined them as an American act. When they returned they were doing English without knowing it, unless they were careless, thinking they would be in the new Harris show by this time. Anyway, they braced up, and what they are now doing is worth the brief lapse.

Monday night at the Palace a six-pound lollypop (made by Loft) was handed over the footlights to the girls by John Mulhall, the Palace's chief usher. It was a laugh on sight, looking like a signal light on the Pennsylvania.

Another new act on the bill is "Silks, Satins, Calico, Rags," said to have been suggested for Valeska Suratt, its principal, by Pat Rooney, with its idea reduced to script form by Edgar Allan Woolf. It's another episodic turn on the program. The other is the Ben Ali Haggin Tableaux production staged by Ned Wayburn.

Vaudeville patrons who know Miss Suratt as "Suratt," she of the clothes, will be paralyzed when seeing her in this playlet, taking the character of a middle-aged woman with a son of 18, and also with Valeska wearing rags and ginghams. They don't become her, not at all; she is Valeska of the glad rags, not the plain ones. It's doubtful if any one will want to see her in anything else. In the Silks and Satins eps she looks Suratt; in the final ones, Calico and Rags, she looks anybody but.

This skit may carry her along, and for once, but it should be shortened. One episode may be deleted; any one almost; anything to cut the time; and anything out won't be missed or injure this mistaken hybrid almost-morality piece that is always in the air but made possible for vaudeville through the fullsome comedy interjected into it by William Howard as a butler. Mr. Howard must have padded, fattened, built up and played up that butler until he has made it so strong Miss Suratt is compelled, it appears, to take him with her before the curtain for the bows, he of the entire company that includes Jack Trainor as an elderly lover, who does well enough but is lost alongside of Howard's work. The others in support are Victor Harrison as the juvenile and Belva McKay as the ingenue. Miss McKay may pass through; Harrison needs plenty of instruction.

The production is a shame. Were it required to make the strip changes to save the time, that might be an excuse, but scenic men say it could have been arrived at in other ways. The same set with panels stripped off, leaving nothing to be admired in either set cannot be overlooked. To quickly set the idea it may be stated the same table for the phone in the same position was held throughout the four episodes, while everything else in the sets may have been changed.

It was a mistake for Valeska Suratt to undertake to hold up anything that removed her dressy wardrobe; wardrobes mean more to her than the best sketch she has ever had, and this is far from the best.

Still another new turn for the Palace is the California Ramblers, another band, thought good enough by wise restaurant men to replace Paul Whiteman's at the Palais Royal while Whiteman went on tour for two weeks. The Californians as a band is a dance orchestra of the straight jazzing kind. They attested to that when playing "Lovin' Sam" in the jazz way, probably better than any band so far at the Palace could have done it, but it would not be difficult for any of the others to run away from the Ramblers on the remainder of their routine. But it got just as much as any of the others and its leader had to beg off, so there you are.

One thing stage orchestras may do; they may oblige house orchestras to hustle a bit and become real vaudeville orchestras; they may even bring to the attention of vaudeville managers how sadly and badly they have neglected the matter of the orchestra in their theatres, especially the number of pieces.

A sudden shifting between matinee and night Monday forced the Jack Wilson company into the closing spot. That left Wilson without time to reform his routine, obliging his two assistants, man and woman, to start songs. When the tenor commenced his ballad it was almost good night; and when the girl started, that finished the evening, with Wilson unable to stop anything with his talk in between. Tuesday afternoon Wilson cut out the songs and by Tuesday night it was quite likely the band had been sent to close, with the Duncans walking into the turn; while the posing act, shifted to open after intermission, might have been moved to No. 3. The posing act as the Monday matinee closing the show was too quiet for the spot, just the same as the position was too hard for Wilson's talking skit.

Morton & Glass in the second part have worked out their "April" skit into new laughs, but they couldn't get their prop cues to work right Monday evening. It wouldn't rain steady and didn't thunder on time, while even the phone bell forgot to ring. Paul Morton may have been annoyed, but he didn't vent it on the stage, like the good performer he is. That irresistible double dance for the finale with the new climax light effect in the distance capped them as a distinct hit.

Opening, Barbette got much when disclosing himself, and the DuFor brothers danced neatly to nice return No. 2, with their tangled talk drawing a little.

Claude & Marion, No. 4, remained for 19 minutes, with Miss Marion making the most of it with her low comedy, but four minutes off will help immeasurably. There is a sag around the ballad moment that needs to be filled in even if the ballad goes out, which wouldn't be so bad since it is straight, and there should be nothing straight in this turn. They had no complaint, however, and no encore evidently prepared. *Sime.*

Pianist Held in Shooting Of Nitery Singer Partner

Toronto, March 9.

Margaret (Mickey) Meredith, 23, former WAC torch singer in the Canadian Army Show, has a 50-50 chance of recovery after being shot by her piano-playing partner, Leslie Davidson, 29, when she left their table in the City Grill here to take a phone call.

Davidson, according to witnesses, then backed out after menacing other customers with the gun but was picked up by police later in the evening while playing piano at the Elm Grove Club. Ironically, he was playing "Mickey" when police walked in after he had phoned his wife that "Mickey Meredith has been shot." Davidson is charged with attempted murder, with jealousy as the motive.

Bullet was removed from girl's head but doctors claim that, should she recover consciousness, she will be paralyzed down the left side. Meredith girl, after the war, had worked up a singing act, with Davidson at the piano. She had by then been divorced by her husband and Davidson was estranged from his wife.

B'way-Capitol, Det., Sets Stageshow Policy

The Broadway-Capitol, Detroit, will play stageshows on a spot basis starting May 7. Initial bill will have Stan Kenton, King Cole Trio and June Christy.

Harry Levine, of Paramount booking office, which sets talent for the house, said that he'll have stageshows there whenever suitable attractions are available.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 9.

Members of the Bobsled team who represented the United States in Switzerland were given a blowout by the Village fathers at Durgans nitery.

Helen Pelechowicz, recently handed a good clinic, elated over gift of a new radio.

Andrew Grainger, former theatre manager, in and out of the general hospital after mastering the thoracoplasty operation.

Inez Delores Liverpool, nitery entertainer who took eight months to beat the rap, left for home last week.

The Dancing Knights (Guerney & Tessie) in for winter sports vacation, stopped off to visit the gang at the Rogers.

Joseph Vaughey, author and press-agent, back home after three weeks of hospitalization in Denver.

Margie Regan elated over her upped weight and nifty clinic report.

Alice Dudley upped for meals and exercise.

Janny Montana shot in from N.Y.C. to visit her brother, Dr. Francis Montana, who recently licked the "Rib" operation.

Mae Taft walking around flashing a good clinic report.

(Write to those who are ill.)

Teachers' Walkout Boffs Shrine Circus, Mpls., to $114,000

Minneapolis, March 9.

That amusements are still booming hereabouts was demonstrated again last week when the Shriners' annual Indoor Circus at the Auditorium set a new all-time high mark, grossing $114,000, entirely from admissions, for 13 performances. There were six each night and matinee performances and an additional Saturday morning show, all complete sell-outs and many turned away.

Show had a higher top, being scaled at $2, instead of the previous $1.60, and got a break as a result of the teachers' strike which has closed the schools and necessitated purchase of tickets by kiddies at the boxoffice at a higher price than special rate usually allowed schools.

The $114,000 take, of course, was considerably swelled by concessions and program advertising receipts. Harry Hirsch and Harold Kaplan, veteran showmen, again were chairman and co-chairman, respectively, of the general committee.

Rossi-Glenn Paris Bill

Paris, March 9.

Cynda Glenn is slated to open April 23 at the ABC theatre, here on the bill with Tino Rossi. Show, produced by Mitty Goldin, is set for four weeks, but is expected to run for an additional four because of the American comedienne's past clicks in the "Folies Bergeres."

In another booking for a Paris engagement, Chaz Chase has been set for 12 weeks at the Club Lido, starting late May.

GOWNS BY ERNESTO

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Night Club Reviews

Copacabana, N. Y.

Jerry Lester, Carl Ravazza, D'Angelo & Vanya, Jeffrey Clay, Jet MacDonald, Susan Graves, Copa Girls (8), Michael Durso Orch, Fernando Alvarez Orch; minimum, $3 and $4.

Sticking to the payoff formula of the previous show, the Copa continues to hit the nitery trade with a potent layout in the three basic divisions of comedy, singing and dancing. In format, show remains virtually intact with Jerry Lester moving into Henny Youngman's spot and Carl Ravazza being held over after proving himself an indisputable click in this club. D'Angelo and Vanya round out the bill with a firstrate ballroom exhibit (New Acts).

On his way up into the topline comic ranks, Lester bills himself as "the world's second greatest comedian" (he's ready to let the others fight it out for first place). Mebbe so. He's stocked with a full larder of gags and delivers them with fast, short jabs that hammer out the yocks without any trouble. He can also mug, mimic, juggle and sing, making for a rapid change of pace in his attack. His routine, however, can still use some sharpening. That bit about his schooldays in Chicago is slightly forced, for instance. But he warms up into being a very funny gent with his satirical takeoff on Jolson that should end all takeoffs. His impression of Harry Richman is a surprising succession of vaude tricks and random gags that winds the act to a begoff hand.

Ravazza remains with his same routine of stylized crooning of pop and novelty tunes. Using that surefire selling technique of kidding the numbers, he does his Pedro song, "Civilization," "Bessie Couldn't Help It," and another calypso number, "Always Marry a Woman That's Uglier Than You." Ravazza also has to stick around for a couple of encores before the customers let go.

Three production numbers, featuring the Copa girls with vocals by Jeff Clay and Jet MacDonald and solo terping by Susan Graves, are handled in routine style for only a so-so impression. Michael Durso's orch cuts the show okay and Fernando Alvarez, crack chile combo, continues to dish out the rhumba rhythms for customer hoofing.

Monte Proser is still listed as the Copa boniface but the new billing at the spot indicates there's been a diminuendo on Proser's publicity regarding production. *Herm.*

Mayfair Room, Chi

(BLACKSTONE HOTEL)

Chicago, March 1.

Jimmy Savo, Ray Morton Orch (8); $3.50 minimum, $1 cover.

Plush restraint of this room makes a choice setting for Jimmy Savo's adroit foolery. Atmosphere is one in which whimsy doesn't have to battle against grog. Saturday night brings some who want razzle-dazzle, but on other evenings patrons don't race their motors. All of which is to Savo's advantage.

Comic does his familiar panto routines with the sticky strip of paper, the snuff box and as a juggler. He clowns the lyrics of "Black Magic," then draws good applause with the woeful ballad about the husband of a G-stringer. Seguing with stories that fetch ready yocks, he scores with "Honey" and gently needles fortissimo baritones in "Road to Mandalay."

Shift to ringside has him in puckish byplay with tableholders as leadin for his mug bit with a snatched-up drink. Tried - and - true "One Meat Ball" takes him off to salvos. In return he chants variations on "The Girl That I Marry," tosses off a story about a mother kangaroo with hiccups, and clinches satisfying sesh with "River Stay 'Way from My Door."

Beyond skillful blending of diverse comic elements, ranging from prop laughs and panto to slapstick and animal stories, Savo projects a coy, child-like simplicity that holds attention from the start.

Ray Morton orch gives deft backing for Savo vocals and crowds the blow for the dance sets. *Baxt.*

Beachcomber, Miami B.

Miami Beach, March 6.

Joe E. Lewis, with Austin Mack; Sophie Tucker with Ted Shapiro; Harry Richman with Ken Jones; Ray Arnett, June Taylor Girls (7), Dave Tyler Orch; no minimum or cover.

Reunion of Joe E. Lewis, Sophie Tucker and Harry Richman in this big spot is an entertainment parlay that should bring out the tourists and locals. The no minimum policy installed to attract the post-season smaller spenders and the name value of the trio should pay off. Only factor which may militate against sellout crowds is the long tenure of La Tucker (8 weeks) and Richman (4 weeks).

As currently setup, both Miss Tucker and Richman have cut their stint to allow Lewis to turn in his full sesh of comedy. It's a 55-minute canto that brings plenty of laughs. Doing an almost complete change of routine from his earlier in the season stint at the Colonial Inn, the vet comic hits the risibilities constantly with his deft clowning and assortment of top special material. Standout is his plea to film-actress wife, Martha Stewart, "Martha, Won't You Please Come Home," and a lyrical takeoff on "Ballerina." Follows with a long, and oftimes funny dissertation on movie plots, "I'm Allergic to the Best Things in Life" and the sock repeater, the Phil Harris satirization "That's What I Like About the North." Austin Mack rates bows for his slick accomps to Lewis' gag and song weavings.

Of begoff proportions was the somewhat abbreviated stint of Miss Tucker. Tees off with her standard "I'm Living and I Like It," follows with the yocker "Don't Let the Same Dog Bite You Twice" winds into "Life Begins at Forty" and finishes with "Red Hot Momma." She paces the show, and in that opening spot, gets the house from walkon to bow off. Ted Shapiro aids with his assured piano backgrounds.

Richman, in the middle slot, sounds off with a walk on number that sets him solidly. Titled "I'm Glad That I'm An Actor" it interweaves the hits he's been identified with, with the lyrics pointing to the continued resurgence of the vets (a la Jolson and Tucker), and subtle pointing out that though his voice isn't as potent as in bygone years, he can still stand up and sing. Stint also includes his pianoings and medley of oldtimers and requests, of which "Shake Hands With a Millionaire" is the highlight.

Trio combine for the hilarious finale they introed years ago at Ben Marden's Riviera in New Jersey, with the old time bathing suit costuming and the horseplay getting yocks and steady mitting.

Production numbers are brief and well handled by the June Taylor girls, all lookers and capable dancers. Ray Arnett holds down the solo song-dance production spot neatly. Dave Tyler's orch impress as one of the better show-dance units around town. *Lary.*

El Morocco, Mont'l

Montreal, Feb. 27.

Joey Adams, Tony Canzoneri & Mark Plant, Ruth Daye, Buddy Clarke Orch; minimum $2.

The fast team of Joey Adams, Tony Canzoneri and Mark Plant is the best unit of comedy to play this spot. Lads really are sensational thanks to Adams' personality and wit, Canzoneri's very good sense of comedy and Plant's excellent support. Trio is aided in its final number, by bandleader Buddy Clarke, who stooges for them and helps along the merriment.

Adams' delivery is still the trio's biggest asset. Canzoneri, now a smart performer, and Plant add perfectly to the antics. Canzoneri's imitation of Edward G. Robinson goes over with a sock while the diction lesson Adams gives him is also lively fun. Plant does neat job on vocals of "It's A Wonderful World You Live In," "I'll Be Seeing You," a medley from "Porgy and Bess," etc. His stint with Adams on "Sonny Boy" continues a potent howl getter. Trio is a winning combination all the way.

Tap dancer Ruth Daye does two solos, a short stint with Adams and closes with a neat boogie, solidly backed by Clarke's smart orchestra. *Marc.*

Balinese Room, Boston

(SOMERSET HOTEL)

Boston, March 5.

Noble & King; Sammy Eisen Orch (6); $2 minimum, $1 cover after 9:30 p.m.

Noble and King came in for a month back in January and have been held until April 1 as result of plenty of favor in these parts, where they first clicked several years ago. Not only being held over, but picked up a three-a-week radio slot on WBZ from 12:15 to 12:30 under Barcolene sponsorship.

Offer six or eight songs intimately styled to create a mood, with Noble seeming to improvise accompanimental embroidery at the piano. They do "If This Isn't Love," "Flamingo," "Something Sort of Grand," "The Best Things in Life Are Free," "Come to Me" and "No Business Like Show Business," but repertoire is virtually limitless so they seldom repeat numbers from show to show unless requested. Often spot romantic tunes composed by Noble, plenty of which have caught on with these society audiences.

Act employs unique lighting system devised by Noble, which blends softer spots on the couple during a song to enhance the mood. Done by means of a row of buttons on the keyboard, like organ stops. Often use dialogue to music to intro the numbers, a technic they've developed for their air slot, usually miniature operettas. Act has charm and manages to keep the audience plenty attentive both at the dinner and the supper shows. Shrewd and knowing accompaniment is supplied by Sammy Eisen's small but accomplished band. Room specializes in top cuisine stylish served and was well attended when caught. *Elie.*

Blue Angel, N. Y.

Douglas Byng, Alice Pearce & Marc Lawrence, Delta Rhythm Boys (5), Jay Marshall, Ellis Larkin Trio, Hal Cooke; $3.50 minimum.

Any opening that causes Gertrude Lawrence to rush over immediately upon completion of her chores in the legiter "Tonight at 8:30" and brings out Noel Coward and others in the ultra crowd, should have pronounced boxoffice value on the eastside.

Occasion for the scurrying of New York's British colony was the opening of Douglas Byng, delight of the English sophisticates, who's making his first appearance here since 1932. He's a w.k. performer in London legits, and he's known to an esoteric group in this country via recordings. (More of him under New Acts.)

Any performer who hasn't been in this country for more than a decade naturally constitutes a gamble for a boniface. Consequently, Herbert Jacoby and Max Gordon have surrounded Byng with a show made up of some of the better components of the Blue Angel stock company.

For example, Alice Pearce and Marc Lawrence, former doubling from "Look, Ma, I'm Dancing," who has been projected into star proportions for the eastside trade, top the supporting talent. Miss Pearce is an extremely clever girl, whose comedy burlesques never fail to excite maximum risibilities. She's gained considerable stature since her opening here last year, and perhaps she'll be no risk if she ventures into a cafe west of Park avenue. Lawrence provides solid backing at the piano, and occasionally chimes in with song. They've added a pair of numbers for this occasion, one of them a satire of college songs and other a bit on France. Both are good.

The Delta Rhythm Boys are similarly sock in this spot, their trick harmonies and assured delivery giving them reason to work overtime. They do a variety of tunes ranging from "Black Magic," "Dry Bones" and "She Told Him Emphatically No" for hearty salvos.

Opening night (8) had to be prolonged in order to save Byng's preem until the after-theatre crowd arrived. Consequently, Jay Marshall was held over for an additional night, and, as usual, he socked across his magic satires for mob acclaim.

The Ellis Larkin Trio provides the musical sessions, while Hal Cooke does the intro work and plays the lull-time piano. *Jose.*

Raleigh Room, N. Y.

(WARWICK HOTEL)

Three Suns, Alan McPaige Trio; $1.50 couvert.

The staidly decorated Raleigh room of the Warwick hotel is seeking to recapture its bid for mass appeal with the booking of the Three Suns, who have achieved a rep via recordings and airings as one of the top instrumental threesomes in the business. Holding over on this bill is the Alan McPaige Trio, who are making headway with the accordion, bass and guitar instrumental offerings.

The Suns, for many years a fixture at the Piccadilly hotel, N. Y., provide standout musical sessions. Their offerings have pace, variety, smart presentation and indicate solid musicianship.

The trio's instrumentation of electric organ, accordian and guitar, provides colorful renditions, good shadings, and full bodied presentation. It's evident in such pieces as "Clair de Lune," "J'Alousie," "Dardenella" among others. Their pieces are easy for the laymen to follow, being void of complicated jazz-passages that go far afield from the usual melodic line.

At times, their presentations are too full for this small room, but it's a matter of adjusting the volume controls of their instruments.

Jan August will replace them Thursday (16). *Jose.*

Little Casino, N. Y.

Garland Wilson, Mae Barnes, Nora Tate, Jimmy Daniels; $2 minimum.

This intime Greenwich Village spot seems to have hit upon a profitable formula with its current sepia layout, projected more in the format of a concert than a regulation nitery floorshow.

Spot, which has a capacity of about 100, depends mainly upon after-theatre trade from uptown and stay-up-lates. Consequently entertainment does not go on until 11 p.m., although bar and restaurant opens earlier. Under new policy spot has been doing splendid biz. However, much of this is due to the popularity and following the current quartet of talent has built up on previous forays in Harlem spots and 52d street bistros.

Show is done on continuous schedule, with Garland Wilson, pianist-composer, pacing with pleasant piano interlude, weaving his own compositons into current hit parader, semi-classics and hit tunes from Broadway musicals. Whatever he does is top-drawer. He later teams on the twin pianos with Nora Tate, an accomplished pianiste, who also gives out with occasional vocals. She's solid in both departments.

Mae Barnes, hefty and husky songstress, clicks with ribald ditties and ballads such as "Marie," "Can't Pull the Wool Over My Eyes," "Laziest Gal in Town" and "They Took Everybody But Me." Gal has plenty animation and a comedic touch that enhances her work and makes her an especially good bet for this spot.

Jimmy Daniels, personable baritone, does neatly on "Strange New Rhythm in My Heart," "Without Love," "Just One of Those Things" and other ballads for nice audience appreciation. *Edba.*

Clover Club, Ptland, Ore.

Portland, Ore., March 4.

Gloria LeRoy, Howard Slavin, Woods & Bray, Russ Graham Orch (5); 90c cover weekdays, $1.50 Saturdays.

New layout here has plenty of variety. Gloria LeRoy, tall, curvaceous blond, gets things under way in good style with her high-kick comedy work. Starts with a song about "Sugar and Spice," then goes into her comedy stuff that wins nice applause.

Woods and Bray contrib standard waltz and tango routines. Guy handles femme partner with ease in spins and lifts, winding with a sock adagio.

Howard Slavin handles emcee chore in top fashion. After some fast patter, he segues into mimicry. Best of latter are Bogart, Lorre, Greenstreet and Cary Grant.

Russ Graham Orch backgrounds neatly and keeps floor crowded for dance sessions.

Mermaid Room, N. Y.

(PARK CENTRAL HOTEL)

Smoothies (3), Tune Toppers (4), Brenda Carr, Marti Bayne; Saturday night minimum, $3.50.

Since the Park Central hotel abandoned its big talent operation in the Cocoanut Grove, some years ago, the inn has been relying on its cocktail lounge the Mermaid room. The Mermaid room with its no cover, no minimum policy on week nights, is a haven for the transient trade in the section. The room is sufficiently tricky to attract the tourist, and the musical and song talent there are top lounge acts.

For the performers, it's a hard room to work in. The spot is built around the irregularly shaped bar with the talent holding forth on a revolving elevated stage atop the bar. It's not the type of layout that keeps the drinking trade interested, inasmuch as no sooner than an impression is made on one group of listeners, then the act has to start working to new patrons.

For this type of operation, the Mermaid Room has a set of okay turns with the Smoothies and the Four Tune Toppers, both excellent cocktail room acts that have been around in theatres as well.

The Smoothies provide a pleasing blend of vocalistics. They're a nicely groomed and youthful trio consisting of Babs Mason and the Ryan Bros. In their 15-minute turns atop the bar, they contribute a lot of music, most of which shows their skilled craftsmanship. Songs such as "Civilization," "Ballerina" and "Now is the Hour" are carefully worked out and produce the desired vocal effects. However, they attempt vocal impressions, majority of which are unevenly performed. If they're attempting to kid the impressionists, idea doesn't get across. Unless these routines are tightened up, they should be eliminated.

The Tune Toppers are old hands at working the lounges. It's an established musical and vocal group which knows how to play to customers at the bar. Outfit rides the standards nicely with full-bodied arrangements. Instrumentation of accordion, trumpet, bass and guitar is capable of interesting effects. Vocals are competently handled by bassist and windjammer.

Brenda Carr vocalizing to her own piano accomps, gets over neatly. Marti Bayne doing vari-typed songs impresses as having a better chance of selling in a smaller room. *Jose.*

La Martinique, N. Y.

(FOLLOWUP)

An interim layout at La Martinique, prior to the opening of its big spring talent splurge, has Dario's cafe displaying a comparatively small show, featured by the return of Lenny Kent, who's playing his first N. Y. nitery stand in some time.

Kent has achieved some stature since he first came to attention some years ago at the old La Conga. His delivery and much of his material has improved to a great degree, but somehow this room has the effect of scaring him. Instead of being forthright in his delivery, there's a fuzziness of projection, which dissipates the value of his efforts.

On night caught, he worked under a considerable handicap. A stew insisted on doing the act with him from a ringside table. The unbilled stooge didn't do a brilliant job of heckling, just enough to throw the comic off base. Kent handled the character gingerly.

Prior to that incident, Kent was making headway with the audience with a bit of hep material, both old and new. He's the type of comic that has to grow on audiences, con-

(Continued on page 56)

New Acts

PAULA DRAKE
Comedy
15 Mins.
Village Vanguard, N. Y.

Paula Drake debuted in New York at Leon & Eddie's six years ago as a straight thrush. Since then, she's been working on the Coast, where she switched to comedy and, by so doing, established quite a rep for herself. Switch was a wise one, since Miss Drake demonstrates via her new Manhattan preem at the Village Vanguard that she's one of the brightest new comediennes to appear on the scene in some time.

A tall, attractive brunet, Miss Drake has all the requisites for moving uptown fast to the plushier eastside boites. Her class is easily apparent and her material is excellent. Delivery and timing are neatly handled and, while she sells her comedy best now through facial expressions, she also has a good enough voice for musical comedy work. Some of her material is blue to just the right extent and she gives it added punch through her naive, innocent stare.

She opens slowly with a straight rendition of "Money Isn't Everything" but gets rolling with an exaggerated satire on a catty femme friend. Best routine is takeoff on folk tunes, in which she works in a zither with fine results. Parody on "Just One of Those Things" is good and she closes with a straight interpretation of "You Cain't Get a Man With a Gun," which points up her legit potentialities. *Stal.*

DOUGLAS BYNG
Songs
20 Mins.
Blue Angel, N. Y.

Douglas Byng is fondly remembered by vet eastside cafegoers due to his U. S. appearances in 1932. Since then, he's been a staple in London legit shows and has achieved a reputation in Mayfair as one of the ultra performers. Byng's appeal in the U. S. will similarly be for the chichi and esoteric elements, and he'll venture at his own peril to spots on the slum side of N. Y.'s Park avenue.

Byng is a cross between a femme impersonator and a singing comic. Much of his material, satirizing female characters, is delivered in prop femme garb. He occasionally goes into falsetto to prove his point and does some comedy dance steps to punch up his material.

Most of his tunes have a slight indigo touch, which he puts over without offense. Numbers such as "Doris, Goddess of Wind," "Montmartre," "Lulu of Peru," "May Day in the Village Green" and "Flora MacDonald" hit the crowd nicely. Several of his numbers, while well liked by Britons and record collectors, fail to have sufficient punch lines to be entirely acceptable to American audiences.

At any rate, he'll attract trade, especially from the pencilled eyebrow set. *Jose.*

D'ANGELO & VANYA
Ballroom Dancing
12 Mins.
Copacabana, N. Y.

D'Angelo and Vanya are a handsome looking couple with a class ballroomology exhibit that's a good bet for the chichi cafes. Around for several years on the nitery belt, team has evolved a smooth routine accenting intricate stepping and wisely minimizing the stock acroturns of most such acts. Vanya is a cool blonde wearing an attractive scarlet gown while her partner is decked out in standard tails and white tie.

Team gives a fillip to the act by introducing a polite Apache mood into their routines. It's not oversexy but there's just enough of it to supply a kick. Team also has a pleasantly informal style, dropping a couple of words with nearby customers and stopping at one point for a drink of water. It's a good gimmick to show they're something more than dancing marionettes. *Herm.*

RUTH HART
Ballet
8 Mins.
La Martinique, N. Y.

Ruth Hart, at this stage of her nitery career, would do better in ballet sequences of production numbers. She's yet to get a set of routines to sustain interest. Nevertheless, she displays a thorough grounding in the toe-terp line, executing a good portion of the ballet's catalog of positions and steps, and doing them charmingly.

However, it's just a question of routining them properly. Further knowledge of cafe routines should make her a good bet for class niteries. *Jose.*

Schall With Romm

Max Schall has joined the Harry Romm agency as assistant to Romm. Both left for the Coast last week, where Romm will produce two pictures for Columbia release. First will be "Ladies of the Chorus."

Schall was former manager of Louis Prima, bandleader.

House Reviews

Capitol, N. Y.

Tex Beneke Orch (28) with Gary Stevens, Dean Martin & Jerry Lewis; "The Naked City" (U-I) reviewed in VARIETY, *Jan. 21, '48.*

The current Capitol show brings into sharp focus a problem that's long been a conjectural point with bookers and talent agencies. Since it's admitted that pictures are the primary draw in the Broadway deluxers, poser is whether it's advisable to put in a stagebill that would complement the film, or have a live layout that would attempt to bring in a different type audience, and therefore increase grosses.

The problem is all too evident with the new Capitol stageshow which accompanies "The Naked City." The action picture devotees being lured by the late Mark Hellinger's production, probably isn't appreciative of the smooth, subtle and smart offerings of Tex Beneke's band.

Beneke is among the last of the major orchestras to carry a large crew, having an instrumentation of 28 pieces, including 10 strings. Arrangements, consequently, are fluid, full of subtle shadings and modelled for literate listening. Their arrangement of "Sabre Dance" is probably the best of its kind around, bringing out the classic flavor of the Khatachaturian composition. Beneke, himself, takes care of most of the vocals, doing a good job on them. Other pieces that merit attention are "Gal in Kalamazoo," "Golden Earrings" and "Rambling Along." There's sufficient variety and skilled musicianship to get acclaim, but unfortunately, these offerings aren't built for the kind of audience attracted by the film. Because of the time element, services of vocalist Gary Stevens aren't used.

Other half of the bill is devoted to Dean Martin and Jerry Lewis, whose comeuppance during the past two years has been considerable. These lads who first bowed as a team to New York audiences at the Havana Madrid, have firmly established themselves as one of the more promising teams to be developed in recent years. They may hit name proportions with their date at the Copacabana, N. Y., next month. Theirs is the type of act that throws everything at the audience, from impersonations, low comedy to straight singing. They're fresh and stuff is frequently original. They do not wear out their welcome in the 25 minutes of their stint.

With a 50-minute stageshow and moderate length film, there's a quick turnover for this house, and they're able to knock off five and six shows a day. *Jose.*

Paramount, N. Y.

Louis Prima Orch., Dick & Dot Remy, Jimmy Vincent, Lu & Jimmy Dell, Cathy Allen; "Road to Rio" (Par), reviewed in VARIETY, *Nov 12, '47.*

Louis Prima, on his third lap of what looks like at least a five-week ride, could hardly wish for a more malleable class of patron than is his lot here. With this stand music almost takes on the aspect of an afterthought. Even though they rate as upper-bracket jazz compounders Prima and his gang operate on the theory that you can slay 'em easier with a kick in the pants than an arpeggio on the saxophone, and that's just what the Prima troupe does—slay 'em—throughout the 40-odd minutes they're on that stage.

When the gravel-tonsiled Prima does turn the proceedings to music the choice travels a familiar groove; numbers that he has recorded for Victor and that create a steady din from jukeboxes. But comedy being his long suit in that department as well the vocal repertoire runs exclusively, excepting Cathy Allen's two ballads, to material which allows the gang to cut zany capers. It's good old family vaudeville, with the little lads pushing and falling all over one another, sporting funny hats, needling the headman, pulling off Italian dialect routines and polishing up many a venerable slapstick device. And the payoff is a consistent round of laughs.

The stage load is the Prima bunch's with but the few minutes contributed by Dick and Dot Remy, whose forte is limber acrobatics. The highpoint of this act is not so much what it does but the fact that one so hefty and rotund as the girl can perform splits, flips and handstands with such ease and agility. The male side of the act, after garnering some mirth with a crocodile waddle a la handstand, uses the foreshortened stage to demonstrate a somewhat different wrinkle in performing somersaults. Remy runs 'em off with a skate in either hand. The stunt makes a snappy finish to a bright novelty.

Spotlighted in the Prima menage for clowning are Jimmy Vincent, the drummer, and the Dell Bros., Lu and Jimmy. The latter are teamed for a rough-and-tumble treatment of a ditty with Lu's foghorn voice and Jimmy's trombone the chief props. While Vincent chants the "Sheik of Araby" to the timing of his own drumsticks. Neither Vincent nor the "Sheik" come out of the tussle any the worse.

Prima even extends the prop equipping of the act to his goodlooking vocalist. The props collect the intended reaction and attention from out front but they tend at the same time to distract the appreciation. Miss Allen is one of the better ballad singers on current record releases and the odds of her demonstrating it before an audience are pretty much against her when she has to compete with something that's geared to reap the whistles. *Odec.*

Apollo, N. Y.

Nat Towles Band (14) with Prince Moss, Hicks & Berry, Mae Gaddy, Jacqueline Hurley, King Odum 4, Spider Bruce & Co., Cootie Williams Band (7); "Drugnet" (SG).

This sepia vauder comes up with another solid layout to keep audience more than generously regaled with hep instrumentation and chirping. Consequently what might be figured a plethora of sameness in other places—since four of the seven acts give out with the hot licks and sultry tunes—it's plenty okay for the Apollo clientele.

Nat Towles Band, back from a successful western swing since last here, paces proceedings with hep arrangements, plenty lusty and loud to keep the audience happy. Combo comprises three rhythm, five saxes, three trombones and three trumpets which give a torrid workout on "Swinging on the Bend" to warm things up for Prince Moss' baritoning of a brace of ballads. Hicks and Berry, mixed team, click in slick tapstering routines. Band then takes over for "Nat's Boogie," which spotlights several of the sidemen.

Mae Gaddy, sultry songstress, does nicely on "You Do" and "I'm Through With Love" to win plenty patty cakes. Spider Bruce & Co., house comics, garner laughs in a satire on third degree methods of cops. Payoff is that when innocent suspect admits crime to stave off further punishment, he is rewarded instead of being thrown into the pokey.

King Odum Four give out with harmony vocals to accompaniment on bass and guitar; best of which are "Four Leaf Clover," "We Will Meet Again Some Day" and "You've Got That Twinkle." Off to solid salvos. Jacqueline Hurley, attractive blonde and only ofay act on the bill, scores with her nifty contortion and control work.

Cootie Williams band provides more sizzling syncopation in closing slot. Fronted by Williams on trumpet, combo consists of three rhythm, trumpet and sax, with some of the lads doubling on instruments. They're plenty torrid and really cook on "Typhoon," "Echoes of Harlem" and "House of Joy" for plenty salvos. *Edba.*

Olympia, Miami

Miami, March 5.

Phil Brito, Sammy Walsh, Bedell & Matson, Gillete & Richards, Jack & Charlie Brick, Les Rhode House Orch; "This Time for Keeps" (M-G).

Current package plays well most of the way to earn healthy returns with the toplining Phil Brito and emcee-comic Sammy Walsh mainsprings for and receptivity, and Bedell and Matson right behind.

Brito does a well balanced routine of croon-swoon stuff. Purveys "You Do," "Now Is the Hour" and "Sorrento" for solid returns. Then mixes with customers in a hand-mike bit on "If I Could Be With You," to wrap things up.

Walsh makes an affable emcee and has fresh series of gags and numbers, with the lampooning of "Ol' Man River" the topper, to make for a steady laugh session.

Panto team of Bedell and Matson turn in an artfully timed series to recording backgrounds. It's standard stuff, but earns the palming via smart presentation and staging.

Trampoline team of Jan and Charlie Brick do okay with their twists and tumbles. Gillete and Richards turn in a somewhat broad sesh of hoofery and songs, to garner fair measure of laughs. *Lary.*

RKO, Boston

Boston, March 5.

Stan Kenton Orch (20), June Christy, Meribeth Old, Pat Henning; "Perilous Waters" (Mono).

Carrying 20 men including a bongo player, little seen outside Latin bands, Stan Kenton wows the house with every number in this layout.

Band only does three strictly instrumental numbers, "Artistry Jump," "Collaboration" and "Peanut Vendor," but those are flawlessly played in solid arrangements with accent very heavy on brass. Hard to tell which makes more noise, the band or the audience responding with cheers and applause.

Several sidemen are spotted throughout, with bassist Safranski drawing solo spot and scoring with "Safranski." Ray Wetzel, trumpeter, is featured in vocal spot for a click doing oldie "Trees" dressed up in comedy lyrics. Band comedy number "St. James Infirmary" shows much slicker gags than many a so-called comedy band offers.

Band songstress, June Christy, one of few with the style and voice to blend with the band's sound, does five songs among them "How High the Moon," "I Told You I Loved You" and "I'll Remember April" to slay the hep audience. Kenton could have featured his own piano playing more but was too busy emceeing and conducting, doing both adeptly.

Between band numbers Meribeth Old does a terrif turn of acrobatics and contortions for plenty of applause. Other standard is Pat Henning, whose capsule impressions and zany takeoffs of flicker murders of Bogart, Robinson and Cagney earn sock bowoff.

Biz fabulous at opener and should hold for near-record band take. *Elie.*

National, L'ville

Louisville, March 5.

Tiny Hill Orch (11), Rufe Davis, Bobby Breen, Texas Tommy & Baby Doll; "Three on Ticket" (PRC).

Tiny Hill currently going along with the trend for cowboy bands, has assembled an 11-piece crew which is quite versatile. Several of the sidemen double on various instruments, and a novel touch is added by the magician trombonist.

Hill strolls on and off nonchalantly, taking care of vocal chores and introes. Doesn't extend himself much to sell his songs, which are tunes he has recorded for Mercury label. Uses banjo prominently for "Four Leaf Clover," and gets good backing for "Red Wing," another oldie. Band boys chime in on "Steel Guitar Rag." Nice nostalgic touch is added with "Alexander's Ragtime Band," with a quartet comprised of two sax, clarinet and trombone. This registers solidly. Hill's other vocals, all plenty okay, are "Who's Sorry Now," "Keep On Lovin' You" and "Angry." Hill's own novelty, "Livin' On The Fat Of The Land" garners laughs.

Bobby Breen loses no time launching into his routine of tunes. Gets over nicely with "Wrap Your Troubles in Dreams," "When You're In Love" and "Dance At Your Wedding." Encores with "Molly Malone" for additional salvos.

Texas Tommy brings on a small pooch, then his pony "Baby Doll." Swell turn for the kids.

Bucolic comic, Rufe Davis, in his now familiar routine of imitations, interspersed with snorts, and all types of sound impressions, gets plenty laughs. Guy has own style of singing "Sow Song," "Sioux City Sue" and "Mama Don't Allow" for neat applause.

House was well filled at show caught Friday (5). *Hold.*

Nitery Reviews

Continued from page 55

La Martinique, N. Y.

sequently his full effectiveness wasn't evident.

Miguelito Valdes, the holdover singer heading a rhumba crew, continues to entice the Latin mob, which apparently never tires of his renditions of the Castillian tongue-twisters and his magnumopus "Babalu." His band provides some exciting rhythms to complete a good all around job.

Other act on this display is Ruth Hart (New Acts), whose ballet work has a good deal of charm. Ralph Font's Latin crew is also a good draw for the rhumba fans. *Jose.*

Club Continental, N. Y.

(ST. MORITZ HOTEL)

Alfred Menconi Orch (5), Hal Atkinson; $3.50 minimum.

Despite his small unit, Alfred Menconi achieves the effect of a much larger band in this plushy, intimate spot facing Central Park. Basically a sweet ensemble, the group comprises the leader's piano plus trumpet, bass, sax and skins. Repertoire sticks to the usual standards, an occasional pop and Latin number.

Vocals are handled by sax player Ben Grisafi. He baritones "Begin the Beguine" displaying promising pipes. Encores with "Whiffenpoof Song" for fair returns from the small audience. Drummer Jules Mellson moves off the podium to contrib some tepid gags as well as takeoffs on Jimmy Durante, Ned Sparks, Ted Lewis, et al. Routines are adequate enough here, but mimicking is only fairish.

Menconi, who opened recently for a return date at the St. Moritz having done a stint at its roof last summer, is a personable leader. Handles his boys with verve and does an effortless job on the ivories. Other sidemen are trumpeter Larry Kennedy, who docs the arrangements while Henry Senick strums the string bass. On the whole, orch is okay entertainment for a clientele that appears to be composed chiefly of casual mixed trade with a sprinkling of out-of-town buyers. Maitre-d' is "Robert," an ingratiating host.

Hal Atkinson pedals the Hammond organ twixt sets. *Gilb.*

Variety Bills

WEEK OF MARCH 10

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner

NEW YORK CITY
Capitol (L) 11
Tex Beneke Orc
Dean Martin
Jerry Lewis
Music Hall (I) 11
Paul Haakon
Stephanie Antle
Paul Franke
A Andree & Bonnie
Bellak & Elaine
Rockettes
Corps de Ballet
Glee Club
Sym Orc
Paramount (P) 10
Louis Prima Bd
Dick & Dot Remy
Roxy (I) 10
Art Mooney Orc
Galli Sis
Betty Bruce
Salici Puppets
Al Bernie
Strand (W) 12
Russ Morgan Orc
Phil Foster
Ann Russell
Lou Wills Jr
BRONX
Windsor (I) 12-14
Al Norman
M Christopher
Jim Wong Troupe
The Houghtons
Candy Stevens Co
BROOKLYN
Flatbush (I) 12-14
3 Bentons
Al Scheuk
Berk & Hollow
Charles Leighton
(two to fill)
QUEENS
Jamaica (I) 10-13
Fast Steppers
Pansy, the Horse
Jimmy Blair

Yvonne DeCarlo
Jack Leonard
Carl Sands Orc
COLUMBUS
Palace (R) 15-17
Joey Adams
Keye Luke
Johnny Coy
Whirlwinds
Sara Ann McCabe
HARTFORD
State (I) 12-14
Johnny Long Orc
Johnny Morgan
Ladd Lyon
HOLYOKE
Valley Arena (I) 14
E Laurence Orc
Alan King
Skating Macks
Burton & Kaye
Ray Dorey
Sybil Bowman
Don Henry 3
MIAMI
Olympia (P) 10
Dewey Sis
Paul Rich
Yvette
Arthur Blake
Debonaires
NEWARK
Adams (I) 11
Claude Thornhill O
4 Evans
West & Lexing
Buddy Greco 3
PATERSON
Majestic (I) 11-14
Clem Belling Co
Milton Frome
C Fredericka Co
Morris & Ryan
L & J Anders
15-17
B & M Norman
Gina Thomas

PAUL RICH
NOW AT
OLYMPIA, MIAMI
Mgt.: EDDIE SMITH AGENCY
1501 Broadway New York

Anson Sis
Barton & Brady
Bobby Winston
(two to fill)
ATLANTA
Fox (P) 11
Sammy Kaye Orc
Helene & Howard
Georgie Kay
BALTIMORE
Hippodrome (I) 11
Maj Bowes Show
State (I) 11-13
Paul Mason
Burton Sis
Franklin Twins
Dacal 3
14-17
Laverne & Jon
Corri & Elsa
Stanley Burns
Nathane Bros
BOSTON
Boston (R) 11
Lionel Hampton O
Slim & Sweets
Reds & Curley
Mara Kim
CAMDEN
Towers (I) 12-14
Jordan & Parvis
Jo & Joey Mack
Cousin Ida
Benny Meroff
R & M Norman
CHICAGO
State-Lake (P) 12
Ella Fitzgerald
Mel Torme
2 Tones
Herb Fields Orc
Oriental (I) 11
King Cole 3

D & D's Cats
Alan King
Richard-Adair Drs
PHILADELPHIA
Carman (I) 11
The Fontaines
Marty Barrett
Johnny Hyman
The Barrells
READING
Rajah (I) 11-13
Wells & 4 Fays
Olive White
Martin Bros
Wally Ward Co
Mills Bros
ROCKFORD
Palace (I) 12
"Star Spangled Glamour"
Van & Vanguards
Amazing Mr. Tayl'r
Vic Hyde
Ramona & Hughes
Paul Walker Orc
3 Miamians
SPRINGFIELD
Court Sq (I) 11-14
Lew Fitzgibbons
Grace Johnston
Drohan & Durpee
Son & Sonny
Juggling Jewels
The Tunetattlers
WASHINGTON
Capitol (L) 11
Horace Heidt Orc
WOONSOCKET
Capitol (I) 14
Steve Evans
Lady Frances
Bourbon & Bain
Ross MacLean

BRITAIN

CARDIFF
New Theatre (S) 8
Sleeping Beauty
Freddie Forbes
Nita Croft
Phil Strickland
Bert Morray
Billie Love
Isabel Marden
Jill Dunckley
Leon & Kiki
Hamilton Robins
Sidney Trevelyan
Vilma De Boer
Robs & Globe Gls
Balmoral 4
Charles Ancaster
Beaton's 12 Juves
CHISWICK
Empire (S) 8
Hip Hip Hoo Ray
HACKNEY
Empire (S) 8
Rocky Mtn Rhy'm
Bill Campbell
V Julian & Pets
Peter Raynor
Syd Makin
Shek Ben Ali
The Maldas
8 Ace Girls
LEICESTER
Palace (S) 8
Jimmy James
Clarkson Rose
Radcliffe & Ray
A Fontenay Co
Cilla's Dogs
Clarkson Rosebuds
Bill & Bil
LONDON
Stoll (S) 8
Stars on Ice

Palladium
Danny Kaye
Casino
Olson & Johnson
3 Pitchmen
Gloria Gilbert
MANCHESTER
Hippodrome (S) 8
Good 2 Shoes
Ronald Frankau
Sonny Jenks
Jack Stanford
Joan Davies
Joy Hayden
Smeddle Bros
Rosamund Belmore
Ager Young 2
Stuart Pearce
Braemar Pipers
Tiller Girls
Terry Juveniles
SHEPH'RDS BUSH
Empire (S) 8
Buster Shaver
Olive
George & Richard
Morris & Cowley
Mandos Sis
Collison & Breen
Harry Secombe
Rowleys
Denvers
WOOD GREEN
Empire (S) 8
Harry Roy Bd
3 Brooklyns
Hilda Heath
Roberto Chiesa Co
Norman Kiddie
Ben Wazzan Trp

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Blue Angel
Douglas Byng
Alice Pearce
Marc Lawrence
Delta Rhythm Bys
Ellis Larkin 3
Hal Cooke
Cafe Society (Downtown)
Hal Sherman
Ginnie Powell
Fats Pichon
Cliff Jackson
Edmund Hall Orc
China Doll
Katharine Chang
Jack Soo
Laurie Long
3 Cantons
Matt Tuck
Noro Morales
J Frase

Copacabana
Jerry Lester
Carl Ravazza
D'Angelo & Vanya
Sunny Graves
Miriam La Velle
Sacasas Orc
Iceland
Boyd Heath
C & F Simpson
Ginger Kinney
Ben Ribble Orc
Jack Ripley Line
Hotel Edison
Tommy Reed Orc
No 1 Fifth Ave
Joan Caslo
Hal Hackett
Hazel Webster
Downey & Fonville
Hotel Belm't-Plaza
Carlos Ramirez
Enrica & Novello
Eddie Stone Orc
Machito Orc
Hotel Biltmore
Larry Green Orc
C Turecamo Orc
Hotel Commodore
Eddy Howard Orc
Hotel Lexington
Pineapple Orc
Hotel New Yorker
Shep Fields Orc
Marshal Beard
Phil Romayne
Terry Brent
Jay Martin
Muriel Pack
Janice Hamilton
Hotel Pennsylvania
Dick Jurgens Orc
Hotel Pierre
Nina Nova
Olgo
Van Smith Orc
Chas Reader Orc
Diamond Horseshoe
Mala & Hari
Choral Octet
H Sandler Orc
Alverez Mera
Juenger Ballet Line
Hotel Plaza
Hildegarde
Joel Herron Orc
Salvatore Gioe
Hotel Roosevelt
Guy Lombardo O
Hotel St Moritz
Menconi Orc
Hotel St Regis
Dave Apollon
Hal Saunders Orc
Evalyn Tyner
Rosalind Courtright
Laszlo & Pepito
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Jeff Clay
Michael Durso Orc
Fernando Alvarez O
El Chico
F Del Monte
Victoria Barcelo
Rita & Rozino
Los Panchos
Embassy
Cass Franklin

Monica Moore
3 Flames
Fisher & White
Louis Varane Orc
Jose Cortez Orc
Harem
Martha Raye
Chandra-Kaly Drs
Eileen Jayne
Jaqueline Hurley
John Elliot
Nevada Smith
Fausto Curbello O
Art Roman O
Havana-Madrid
Lecuona Cub'n B'ys
Barrancos
Hotel Warwick
Alan McPaige 3
Jan August
La Martinique
Lenny Kent
M Valdes Orc
Ralph Font Orc
Lander & Holland
Leon & Eddie's
Eddie Davis
Art Waner Orc
Sherry Britton
Nils & Nadyne
Willie Danville
Peggy Palmer
Danny Sullivan
Shepard Line
Old Roumanian
Sadie Banks
Dontannen
Bella Smaro
Joe LaPorte Orc
D'Aquila Orc
Essex House
Erwin Kent Orc
Latin Quarter
Frank Libuse
Nick Long Jr
Marion Manners
Radio Aces
Patricia Adair
C & T Valdez
Arthur Laurent
Bon Vivants
Vincent Travers O
Ruban Bleu
Connie Sawyer
Day, Dawn, Dusk
Muriel Gaines
Normano Paris 3
Wally Blacker
Spivy's
Spivy
Diane Courtney
Hayes Gorden
Versailles
Carl Brisson
Bob Grant Orc
Panchito Orc
Village Barn
Piute Pete
Kay Carole
Cordann & Coriane
Populaires
Buccaneers Orc
Village Vanguard
Paula Drake
Max Kaminsky 3
Don Frye
Waldorf-Astoria
Donald Richards
Lamouret
Emil Coleman Orc
Misha Borr Orc

CHICAGO

Blackhawk
Art Kassel
Gloria Hart
F Ray & D Nardo
Mimi Walters
Chez Paree
Marty Gould Orc
Ray Bolger
Larry Marvin
B Kraft Dancers
Joe Kovac Orch
Chez Adorables 12
Eileen O'Dare
Hotel Blackstone
Ray Morton Orc
Jimmy Savo
Hotel Bismark
J Sody Orc
Benuo Delson O
Tracy Sisters (2)
Leonore
Georgie Gobel
Paulens (2)
Helsinge
Al Morgan
Bill Chandler Orc

Howard Brooks
Phyllis Feany
H Edgewater Beach
George Olsen Orc
Rolly Rolls
Boy Foy
Lucienne & Ashour
Marian Fedele
D Hild Dancers (12)
Hotel Sherman
John Kirby Orc
Mildred Bailey
The Garbosas
Carl Marx
Latin Quarter
Sonny Mars
Gomez Rhumba Or
Jackie Hilliard
Winn Seeley
Palmer House
Kay Ballard
Murray Arnold Or
Andrea Adagio Trio
Rudy Cardenas

Miami Mapping

Continued from page 52

are over and the gambling lid comes off.

Even with the town pretty well filled and Tropical Park recording its first $1,000,000 day in history, the cafes, with all casinos closed, had only a fair weekend last week due to ballooning prices.

As for the hotels, most are adopting a "wait-and-see" policy. Grossinger-Pancoast, for example, one of the few hotels on the American plan, is considering reduction of rates for next year based on what happens to food and labor costs. Among the middle-rate group, Jack Salomon, of the Blackstone, insists he'll go along on that basis, too. Walter Jacobs, of the luxury Lord Tarleton, is also typical. He intends reducing rates some 15 to 20% for next season. Abe Allenberg, of the Boulevard hotel, is another who says his rates must be adjusted downwards.

One vet nitery op points out that the acts that will come back for fair coin will get the work. Most of the acts have been seen here too much, anyway, he said. There aren't enough new ones to replace them but perhaps we'll just book in the smaller acts, or the new faces, and take a chance, he opined. At least then we'll be able to charge less and have a chance to make some dough, he said.

It all adds up to one conclusion: the big coin is gone.

HINTERLAND HOT FOR B'WAY

Rap at Show-Financing Seen In Tax Probe of Limited Partnerships

What may be a bombshell to financing shows by the limited-partnership method, which has developed in recent seasons, is an order to revenue agents of the Treasury Dept. to investigate income tax returns of all partnerships, including those of theatrical enterprises. Instructions have come from the Internal Revenue commissioner, ruling being that all limited partnerships shall be classified the same as average corporations.

Interpretation of the ruling is that general partners in productions, who rarely put money in their shows, are to be held responsible just the same as industrial corporation officers. Investors are now expected to file tax returns as members of a corporation. If the ruling is upheld those who regard their investment in shows as a gamble, and charge off all losses on tax returns, will not be permitted to do so, being limited to a deduction of $1,000 per show per year.

If the interpretation is upheld many productions may be unable to secure financing, and it would pose a major problem to producers, possibly reducing the number of shows presented seasonally. No mention is made of an investor accounting for profits from shows, which might classify backers in the same category as individuals who are supposed to account for all winnings on gambling but are not permitted to charge off losses.

While there was indiscriminate limited-partnership setups for productions attempted during the last several seasons, the trend has been for more conservative groups of investors. Those who used the limited-partnership system as something of a racket and profited even when shows flopped, are not in evidence this season.

Reliably reported new order would be retroactive to 1944. Understood that a squad of revenue agents is seeking waivers from investors in shows within the last four years, so that they may be liable for taxes if the new ruling is substantiated. Tax claims are invalid after four years in such instances and backers who may refuse to sign waivers in cases where substantial losses were charged off on theatrical losses may face action by the Treasury.

Old Vic, With Olivier, Leigh to Open Aussie Tour March 20 in Perth

Sydney, Feb. 25.

Sir Laurence Olivier, Vivien Leigh and the Old Vic Co. will arrive in Perth from London March 16, debuting at the Capitol there on March 20, most likely in "Richard III." The Capitol is run by the Fullers and is presently playing pix. Old Vic Co. will most likely play the Majestic, Adelaide, also a Fuller former pic house; the Princess, Melbourne, operated by the Carroll-Fuller interests, and in Sydney at the Tivoli, former vaude house on lease from the David N. Martin Tivoli loop.

With only one legit house in Sydney proper, the Royal, run by J. C. Williamson, set for a long span with the Cicely Courtneidge show, "Under the Counter," a deal had to be made with Martin to house the unit. Fuller's own Mayfair is on lease to Hoyts for pix, with lease expiring in April. It's understood, however, that Hoyts won't move out of this one.

Old Vic Co. is touring under guidance of the British Arts Council, with the Fullers, headed by Sir Ben Fuller, fitting into the picture, as is presently the case with the Ballet Rambert, now drawing capacity biz to the Tivoli, this city. Williamson can't fit in new shows at the moment because of the terrific clicks of "Annie Get Your Gun" at His Majesty's, Melbourne," and "Under the Counter" in Sydney. Actors' Equity isn't likely now to snarl the importation of Old Vic despite earlier squawks.

Shuberts, Bartsch At Odds Again on 'Maytime'

The Shuberts and Hans Bartsch, playbroker specializing in foreign works, are again at odds over "Maytime," operetta that dates back to 1917.

In a court action some years ago Bartsch was declared the owner of the musical's rights, his arrangement with the authors calling for payment to them of 80% of the royalties. Shuberts, through their Select Theatres Corp., claim such royalties on the ground that they bought the royalty rights from the authors in 1934. Claim is in excess of $5,000 for presentations here and in Canada since that date.

Respondent disclaims the allegations on basis of the six-year statute of limitations.

Garfield Gives 'Skipper' Notice

After two more weeks on Broadway John Garfield will withdraw from "Skipper Next to God," continuation of which after an experimental showing, is credited to his appearance in the cast. Actor will return to Hollywood. It's proposed to have a number of name players from there replace Garfield, each to play for limited periods. Brock Pemberton is credited with originating the idea, namely a progression of leads for "Harvey," starting with James Stewart, who replaces Frank Fay at the 48th Street March 29.

Fact that business for "Skipper" tapered at the Playhouse, where it moved from the Elliott (Experimental Theatre's headquarters), is claimed not to have been a factor in Garfield's withdrawal. Profits of "Skipper" go to the American National Theatre and Academy, which sponsors ET and assumes the possible red. ANTA was expected to get a net of between $4,000 and $5,000 weekly out of "Skipper" but the profits have been less than $2,000, although the grosses bettered $15,000 weekly, until last week's general slump.

Union Differences

Differences with the unions, after "Skipper" went on a regular commercial basis, have been annoying to ANTA and the actors, except Garfield, who is getting a comparatively token salary of $250. Actor and other Union demands lowered the profits. Players who appeared in "Skipper" originally for $10 per performance have since insisted on regular salaries, which were claimed to be up to $200 weekly. In addition, the extras with the play demanded and are getting $50 weekly, as against Equity's scale of $25 for such appearances. There are 11 extras, and while the total for them is not large, it is claimed that the "Skipper" crew took advantage of the situation, which ET does not propose to permit.

ET's next attraction, "Temporary Island," will be presented for eight performances starting Sunday (14). Scenery for the play cost $4,600, without profit to the scenebuilder, an item considered too high for the brief engagement. Plans are being made to change the formula for scenic investiture but they may not apply until next season. Idea calls for a unit setting, useable for all ET plays, with panels or smaller scenes to be changed for each attraction, a leading designer advised ET that it will be practical.

Contacted as possible replacements for Garfield in "Skipper" are Burgess Meredith, Gregory Peck, Franchot Tone, Douglas Fairbanks, Jr., Tyrone Power, Van Heflin, Dana Andrew and Joseph Cotten.

Helen Sloan Stetson, whose "Dipper Over Gimbel's" was recently given a Coast tryout by Mary Louise Elkins, working on a new play.

CRITICS' INFLUX CUES INTEREST

National interest in Broadway legit shows a marked increase this season. One specific indication of the out-of-town interest in Broadway is the unusually large number of key-city drama critics visiting New York this season to see and cover the shows for their papers. Another is the increased volume of advance mail orders for tickets from remote locales. Still more evidence is the increased use of syndicated material about Broadway legit.

There are figured to be various reasons for the influx of critics. For one thing, it is generally agreed that there has been an unusual percentage of hits this season, supplementing the list of outstanding successes continuing from previous seasons, some of which the critics probably hadn't seen. Another factor is the comparative shortage of new shows on tour this season.

While many, or even most, of the revivals or repeats are good grossers, they offer the critics relatively little basis for comment, so the reviewers are coming to Broadway for column material.

Another helpful factor in arousing national interest in Broadway is believed to be the increased coverage being given to New York show business by syndicated columnists. Possibly the outstanding instance of this is the daily Billy Rose piece, which includes an unusually large amount of theatrical feature material and has extensive syndication. Agents all agree that a column mention by Rose brings immediate and heavy national response.

Jack O'Brian's weekly AP theatre coverage is also getting greater pickup than in previous seasons. A similar situation exists with Jack Gaver's pieces for UP, Lawrence Perry's stories for NANA and Mel Heimer's columns for King Features.

Wire Tape Angle

A minor factor at the moment, but which may become an important exploitation outlet for Broadway (as well as a complication for agents, producers, stars, etc.) is the number of out-of-town radio stations sending staff men to New York for wire-recorded interviews to be broadcast locally later.

It's believed that the American National Theatre and Academy, through its contacts with theatre people and theatregoers throughout the country, is also creating national interest in Broadway as well as touring shows and local companies.

Relatively few new shows have been touring this season for the out-of-town critics to cover. Two of them, "All My Sons" and "Another Part of the Forest," closed after only a few weeks on the road. But, except for short pre-Broadway tryouts covering the eastern key cities, the others have been few and infrequent. The new (to the road) shows have included "Carousel," "O Mistress Mine," "Annie Get Your Gun," "An Inspector Calls" and "The Fatal Weakness."

Revivals have included "Burlesque," "Show Boat," "Sweethearts," "The Red Mill," "The Chocolate Soldier," "Blossom Time," "Student Prince," "Merry Widow," "Lady Windermere's Fan," "Tonight at 8:30" (which had never been done as a real road show, but has been produced practically everywhere by little theatre groups) and "Private Lives."

The touring companies playing mostly repeat dates (or stands where the show had recently been done by another troupe) have included "I Remember Mama," "Oklahoma," "Song of Norway," "Harvey" and "Glass Menagerie."

Indicating the unprecedented number of out-of-town reviewers (some of whom have brought photographers, too) who have come to New York to cover the shows, is the list that has seen "The Heiress" since its opening at the Biltmore, N. Y., last October. (A more or less similar coverage has been true of the other established hits.) List numbers over 35 scribes, from as far as Texas, Toronto, Los Angeles and Seattle.

B'way Wrings Out the Crying Towels; Most Musicals, New Dramas Unaffected

After the high-grossing finale of February, climaxed by the six days starting with Washington's Birthday, the violent drop in Broadway business last week brought out the crying towels. Attendance was expected to decline after the holiday period but not to the extent shown by the final counts. Drop was experienced not only at the boxoffices but in the ticket agencies. Neither managers nor brokers could put the finger on the slump's cause.

Most of the newer musicals were unaffected, same going for new drama standouts, but the takings for a number in both classifications were the lowest since opening. One hit musical dived nearly $10,000 and another saw the gross off around $7,500 from the takings of the previous week. It was conceded that musicals were running $1,500 behind nightly until Friday and Saturday (5-6) but could not then recoup. Straight shows slipped from $3,000 to $5,000.

Among the factors contributory to the sharp dip in business are included general business conditions and stock market fluctuations, which brought many winter vacationers back to town (but not to see the shows). Income tax time has always affected show business for at least two weeks prior to the Federal deadline March 15. Lent, too, may be a deterrent this season for there has been an upturn in church attendance.

Another deterrent is widespread illness. Boxoffice men reported an exceptional number of patrons have exchanged tickets for future performances because of illness. Still another factor is weather, this being the most severe winter in generations. Last week variations in temperature ranged from seven degrees above zero into the 30's, and with snow and rain are not conducive to theatregoing.

Dark Theatres

Negative reception of recent premieres may lead to a number of dark theatres this spring, including the block on 45th street west of Broadway, supposed to be the most favorable in Times Square. Two arrivals on that thoroughfare last week were harpooned, one being yanked while the other is a doubtful stayer. Situation is quite different from other seasons when it was more or less difficult to obtain bookings between Labor Day and the end of May.

There are no openings this week and only three or four shows are due during the balance of March, but there are half a dozen incoming possibilities during April. The spring period should be comparatively lively, certainly more so than a year ago.

Up Rate for Dressers At National, Wash.

Producers have been advised of an increase in the rate for dressers at the National, Washington. There is such a union there but none exists in New York or elsewhere.

Theatres have no responsibility for wardrobe expense but managers of attractions do supply dressers to some players. On Broadway dressers are paid $4 per show, rate being $5.50 for Sundays. In Washington the new rate for "head dressers" is $7 per performance, $5 for all others.

Few straight plays ever call for the use of dressers, and players in the attractions only occasionally require that aid.

Plaque to Mark N.Y. Canteen Site

Installation of a bronze plaque marking the site of the Stage Door Canteen, on 44th street west of Broadway, will be held this spring. The exact date for the ceremony has not been set. Plaque will be installed in the granite wall of the 17-story extension of the N. Y. Times, which is nearing completion, upper floors already being occupied by various publication departments. Arthur Hays Sulzberger, the Times publisher, volunteered the commemorative marker when it was necessary for the Canteen to move because of excavations for the new building several years ago.

Addition to the Times plant is the site of the razed 44th Street theatre, which housed "Winged Victory" during the war, the Times outbidding the Shuberts to purchase the property. Theatre basement, a one-time night club, was converted into the Canteen, the most popular recreation spot in N. Y. for men in uniform throughout the war. Its operation was an all-show business service project combined within the American Theatre Wing.

'Medea' Resumes After 2½-Week Layoff Due To Anderson Illness

"Medea," which drew big money at the National, N. Y., and also at the Royale, where it moved, resumed Monday (8) after a layoff of two and one half weeks because the Greek tragedy's star, Judith Anderson, was ill of anemia. She had been out of the play twice previously, there having been a total of 25 cancelled performances, management being protected by an insurance policy on Miss Anderson's health.

Policy calls for damages of $1,500 for each performance missed through illness, such benefits to become payable after the third consecutive cancellation. Figured that $28,500 is due for 19 of the skipped performances.

Under Equity rules the supporting players whose salary is $100 per week get $7.50 daily for the first week of the layoff, half the contractual salaries for all except the star being due for the second and third weeks.

'OFF RECORD' LOOKS SET FOR GOOD SYDNEY RUN

Sydney, Feb. 25.

The Ian Hay-Stephen King-Hall British comedy, "Off the Record," got away to a good start here Feb. 23 at the Minerva for Whitehall Productions. Good performances were turned in by John Sykes, Jessica Noad, John Wood, Richard Parry and John Tate. First act needs a more speedy tempo to keep the comedy rolling. Sykes also produced the show.

Current show is one of the best staged by the Minerva setup and may be held over for the lush Easter traffic.

5 NEW LEGIT AGENTS GET EQUITY SANCTION

Equity has been holding down the number of casting agents for quite some time but has okayed permits for five new casters, acting upon recommendations received from actors and some managers. Number of agents now totals 48, including one reinstatement. The list is larger than in years. Equity's rule limits commission for legit engagements to 5% but under certain conditions 10% is payable.

Permits have been issued to Jules Ziegler, formerly with Louis Shurr and last season with the Music Corp. of America; Dora Weissman, formerly of the Yiddish stage; Huntington Hartford agency, with William R. Deering executive head; Gloria Safier and Peter Witt.

John Darrow was reinstated after being off the accredited agency list for nine months. His agency collected 10% commission from an actor although the rules forbade it in that engagement.

Named Mgr. of N.O. Aud

New Orleans, March 9.

William A. Coker is the new manager of the Municipal auditorium. He succeeds Millard U. Schindler, who resigned after holding the job for 17 months.

Equity Stock Rules in Sharp Revise As Three Thorny Provisos Go Out

Equity's new regulations for summer stock theatres, which have aroused opposition among strawhat managements, were drastically revised yesterday (Tues.) by the union's council. The revisions followed a series of meetings between the Equity stock committee and a group representing the stock managers.

The three most sweeping of the proposed new rules tossed out yesterday were (a) that at least 75% of every stock cast must be Equity, (b) that apprentices may not qualify for Equity membership on the basis of stock engagements and (c) that "package" shows must be all-Equity. The old regulation, that at least six members of each cast must be Equity members, was revived, the former setup permitting apprentices to qualify for Equity membership was reinstated and the previous okay on "package" companies was retained.

There were various other revisions of the recently-enacted stock regulations, though none as sweeping as the above. However, the council reinstated the old rehearsal fee of $20 a week and the regular stock salary minimum of $50. It was decided to have Equity representatives cover the various strawhat spots this summer to check conditions, and to hire a clerical force to tabulate the data as a basis for possible new stock rules next season.

Earlier in the meeting the council named Philip Ober, Ralph Bellamy and Frank M. Thomas as its representatives on the nominating committee for the annual elections, with Vera Allen, Philip Bourneuf and Jose Ferrer as alternates. Ober will be chairman. The six membership representatives on the committee will be chosen at the quarterly membership meeting March 22 at the Astor hotel, N. Y.

Stolz Rushing Viennese Operetta Assignments To Ready U.S. Concert Tour

Vienna, March 1.

Robert Stolz is busy winding up his many engagements here to ready an extensive U. S. concert tour. Stolz, who signed a contract with Excelsion Film Co., is writing the score for its next production, "Spring in Vienna." Pic will star Paul Hoerbiger and Maria Andergast, with story by F. Koselka and Lilian Belmont, and direction by E. W. Emo.

The Auge Gottes theatre is rehearsing one of Stolz's greatest successes, "Sky High" (Der Tanz ins Glueck." Composer is also putting finishing touches on his latest operetta "Spring in the Prater," to book by Ernst Marischka, scheduled for the Raimund theatre late next fall.

Another operetta, "Ball Musette," with book by Johannes Brandt, will be composed by Stolz for production here. In addition, he signed a contract with the IFF Co. in Paris to write the score for "Our Love Shall Never Die," to be produced there in June.

Wis. U.'s Haresfoot Club Maps 50th Anni Tour

Madison, March 9.

Haresfoot Club, Univ. of Wisconsin dramatic club, will celebrate its 50th anniversary this year by going on tour with its 1948 musical production, "Big As Life." Two week midwest tour, including a one-night stand April 22 at Eighth Street theatre, Chicago, will be followed by a five-day stand at the university.

Paul Rutledge is director and Kathryn Hubbard dance director of the current production.

Philly's Met Opera House Badly Damaged in Fire

Philadelphia, March 9.

Metropolitan Opera House, famed musical and stage auditorium, was badly damaged last Friday (5) in a four-alarm fire that swept the interior of the 40-year-old structure.

The Opera House was built on the site of the old Darrah Mansion by the late Oscar Hammerstein after his break with the Metropolitan Opera Assn. of New York. It was opened Nov. 17, 1908, with a presentation of "Carmen."

Carnegie 'Pops' Will Tee Off May 1 Under Anderson

The Carnegie "Pop" Concerts will launch its third year at Carnegie Hall, N. Y., May 1 under the new general managership of Ernest Anderson, jazz impresario. Daniel Rybb, founder of the series, will continue in his regular spot as musical director.

Series will comprise 36 concerts running to June 6. According to tentative plans, jazz recitals are being scheduled for each Monday night. New sales pitch is being pushed by Anderson via special rates for theatre parties.

WILDE, WIFE EYEING EXPERIMENTAL PLAYS

Cornel Wilde and his wife, Patricia Knight, have offered to appear in two Experimental Theatre productions on Broadway next season at the regular $80-a-week minimum for such engagements. One of the plays might be the H. S. Kraft-Sinclair Lewis adaptation of the latter's novel, "Kingsblood Royal." The other play is said to be still merely in outline form, the author's identity undisclosed.

Wilde would like to do a regular Broadway show next season, but figures he has little chance of getting one, as he's allowed only six months off, under the terms of his contract with 20th-Fox. During his recent stay in New York, the actor discussed possible legit appearances for various managements, but Max Gordon expressed the general attitude when he said he wouldn't do a production with a star available for only six months (including rehearsals, out-of-town tryout and Broadway run).

Since that was the general reaction of all the legit managements, Wilde tried to arrange a deal to take over the leading part in the Whitehead-Rae production of "Crime and Punishment," succeeding John Gielgud. He figured that he could get several other film names to play it for a short run on Broadway and then take it on tour. However, the 20th-Fox execs in Hollywood refused permission, on the ground that it might injure his prestige with the public to follow another actor in a show, particularly an unsuccessful one.

Wilde was called back to the Coast last week for his next picture, "Roadhouse."

London Fancies 'Mama'; 'Family' Falling Out

London, March 9.

Local version of the American hit, "I Remember Mama," opened at the Aldwych theatre last Tuesday (2) and was splendidly received. Mady Christians was acclaimed both for her acting and production while Helen Backlin scored as the narrating daughter. Play has an even chance of success despite the lack of marquee names. In general, the press warmly praised the piece commending its naive simplicity in particular.

Much postponed revue, "Four, Five, Six," is finally due to bow at the Yorks theatre Thursday (11). Illness of its star, Sonnie Hale, held up the preem. Replacement of Hale by Bobby Howes also caused delay due to necessary script revisions. Elsewhere, "Family Portrait" is scheduled to close a five week run at the Strand March 20. Play caused a controversy over its Scriptural authenticity.

'Sons' in Spades

Pittsburgh, March 9.

Town's going to get a load of Arthur Miller's N. Y. Critics Circle prize play, "All My Sons," in next couple of weeks. Drama opens a run at the Playhouse on Friday (12), and while it's running there, same show will be presented few blocks away by University of Pittsburgh Players for three nights.

"Sons" had originally been booked for engagement at Nixon, the local legit site, but never got here, show folding prematurely in Chicago after few losing weeks on the road.

G. B. Shaw Defied

Minneapolis, March 9.

Minneapolis Civic Theatre defied George Bernard Shaw and provided a happy ending for "Pygmalion," which it presented with Philip Huston as guest star.

The Minneapolis Tribune cabled Shaw: "'Pygmalion' opens here Feb. 25 . . . Controversy rages over ending. Should they use Mrs. Patrick Campbell's version and make villagers happy or should they leave them in Shavian suspension?"

Shaw's sizzling reply came the next day: "I absolutely forbid the Campbell interpolation or any suggestion that the middle-aged bully and the girl of 18 are lovers."

Hoping it wouldn't "get back" to Shaw, the Civic Theatre decided to disregard his ultimatum and use the happy ending.

Authors, Agents Mulling Changes in Guild Terms Covering Stock Fees

Committee representing the Dramatists Guild and the authors' agents are discussing possible modifications in the Guild's new terms covering stock fees for plays. Two groups held their first confab Friday (5) and will meet again some time next week. Howard Lindsay, Jerome Chodorov and Luise Sillcox are the Guild spokesmen and Gus Diehl (Century Play Co.), and William Koppelman (Brandt & Brandt) are repping the percenters.

Agents claim that the Guild new fee setup is inequitable to some of the middle-class stock spots, and that there should be some difference in the terms for new and old plays. In the latter connection, they note that in some cases stars bring back successful scripts of many seasons ago, which would otherwise remain inactive. As an instance, they cite Edward Everett Horton's revival of Benn W. Levy's "Springtime for Henry," which has given the show a new life and brought big returns to the author. There should be more lenient terms for such scripts, the agents contend.

The whole matter of terms for stock engagements was raised by the agents recently in a letter to the Guild, requesting a reduction in royalties to compensate for the decrease in stock activity and the resulting lower agent margin on such deals. Instead of cutting commissions, the Guild council replied that the agents should set higher terms if they wanted to get more coin from stock dates. New regulations were imposed, setting a minimum fee (based on the location, capacity, and boxoffice scale of the stock outfit) and royalties over a certain gross (also to be determined for each spot).

Paris 'Hamlet' Too Real

Paris, March 2.

During a performance of "Hamlet" at the Sarah Bernhardt theatre, produced and acted by the Jean Meyer class of the Students Assn., Gerard Guillaumat, doing Hamlet, stabbed Jean Heraud, acting Claudius, too realistically.

The dagger went in and Heraud now is hospitalized for a week.

Current London Shows

London, March 9.

(Figure shows weeks of run)

"All This Ended," St. Jas. (5).
"Anna Lucasta," Majesty's (19).
"Annie Get Gun," Col's'm (40).
"Bless the Bride," Adelphi (46).
"Blind Goddess," Apollo (14).
"Burlesque," Princes (2).
"Chiltern Hundreds," Vaude (28).
"Cockpit," Playhouse (4).
"Diamond Lil," Wales (7).
"Edward My Son," Lyric (41).
"Family Portrait," Strand (4).
"Gather, Storm," St. Mart (4).
"Gorbals Story," Garrick (4).
"Hidden Years," Fortune (7).
"I Remember Mama," Ald. (1).
"Indiff. Shepherd," Crit. (5).
"Life With Father," Savoy (40).
"Linden Tree," Duchess (30).
"Mountain Air," Comedy (6).
"Never Can Tell," Wyn (23).
"Off Record," Piccadilly (41).
"Oklahoma!" Drury Lane (45).
"Outrageous," W. Garden (45).
"Present Laughter," H'ymkt (47).
"Relapse," Phoenix (6).
"Starlight Roof," Hipp. (17).
"Sweetest Lowest," Ambass. (97).
"Together Again," Vic Pal. (47).
"Tuppence," Globe (22).
"Worm's View," Whitehall (45).

Inside Stuff—Legit

William Harris, Jr., who died in 1946, was regarded as independently wealthy but the value of his estate was only $10,000, it was revealed last week. He was virtually inactive for 10 years prior to his demise at the age of 62, but in the 1920's he generally produced a show each season. Under his banner were such standouts as "East Is West" (Fay Bainter), "Fair and Warmer," "Abraham Lincoln" (written by John Drinkwater and a hit in England, too), "Outward Bound" (cast included Katharine Cornell), "The Greeks Had a Word For It," "In Love With Love" (in which Lynn Fontanne scored), "The Thirteenth Chair," "Robert E. Lee" and "The Outsider." He produced a number of comedies by Vincent Lawrence, last of which was "Silk Hat Harry" (1943), put on in Hollywood but not Broadway.

One of his intimates was Arthur Caesar and for years they frequently devoted hours planning practical jokes. For a time the duo drove about in an ancient open Packard, stopping people indiscriminately to ask which of the duo was the homeliest, the "winner" paying the "loser" five bucks. Caesar usually copped.

The expressed antipathy for New York by J. B. Priestley, one of England's most prolific dramatists, possibly lies in the fact that none of at least eight plays authored by him have scored a real hit on Broadway. Withdrawal of his "The Linden Tree" at the Music Box Saturday (6) was perhaps his fastest flop (less than a week). "An Inspector Calls," now on tour after three months on Broadway (Booth) this season, is drawing spotty business and it's not certain to earn back the cost of production. "Tree" has played 30 weeks to date at the 400-seat Duchess in London, with Dame Sybil Thorndike credited with at least some of the draw.

"Dangerous Corner," presented on Broadway in 1932, stayed 26 weeks, longest of all Priestley dramas over here, cutrate tickets figuring in that engagement. In 1935 his "Laburnum Grove" was rather well received but lasted only three and a half months. Other plays by him offered on Broadway included "I Have Been Here Before" and "Time and The Conways." The others: "The Good Companions" and "Eden's End."

Coast bookings of "Annie Get Your Gun," with Mary Martin, and "Sweethearts," with Bobby Clark, are under a guarantee arrangement between the producers of the two shows and Edwin Lester. The latter represents the Los Angeles and San Francisco Civic Light Opera Assns., which are underwriting the engagements for the shows in those two cities.

As a twin part of the setup, Lester will bring the organizations' two forthcoming productions to Broadway in the fall, after Coast engagements, as he did with the previous "Song of Norway." Productions will be a revival of Victor Herbert's "Naughty Marietta," with Susanna Foster and Wilbur Evans, and a new operetta, "Magdalena," with a score by Brazilian composer Heitor Villa-Lobos. Dorothy Sarnoff and John Raitt will be starred.

Lou Wilson has returned to London after o.o.ing the Broadway scene on behalf of Prince Littler who controls many of the topflight West End theatres in the British capital. Wilson also looked in on the "Brigadoon" production which is slated for London next fall. Littler is analogous to the Shuberts, being theatre landlords, and Wilson's chore is to keep au courant with all types of shows, particularly the Broadway hits, which eventually may come to London. He can thus gauge which type shows fit which type theatres under Prince Littler's direction. Latter, unlike his brother, Emile Littler, who is the producer, merely concerns himself with renting the four walls to other producers.

Maurice Evans devoted around two years to preparing the revival of "Man and Superman" (Hudson, N.Y.), one of the season's top hits, which he produced and is starring in, but his presentation of "The Linden Tree" was comparatively speedy. English drama which opened and closed last week after seven performances at the Music Box, represented an investment by the actor-manager and his associates of over $50,000. Detailed setting for "Tree" was designed by Peter Wolf, Yale grad, well regarded among the newcomers. Wolf, who designed the settings for "Sweethearts" last season, will be in charge of the stage decor for the summer operetta season at Dallas during the coming summer.

Broadway critical reversal of out-of-town opinion was again sharply evidenced last week in the case of "The Hallams." The new Rose Franken drama at the Booth drew but two favorable notices out of nine in the Manhattan dailies, whereas it was generally commended by Boston reviewers and those on Cleveland and Buffalo tryouts.

There are many backers of the "Hallams" but, following the adverse press, the author received offers of financial support, if needed, from first nighters who are not investors in the show. There was a 20% "overcall" on the backers just before the opening.

Madeline "Penny" Sack, who wed Jeffrey Potter last Saturday (6), is an investor in Theatre, Inc., her father having been a Providence millionaire. Miss Sack is currently appearing in "Macbeth," trying out in Canada, show being due on Broadway in two weeks. Beatrice Straight, another wealthy member of Theatre, Inc., is also in the cast. Potter and Miss Sack intend entering the production field. He was assistant stage manager of "Pygmalion" last season, similarly being connected with "Crime and Punishment" and "Eastward in Eden" this season.

Mail Orders Flood Pitt for Martin-'Annie'

Pittsburgh, March 9.

Only second-balcony tickets were left for two-week engagement of Mary Martin in "Annie Get Your Gun," when window sale opened at Nixon theatre in Pittsburgh Monday (8). Run begins next Monday (15). Everything else was grabbed up by mail orders.

First day after Nixon announced it was accepting mail orders, around 8,000 pieces of mail came in, and it kept building day by day. Capacity at $4 top (it amounts to $5.20 with 20% federal and 10% city tax) for "Annie" will be around $48,000 weekly, which won't give attraction much of a profit since it's a rather costly show. Nixon is smallest place show's playing on tour; elsewhere it's being housed in auditoriums and music halls.

Shows in Rehearsal

"The Play's the Thing" (revival)—Gilbert Miller, James Russo and Michael Ellis.
"The Cup of Trembling" — Paul Czinner.
"Inside U. S. A." — Arthur Schwartz.
"Hold It"—Sammy Lambert.
"Temporary Island" — Experimental Theatre.

*Musical.

2 FIREMEN STATIONED AT B'WAY PREMIERES

Starting last week, two firemen were stationed at Broadway legit openings in the rear of each theatre foyer leading to the exists, to prevent possible infractions of the no-smoking rule. One fireman is on hand at all performances, generally stationed backstage, but complaints that firstnighters have frequently violated the rule received attention from fire chief William Murphy at the request of James F. Reilly of the League of New York theatres following publicity given the matter.

Murphy ordered a lieutenant to supplement the regular fireman since the former has the authority to serve summonses, but none was reported to have been issued. Offenders have been noticed at premieres principally. Order for two men is expected to continue indefinitely for premieres.

Matter has no connection with the bill introduced in Albany last week which would place two firemen within all theatres that would pay for the services, which legislation aroused prompt protests from legit and picture managers.

John Chapman, drama critic of the N.Y. Daily News, made an issue of patrons lighting cigarets inside the National at the recent premiere of "Tonight at 8:30," request for more protection then being made to the Fire Department.

'Show Boat' $31,500, 1st Week, Chi; 'John' $19,000, 'Sweethearts' $16,500

Chicago, March 9.

Snow, sleet and rain affected the b.o. somewhat last week, but except for "Red Mill," all closing shows improved on their final weeks. Of the openers, "Show Boat" drew good notices all around and first eight performances saw excellent business.

"Sleep It Off" opened Sunday (7) at the Blackstone and Bert Lahr in "Burlesque" took over the Selwyn last night (Mon.). Unless "Sweethearts" bows out next week, nothing seems set to come in during March. However, April will bring in Katharine Cornell's revival of "Antony and Cleopatra" and Thomas Mitchell in "The Inspector Calls." Also on the future list are "Mary Had a Little" and "I Remember Mama."

Estimates for Last Week

"Burlesque," Selwyn (1,000; $4.33). Opened yesterday (Mon.) with fine advance.

Katherine Dunham, Studebaker (5th week) (1,246; $3.71). Closed Saturday (6); $15,000 for the final.

"John Loves Mary," Harris (4th week) (1,000; $3.71). Doing fine with $19,000.

"O Mistress Mine," Selwyn (17th week) (1,000; $4.33). Lunts closed smash 17-week engagement Saturday; big $21,000 for final week.

"Red Mill," Blackstone (6th week) (1,358; $4.40). Operetta concluded return visit Saturday; final week's take was eased off to $18,000.

"Show Boat," Shubert (1st week) (2,100; $4.94). Excellent $31,500 for the first eight performances.

"Sleep It Off," Blackstone (1,358; $3.80). Farce bowed Sunday (7), with Jackie Cooper, Ann Corio and Vince Barnett.

"Sweethearts," Erlanger (2d week) (1,333; $4.33). On the light side, $16,500.

'Carousel' $43,000, 'R'mance 28G, Hub

Boston, March 9.

Two shows arrived last night (Mon.), "Joy to the World" at the Plymouth and "The Red Mill" at the Shubert. "Hold It" opens March 29 at the Shubert and Metropolitan Opera arrives March 15 at the Opera House for a one-week stand. Ballet Russe de Monte Carlo follows in April.

Estimates for Last Week

"Carousel," Opera House (first week) (3,000; $4.20). Return long-awaited, with nearly solid sellout before curtain; wow $43,000; current week is final.

"My Romance," Shubert (3d week) (1,700; $4.20). Sleeper gained each week to $28,000 final; closed Saturday (6).

'Windermere' Wow 31½G For Twin-Cities Week

Minneapolis, March 9.

Near-capacity business was pulled last week by "Lady Windermere's Fan." Second of New York Theatre Guild subscription season shows, it ran into bad snowstorm last two days, but total stacked up as highly respectable.

Estimate for Last Week

"Lady Windermere's Fan," Lyceum (7 performances) (1,900; $3.60). For five nights and two matinees pulled an excellent $21,000; critics praised cast and production, but panned Wilde play.

'Windermere' 10½G, St. Paul

St. Paul, March 9.

Second of the Theatre Guild subscription season offerings and sponsored by local Retail Merchants Assn., "Lady Windermere's Fan" came through nicely last week in the face of a bad weather break. Show garnered good notices.

Estimate for Last Week

"Lady Windermere's Fan," Auditorium (3 performances) (2,801; $3.60). Two nights and a matinee yielded excellent $10,500; lower floor and balcony well populated at all performances.

Balto Dark Last Week, 'Pick-Up Girl' Current

Baltimore, March 9.

Following a dark week, "Pick-Up Girl," with Peggy Ann Garner, is current at Ford's. Katharine Cornell's "Antony and Cleopatra" opens Monday (15), with "My Romance" due March 29.

"The Play's the Thing," with Louis Calhern and Faye Emerson, arrives April 5.

'Joan' for Fla. Players

Gainesville, Fla., March 9.

The Florida Players of the Univ. of Florida will present Maxwell Anderson's "Joan of Lorraine" at the P. K. Yonge auditorium here March 16-20.

'Burlesque' Fair $7,000, 4 Performances, Indpls.

Indianapolis, March 9.

Locals gave Bert Lahr in "Burlesque" a mild reception in four performances at the English last Monday-Wednesday (1-3). Nights were good, but Wednesday matinee was bad. House recessed last half of the week, but is almost full this week. "Student Prince" returns for two days only, tonight and tomorrow (Tues.-Wed.), due to previous concert booking for Monday night (8), and "Mary Had a Little," another returnee, takes over Thursday-Saturday (11-13).

Estimate for Last Week

"Burlesque," English (four performances) (1,500; $3.60). Despite plenty of advance notice, the take was only a fair $7,000.

'Lives' Big $18,500, 'Mary' $13,000, Det.

Detroit, March 9.

Civic Light Opera's "The Gay Divorcee" took a leap last week. "Two Hearts in Three-Quarter Time" is current. Tallulah Bankhead in "Private Lives" also showed a gain; as did Edmund Lowe in "Mary Had a Little."

"An Inspector Calls" is current at the Cass and "There Goes the Bride" is at the Lafayette.

Estimates for Last Week

"The Gay Divorcee," Masonic Auditorium (single week) (5,000; $3.60). Marked improvement over previous show; $43,000.

"Mary Had a Little," Shubert-Lafayette (2d week) (1,950; $3.60). Comedy, with Edmund Lowe, improved to $13,000.

"Private Lives," Cass (2d week) (1,432; $3.60). Tallulah Bankhead pulled 'em in for $18,500.

Current Road Shows

(March 8-20)

"An Inspector Calls"—Cass, Det. (8-20).

"Annie Get Your Gun"—Aud., Rochester, N. Y. (8-13); Nixon, Pitt. (15-20).

"Blackouts of 1948"—El Capitan, Hollywood (8-20).

"Blossom Time"—Shubert, Philly (8-13); Lyric, Harrisburg (15); Aud., Lancaster (16); Lyric, Allentown (17); Temple, Binghamton (18); Erie, Schenectady (19-20).

"Burlesque"—Selwyn, Chi. (8-20).

"Carousel"—Opera Hse., Bost. (8-13); Shubert, N. Haven (15-20).

"Chocolate Soldier"—Natl., Wash. (8-13).

"Deep Are the Roots"—Geary, Frisco (15-20).

"Harvey"—Tower, Atlanta (8-13); Poche, N. Orleans (15-20).

"I Remember Mama"—Davidson, Milwaukee (8-13); Lyric, Mpls. (15-20).

"John Loves Mary"—Harris, Chi. (8-13).

"Joy to the World"—Plymouth, Bost. (8-13).

"Lady Windermere's Fan"—KRNT, Des Moines (9); Music Hall, K. C. (10-13); American, St. Louis (15-20).

"Mary Had a Little"—Hartman, Col. (8-10); English, Indpls. (11-13); Hanna, Cleve. (15-20).

"Macbeth"—Royal Alex., Toronto (15-20).

"My Romance"—Forrest, Philly (15-20).

"O Mistress Mine"—American, St. Louis (8-13); Broadway, Denver (15-20).

"Oklahoma!"—Curran, Frisco (8-20).

"Pick Up Girl"—Ford's, Balto. (8-13); Virginia, Wheeling (15); Aud., Newark (16); Weller, Zanesville (17); Town Hall, Toledo (18-20).

"Private Lives"—Cox, Cincy (8-13); Erlanger, Buff. (15-18); Aud., Roch. (19-20).

San Carlo Opera Co.—Aud., San Jose (8); Opera Hse., Frisco (9-13).

"Show Boat"—Shubert, Chi. (15-20).

"Sleep It Off"—Blackstone, Chi. (8-20).

"Song of Norway"—Orpheum, Waterloo (8); Iowa, Cedar Rapids (9); Orpheum, Davenport (10); Parkway, Madison (12-13); Aud., Cincy (15-20).

"Student Prince"—English, Indpls. (9-10); Coliseum, Evansville (11); Aud., Nashville (12); Aud., Memphis (13); Conv. Hall, Tulsa (15); Forum, Wichita (16); Music Hall, K. C. (17-20).

"Sweethearts"—Erlanger, Chi. (8-20).

"The Glass Menagerie"—Locust, Philly (8-20).

"The Red Mill"—Shubert, Bost. (8-13); Studebaker, Chi. (15-20).

"There Goes the Bride"—Shubert-Lafayette, Det. (8-20).

"You Never Can Tell"—Walnut, Philly (8-13).

Wolfit Modest $5,800, 3 Perfs, Portland, Ore.

Portland, Ore., March 9.

Donald Wolfit brought his Shakespearean company here for three performances last week with presentations of "Macbeth," "Twelfth Night" and "The Merchant of Venice," but the engagement was disappointing.

Estimate for Last Week

Donald Wolfit, Mayfair (three performances) (1,500; $3.60). Shakespearean company drew only $5,800 for two nights and a matinee.

'Tell' OK $16,500, 'Blossom' $18,000, 'Joy' $7,500, Phila.

Philadelphia, March 9.

Legit biz was offish again last week, with all four regular houses open. Theatre Guild revival of Shaw's "You Never Can Tell" had a spotty but generally profitable first week at the Walnut. Also doing business was "Blossom Time" in the first of two sessions at the Shubert. "Joy to the World" wound up a weak fortnight's stay at the Forrest last night (Mon.). Advance sale was big. "The Glass Menagerie," return at the Locust, also opened last night.

"Harvey," with Frank Fay, makes its local bow, probably March 27, at the Locust, for an extended run. "Inside U.S.A." preems March 29 at the Shubert for three weeks, and Katharine Cornell brings her "Antony and Cleopatra" revival to the Forrest the same night for two weeks. Only other booking is "Hold It," April 12, at the Forrest.

Estimates for Last Week

"Joy to the World," Forrest (2d week) (1,786; $3.90). This tryout comedy drew only $7,500 last week. "My Romance" is current at the house.

"Blossom Time," Shubert (1st week) (1,877; $3.25). Strong $18,000, very good for this old repeat, at the scale.

"You Never Can Tell," Walnut (1st week) (1,340; $3.90). Good notices and good, though spotty, biz; $16,500 on ATS subscription.

"Pick-Up Girl," Locust (2d week) (1,580; $3.25). Not Philly's type show; $4,000. "Glass Menagerie" is in this week for a return date.

TILDEN'S 'SHOES' FLAT, 'MENAGERIE' $6,000, L.A.

Los Angeles, March 9.

William T. Tilden's first play, "New Shoes," came a-cropper last week, the only dark spot in the otherwise bright and healthy L.A. legit picture. Ex-tennis champ's comedy drew an anemic $2,000, but was dragged through last night (Mon.) to give it a full week at El Patio. House rekindles Thursday (11), when Lionel Stander's production of "Brooklyn, U.S.A." moves over from the tiny Hollytown.

Sole newcomer this week is "Vigil," which opens at the Coronet tomorrow (Wed.).

Estimates for Last Week

"Blackouts of 1948," El Capitan (298th week) (1,142; $2.40). Again $17,000.

"Deep Are the Roots," Belasco (7th week) (1,061; $2.40). Drop in price from $3 top accounted for gross slump to $13,000, still very good.

"New Shoes," El Patio (1st week) (796; $3.60). Opened Tuesday (2) and got nowhere; folded last night with miserable $2,000.

"The Glass Menagerie," Las Palmas (3d week) (388; $3). Another SRO $6,000.

'Soldier' Fair $17,000 For First Week, Wash.

Washington, March 9.

Recent deluge of musicals may account in part for failure of "Chocolate Soldier" to click here. Biz was satisfactory, but not up to the season's standard for the National. Spike Jones' "Musical Depreciation Revue" opens Sunday (14) for 12 days.

Estimate for Last Week

"Chocolate Soldier," National (1st week) (1,680; $3.60). Even fancy preem with the distaff side of the Truman family attending and Oscar Straus in the pit for a brief interlude failed to bring this into the upper register, but satisfactory $17,000 for initial stanza.

'HARVEY' 18G IN 3, MEMPHIS

Memphis, March 9.

Joe E. Brown's road company of "Harvey" played six performances at Ellis auditorium here Wednesday through Saturday (3-6) to a whopping gross of $18,000.

Press and public reaction was excellent.

B'way B.O. Takes Post-Holiday Skid; 'Tonight' Quits, 'Molly' OK $11,000, 'Hallams' Panned, 'Linden' Closes

The boxoffice slump on Broadway last week was greater than had been anticipated for the week after Washington's Birthday. Run productions were naturally more affected than the newer successes, but even some of the latter contingent slipped. Reports from out of town indicated dropping grosses there also.

Two entrants last week were both thumbed-down, "The Linden Tree," withdrawn Saturday (6), and "The Hallams." Latter got a slightly better press but nothing in comparison to tryout reception. "Antony and Cleopatra" ends its Broadway engagement this week after establishing a new record for the number of performances of the Shakespearean tragedy. "Happy Birthday" ends its long stay on Saturday (13) also and so does "Tonight at 8:30," ahead of schedule.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Allegro," Majestic (21st week) (M-1,695; $6). Advance sales and theatre parties protected some shows last week; gross here, however, skidded under $38,000.

"Angel in the Wings," Coronet (13th week) (R-998; $4.80). One of the newer shows that reflected the downward trend; around $25,000, plenty okay for this one.

"Annie Get Your Gun," Imperial (95th week) (M-1,472; $6.60). After jumping to capacity during the holiday week, gross dropped to around $35,500.

"Born Yesterday," Lyceum (109th week) (C-993; $4.80). Dipped about as much as other straight play stayers last week; rated bit over $15,000.

"Brigadoon," Ziegfeld (52d week) (M-1,628; $4.80). As it completes year's run, business is still profitable, but the gross slipped to around $32,000 last week.

"Command Decision," Fulton (23d week) (D-968; $4.60). Although war play should continue into warm weather, it dropped to around $16,000 level.

"Finian's Rainbow," 46th Street (61st week) (M-1,319; $6). Like other run musicals, it skidded last week to approximately $35,000.

"For Love or Money," Miller (18th week) (C-940; $4.20). Enters fifth month and still operating profitably; eased off to around $13,000.

"Happy Birthday," Plymouth (C-1,063; $4.80). Final and 72d week; dropped to around $14,000; next attraction will be "Joy to the World."

"Harvey," 48th St. (176th week) (C-902; $4.20). Another long-run show that was affected last week when gross dropped to low mark of engagement; $12,000.

"High Button Shoes," Shubert (23d week) (M-1,387; $6). Approaching half-year and still faring excellently; last week to standees again around $38,000.

"Icetime of 1948," Center (41st week) (R-2,994; $2.40). Fluctuates when theatre attendance in general drops; ice revue rated around $30,000 last week.

"Look Ma, I'm Dancin'," Adelphi (6th week) (M-1,434; $4.80). Little affected, doubtless because of musical's comparative newness; rated around $37,500.

"Make Mine Manhattan," Broadhurst (8th week) (R-1,160; $6). Another musical that stood up among season's best grossing musicals; around $35,000 estimated.

"Me and Molly," Belasco (2d week) (C-1,077; $4.20). First full week approximated $11,000; advance sale building; Sunday performances should also be popular for dialect comedy.

"Mister Roberts," Alvin (3d week) (CD-1,331; $4.80). General conditions won't affect SRO of smash, which is getting all house will hold; close to $33,500.

"Oklahoma!" St. James (265th week) (M-1,505; $4.80). No exception to other run musicals; slipped to around $18,500.

"Skipper Next to God," Playhouse (8th wk) (D-865; $4.20). Also eased off last week when the count approximated $14,000 which is profitable.

"Strange Bedfellows," Morosco (8th week) (C-935; $4.80). Business dipped here and the count was quoted around $13,500, but slated into spring.

"Streetcar Named Desire," Barrymore (14th week) (D-1,064; $4.80). Limit of standees (40) claimed for every performance since dramatic smash opened; $27,500.

"The Hallams," Booth (1st week) (D-712; $4.80). Drew two favorable notices out of nine, but word of mouth may help; provisional notice posted.

"The Heiress," Biltmore (23d week) (D-920; $4.80). Dented as much as others; figured around $18,000 but good operating profit at that level.

"The Linden Tree," Music Box. Withdrawn last Saturday (6) after seven performances; unfavorable press for English drama; house dark.

"The Winslow Boy," Empire (19th week) (D-1,101; $4.80). Affected as was most of the field, but English drama better than most of its type; around $11,000; lowest mark to date; same for others.

Revivals

"Antony and Cleopatra," Beck (D-1,214; $4.80). Final and 16th week; lays off until March 22, then opens on road; $21,000; "You Never Can Tell" replaces next week.

D'Oyly Carte Opera Co., Century (10th week) (O-1,670; $4.80). "Pirates of Penzance" and "Trial By Jury" currently repeating; "The Gondoliers" drew lewest gross since Britishers opened; under $23,000.

"Man and Superman," Hudson (22d week) (CD-1,057; $4.80). Dipped as expected last week, when takings approximated $20,000; slated through spring.

"Medea," Royale (D-1,025; $4.80). Relighted Monday (8) after laying off two and one half weeks; was in 18th week when performances suspended because of Judith Anderson's illness.

"Tonight at 8:30," National (1,064; $4.80). Closes Saturday (13) after three weeks and three performances; takings dropped under $17,000; red operation for Noel Coward playlets.

Added

"The Respectful Prostitute," and **"Church Street,"** New Stages. Latter short play being replaced by "The Happy Journey;" "Prostie" has been capacity draw; bill moves to Broadway (Cort) next week.

Maurice Chevalier, Golden. Second week for one-man show, which opened in slump period quoted around $16,000 which was considerably under expectations.

'Annie' Wham 64G, B.O. Record, Cleve.

Cleveland, March 9.

Mary Martin company of "Annie Get Your Gun" set the all-time legit record here in eight performances at the Music Hall. Musical sold out before opening, pulling 24,000 attendance, in the 3,000-seat house. The only stage show that ever rivaled "Annie" here was Max Reinhardt's "Miracle," which reputedly netted $61,000 in 1925.

Estimate for Last Week

"Annie Get Your Gun," Music Hall (single week) (3,000; $4.35). Mary Martin was a boxoffice smash in the Irving Berlin musicomedy, getting an absolute capacity $64,000 for the eight performances.

'OKLA.' RECORD $75,000, IN 10 SHOWS, DENVER

Denver, March 9.

"Oklahoma!" got record $75,000 last week for 10 shows (seven nights and three matinees) in the 3,271-seat Auditorium with a $4.20 top. More than $15,000 in mail orders was returned and more than 10,000 people were turned down on ticket requests. Every seat was sold in advance.

Arthur M. Oberfelder is bringing Diana Barrymore in "Joan of Lorraine," tomorrow (Wed.) and Thursday (11), and Alfred Lunt and Lynn Fontanne in "O Mistress Mine," March 15-18. They will play the Broadway.

'Inspector' $12,500, St. L.; Lunts Current, Sellout

St. Louis, March 9.

Crix liked "An Inspector Calls" last week, but the public didn't and the piece wound up its one-week stand Saturday (6) with a so-so b.o. record. It's a different story for "O Mistress Mine," starring Lunt and Fontanne, which opened a week's engagement last night (Mon.). There's SRO biz for the entire eight performances, at $4.45 top. The third balcony is open for one of the few times this season.

Estimate for Last Week

"An Inspector Calls," American (single week) (1,700; $3.81). Even the Playgoers subscription list shied away from this one, and eight performances grossed only $12,500.

'Student' $11,000, Buff.

Buffalo, March 9.

"Student Prince," back again last week for at least the 20th time, hung up one of the biggest grosses in the history of its local engagements. Standing room marked all four performances.

At $3 top, the Shubert perennial piled up nearly $11,000.

46854

Plays on Broadway

The Hallams

William Brown Meloney production of drama in three acts (two scenes) by Rose Franken. Staged by author; settings, Raymond Sovey. Opened at Booth, N. Y., March 4, '48; $4.80 top.

Mrs. Hallam	Ethel Griffies
Etta Hallam	Mildred Dunnock
Paul Hallam	Royal Beal
Grace Hallam	June Walker
Helen Hallam	Mildred Wall
Victor Hallam	Alan Baxter
Walter Hallam	Matt Briggs
Harry Hallam	Frank M. Thomas
Mr. Hallam	John McKee
Jerry Hallam	Dean Norton
Kendrick Hallam	Katharine Bard

What begins as a promising comedy turns out to be a serious play, adding to the volume of the season's sombre playwrighting. That Rose Franken's "The Hallams" will approach the popularity of her "Another Language," whose characters are the people of the new play, is hardly likely, much less being on a par with her standout "Claudia."

There is an excellent group of actors portraying likable people who, however, have little chance to be gay this time. Three generations of the Hallams are participants, with the dominant mother again head of the clan, along with her now-feeble husband. The sons are middleaged, as are their wives, and while the women are in good health, not all the men are free of ailments. Only one grandson appears, and he's very ill, while an unseen granddaughter is mentioned caustically because she has just suddenly married a Jewish doctor.

Etta Hallam's son Jerry was a patient at Saranac Lake but the family is surprised when he joins grandma's birthday party accompanied by his bride, Kendrick, whom he had met while at a sanatorium. She is a radio program specialist, well aware of Jerry's condition, having been cured of a similar respiratory trouble in the Adirondacks.

Soon there is another family gathering, this time in Ken's attractive apartment, to celebrate Jerry's birthday. The bride is confident he will recover with the proper care but Jerry becomes exuberant and strains himself when lifting his bride. Result is an offstage spasm and Jerry is removed to a hospital, where he expires under an oxygen tent.

Jerry's mother, Etta, is always on the verge of reading a Christian Science book, and although that religion is not mentioned by name, the inference was emphasized when the play tried out in Buffalo and Cleveland, but complaints by misinformed C.S. followers, not substantiated. One of the Hallam sons has been examined by specialists, diagnosis disclosing an incurable malady. He plans going "to Chicago" indefinitely, which arouses wifely suspicions, a lighter moment.

His wife is a prototype of the grape-eater in "Another Language," but the part is not as comic by any means, one of the men nibbling at a few grapes, the bit probably being written in for good luck. Play was evidently revised out-of-town, for comedy interludes reported then were out at the N. Y. premiere.

Ethel Griffies, whose sharp tongue lightened "The Druid Circle" this season, plays the elder Mrs. Hallam but gets little chance to inject humor after the early portion of the play. Mildred Dunnock, June Walker and Mildred Wall are the daughters-in-law, the latter being more spirited than the others. Katharine Bard stands out as Ken, as does Dean Norton, as the unfortunate Jerry. The husbands all give good performances—Royal Beal, Frank M. Thomas and Matt Briggs. *Ibee.*

The Linden Tree

Maurice Evans production of drama in two acts (one scene) by J. B. Priestley. Stars Boris Karloff; features Barbara Everest, Una O'Connor, Viola Keats and Cathleen Cordell. Staged by George Schaeffer; setting, Peter Wolf. Opened at Music Box, N. Y., Feb. 2, '48; $4.80 top.

Mrs. Cotton	Una O'Connor
Alfred Lockhart	Noel Leslie
Mrs. Linden	Barbara Everest
Rex Linden	Halliwell Hobbes, Jr.
Jean Linden	Viola Keats
Marion Linden	Cathleen Cordell
Edith Westmore	Mary Kimber
Dinah Linden	Marilyn Erskine
Professor Linden	Boris Karloff
Bernard Fawcett	Emmett Rogers

J. B. Priestley, one of Britain's best known dramatists, has not been especially successful on Broadway, and his "The Linden Tree," a London hit, likewise hardly figures to land in the money here.

Maurice Evans, who's flourishing on Broadway in a revival of Shaw's "Man and Superman," which he also produced, added to his managerial chores to present "Tree," a loquacious two-acter which is splendidly mounted and excellently written but tries to cover too much territory. Its comments are doubtless more pertinent to English than American audiences. Curiously the principal character is an elderly college professor, as in John van Druten's unsuccessful "The Druid Circle" (played by Leo G. Carroll), seen on Broadway earlier this season.

"Tree" introduces Boris Karloff in a straight part on Broadway, which last saw him as the sinister homicidal specialist of "Arsenic and Old Lace." As Professor Linden in the new play he gives a thoroughly believable and likable characterization.

Locale is his study at an English university. He has reached the age of 65, his birthday being the occasion for the visit of two grown daughters and a son, latter prospering in London. The Regents board decides on his retirement, which he resists, and then his wife insists on leaving the college town to reside in London but the old boy elects to remain with their youngest daughter who is becoming a musician.

One daughter is happily wed and says religion has been her salvation. Another is bent on medical research, while the son is a successful trader in securities. The professor has much to say about England's problems, including rationing, and there are several references to devastation that will come with atom bombs. End finds Mrs. Linden and the elder kin leaving the professor at work at his desk, only the adolescent girl and the housekeeper remaining with him.

There are some lighter interludes which come from Una O'Connor as the housekeeper but the new play is no stronger in comedy than it is in drama, being more a conversation piece without enough diversion. Barbara Everest, better known in England than here, plays Mrs. Linden acceptably, that, too, going for Viola Keats and Cathleen Cordell, as the elder daughters, and Halliwell Hobbes, Jr., who plays the son. Marilyn Erskine, one of the few in the cast not from the British stage, attracts favorable attention as the young daughter. *Ibee.*

(Closed Saturday (6) after seven performances.)

Play Out of Town

New Shoes

Hollywood, March 10.

John O'Harris production of comedy-drama in three acts (four scenes) by William T. Tilden. Features Helen Wallace and Larry Nunn. Directed by Lowell Gilmore; settings, Jack Beardsley. Opened at El Patio theatre, Hollywood, March 9, '48; $3.60 top.

David Marshall	James Brown
Sylvia Thorndyke	Virginia Belmont
Charles Thorndyke	Alex Gerry
John Barker	James Graven
Bobby Thorndyke	Larry Nunn
Helen Thorndyke	Helen Wallace
Algernon Twitchell	Arthur Lovejoy
Spike Murphy	Ken Lundy

William T. "Big Bill" Tilden, onetime tennis champ, has served a "net ball" in his first attempt as a playwright. It doesn't go over.

The basic premise isn't too bad, but it gets bogged down in bad lines and telegraphed situations. Story concerns a millionaire's family and the sudden return of a son, kidnapped 14 years earlier. He's been a street urchin and served time, and the family has to start a re-education process. There's an onstage shooting and a suggestion of incest but Tilden manages to arrive at a happy ending although psychologists might not agree with the character development.

Play has a chance as a film if the sapolio is earnestly applied, but it offers nothing for legit in its present form.

Lowell Gilmore did about as well as he could with the staging. Of the cast, Helen Wallace as the mother, Larry Nunn as the son, Alex Gerry as the father, Virginia Belmont as the daughter and Ken Lundy as the a onetime pal of the kid's, give credible performances. *Kap.*

Rhys Williams Options Play for Coast Tryout

Hollywood, March 9.

Rhys Williams bought an option on "The Breaking Point," legiter authored by Norman Foster and Denis McCarthy, for staging here with hopes of Broadway.

Williams will produce, with Arthur Kennedy and himself in the top roles.

N. Y. Opera Recruits

New to N. Y. City Opera Co., roster this spring will be **Marie Powers**, lead in "The Medium" on Broadway last season; **Adelaide Bishop**, who toured in "The Red Mill" and "Blossom Time"; **Bette Dubro**, who was featured soloist under the name of Gloria on the "Hour of Charm" air series; **Walter Cassell**, radio singer, and **Andrew Gainey**, regular on WCAU and KYW in Philadelphia.

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Sherek's British Legit Version of Svensk Pic

London, March 9.

Produced by Henry Sherek and written by Peter Ustinov, legit version of the hit Swedish film, "Torment," opened in Newcastle last week and is scheduled to bow here some time in April. Play is labeled "Frenzy."

Author Ustinov has the role created on celluloid by Alf Kjellin, while Joan Greenwood plays the part Mai Zetterling had in the film. Piece, it's understood, may preem at the Garrick.

Norway's Legit On Real Upbeat

Oslo, March 2.

Interest in legit is far greater in Norway than in Sweden, according to Swedish playwright-author, Vilhelm Moberg, who recently returned to Stockholm after studying Norwegian theatre life here. He pointed out in particular that serious, dramatic works are especially popular there.

Among the current Oslo productions are a Russian play by Gogol and a French piece by Mauriac, said Moberg. Proposed plays include a new version of "Peer Gynt" which Hans Jacob Nielsen is readying. It will be minus Grieg's music.

THEATRE 'NAMES' AID NEW HUB REP TROUPE

Boston, March 9.

Boston Repertory Assn. is getting set to present series of 10 productions in the Hub beginning in October: Copley theatre is currently planned as base of operations, but outfit is working on a deal to get the newly renovated Majestic downtown, in the heart of the rialto district.

Figure to do four shows in repertory, with angeling by wide group of local theatregoers along a subscription idea rather than a few well-heeled individuals, and will offer stock ownership. This has been tried before, but not with such a flock of theatre names behind it as this one has.

Board of directors, for example, consists of Clarence Derwent, Equity prexy; Gerald Savory, playwright and director; Mrs. Osgood Perkins, former director of Boston Stage Door Canteen; Nathaniel Saltonstall, former prexy and current trustee of the Boston Institute of Contemporary Art; Harry Levin, professor of English at Harvard; Howard LeSourd, dean of B. U.'s school of public relations, and Michael Linenthal, producer and director of the Woodstock, N. Y. strawhatter.

Ft. Monmouth Takes Time For 'Spring Cleaning'

Ft. Monmouth, N. J., March 9.

"Spring Cleaning," variety show featuring Penny Frankel, Dorothy Toland and talent from the Officers' Recreation Class of Special Services School and Signal Training Regiment Theatre Guild, will be presented tomorrow (Wed.) and Thursday (11) nights at Theatre Two here.

It will contain two songs by Harold J. Rome, who wrote the music for "Call Me Mister" and several other Broadway shows. CWO Everett D. Rupert will conduct the orchestra.

France Ups Theatre Pay

Paris, March 2.

The spiraling cost of living is hitting the show business, latest being a government ukase ordering a raise of 19c per day for all theatre personnel paid less than $5 a day. Boost is retroactive to Jan. 1. Theatre operators who did not anticipate this tilt must foot the bill anyway. Theatre owners have made no attempt to make up the boost via a new tilt in admissions so far.

Shows at revue theatres and niteries, with lines and many stagehands, suffer the most under the edict.

Miss Skinner's Book

Minneapolis, March 9.

Playing here in "Lady Windermere's Fan," Cornelia Otis Skinner revealed that she has started work on a new book, tentatively titled "Family Biography."

It will deal with the lives of her parents. Actor Otis Skinner was her father.

Plays Abroad

Cockpit

London, Feb. 20.

London Mask Theatre production (in association with Arts Council) of new play in two acts by Bridget Boland. Directed by Michael Macowan. At Playhouse.

Claudia	Phyllis Mander
Rebecca	Lilly Molnar
Anna Jaroslav	Tatiana Lieven
Jaroslav	Joss Clewes
Sergeant Barnes	Arthur Hambling
Captain Ridley	Joseph O'Conor
Bauer	Dudley Jones
Jiri	Paul Hurdtmuth
The Professor	Geoffrey Dunn
Duval	Marcel Poncin
Marie	Diana Graves
Peter	Peter Drury
Milosh	Julian Randall
Draja	Harry Locke

Original and soundly presented drama of problems confronting army authorities in the British Zone of Germany, this deals with the housing and dispersal of displaced persons. Intelligently handled, play is timely balanced and should draw its own audience almost anywhere in the theatre loving world. As a film it would make a good tolerance subject.

Setting is a German theatre, which is a clearing house for all nationalities awaiting repatriation. The British officer, young and conscientious, has to emulate the wisdom of Solomon in settling disputes and pacifying hotheads. Newly arrived, he regards the work in hand as simple. But this doesn't work out. Pole versus Russian, Yugoslav Partisan versus Chetnik, opposing political adherents of the same countries all at each other's throats — Jewish outcasts against them all. A riot is averted through the suspected presence of bubonic plague. French resistance fighter versus collaborator, Jew and Gentile, Pole and Russian all sink their differences in the common need. Knots of men act as guards to prevent panic-stricken refugees dashing out and perhaps infecting the whole country. Jealously guarded personal food hoards are all voluntarily pooled for the common good, and hysteria is stayed by the coaxing into song of a former prima donna.

The moment the British Medical Officer arrives and states the diagnosis of plague was wrong, the whole community reverts to aggression and terror once more. Play ends with the young officer pleading with them to settle down peaceably among themselves saying: "I have failed but you can see it can be done—you have proved it."

Novelty in the production is that part of the cast emerges from various sections of the house. Acting is excellent, with different types and personalities splendidly portrayed. Arthur Hambling stands out as an old-time sergeant; Tatiana Lieven, as a devoted Polish wife who had followed her husband even to the gas chamber; Marcel Poncin, as a French farmer indignantly denying he was a collaborator who murders his compatriot (well contrasted by Diana Graves) to prevent her informing against him. Dudley Jones turns in a good cameo of the stage manager pottering around his own terrain and Joseph O'Conor gives an effortless delineation of a harassed, bewildered officer striving to adjust the scales of justice.

From every angle a commendable piece of work. *Clem.*

K. M. X. Labrador

('Petticoat Fever')

Paris.

Yvonne Printemps production of comedy in four acts by Jacques Deval, based on Mark Reed's "Petticoat Fever." Stars Gerard Philippe, Claude Genia, Karin Vengay. Directed by Deval. Set by Deshays. At Michodiere, Paris.

Harold Britton	Gerard Philippe
Digby Curtis	Roger Treville
Kimo	Leon Berton
Le Pasteur Topsy	Albert Therval
Le Capitaine Winter	Henri Chauvet
Scotty	Jean Helvet
Muriel Dickson	Claude Genia
Clara Robart	Karin Vengay
Nisomak	Ma Li Teng

This can't be called a mere adaptation of "Petticoat Fever." Jacques Deval, who knows his Paris and what it likes, starts his play like the Mark Reed comedy, then switches with a different third act, and adds a fourth entirely his own. His treatment of the idea adds up to a legit smash, and an excellent screen bet. A very strong cast is a factor.

Like the original, the play opens with Gerard Philippe as radio weather man in an isolated Arctic outpost, where he suffers from lack of feminine society. Enter an industrialist and his fiancee, brought there by a forced airplane landing. Girl falls for the boy, but leaves when fiance does. Girl comes back, as does an old flame of the boy. Then assorted things happen.

Philippe makes the comedy business as funny as can be without falling into slapstick. Claude Genia, as the society girl who falls for the boy heavily and shakes herself from a previously-arranged marriage, builds up her part in a very subtle way, also participating in the comedy. She clicks, as does Karin Vengay as the old flame.

Roger Treville, as the jealous fiance, is excellent support. So is Albert Therval as a genial parson. Leon Berton is good as the Eskimo servant. Set by Deshays is very fine. Yvonne Printemps has given the play a proper production. *Maxi.*

The Gorbals Story

London, Feb. 20.

Jack Hylton and Jack Buchanan production of Glasgow Unity Theatre play in three acts by Robert McLeish. Directed by Robert Mitchell. At Garrick, London.

Peggie	Betty Henderson
Hector, a baker	Roddy McMillan
Johnnie Martin, newsboy	Russell Hunter
William Murrie	Howard Connell
Jean Murrie	Marjorie Thompson
Ahmed	Anthony Currie
Magdalene, a cleaner	Sybil Thomson
Mrs. Gilmour	Bertha Cooper
Peter Reilly	Jack Stewart
Mrs. Reilly	Eveline Garratt
Norah Reilly	Betty McGregor
Francie Potter	Carl Williamson

This community theatre company achieved such local success with this play that Jack Hylton and Jack Buchanan decided it deserved a season in London. It is a drab, plotless story set in the worst slum district of Glasgow. Its appeal is unlikely to range beyond Scot exiles.

A tenement is peopled by groups of odd characters, and the whole theme runs on the confined living conditions and desperate couples seeking a roof over their heads. There is a newsboy, a baker's boy, a "woman of uncertain occupation," an Indian street-trader, a cleaner and an elderly bickering couple (the husband intermittently drunk), mostly all being idle and filling in football pools.

Irish neighbors from the next floor pop in, there is a budding romance between the youthful colleen and the newsboy, blighted by the irate father suspecting seduction, which causes the boy to go on his first bat and to seek consolation from the expert across the hall. The Indian is accepted as a husband by the cleaner; the workshy man hears his forecast on the football is correct—only he had not sent in the coupon. Humor and tragedy cheek to cheek, and all perfectly interpreted by this talented company.

Play was warmly received mainly because of the acting. Success will depend on its artistic appeal. *Clem.*

Deep Are the Roots

Budapest.

Muvesz Szinhaz production of drama by James Gow and Arnaud d'Usseau. Translated by Klara Feleki Kovacs. Directed by Imre Apathy. Set by Zoltan Fulop. At Muvesz, Budapest.

Sen. Ellsworth Langdon	Laszlo Foldenyi
Alice Langdon	Vera Sennyei
Ginevra Langdon	Véra Szemere
Howard Merrick	Zoltan Varkonyi
Brett Charles	Sandor Szabo
Bella Charles	Ella Gombaszogi
Honey	Noemi Apor
Roy Maxwell	Sandor Pecsi

Strong racial drama is one of great legit successes of the season. Fine acting plus strong, continuous action make for a perfect performance.

Director Imre Apathy handled the play with extraordinary skill and built up a fascinating drama. Theme itself has great appeal here and leftist organs particularly have accepted it with great applause.

Sandor Szabo, as ex-Lieut. Brett Charles, the mistreated American Negro officer, gives one of his best performances. His character is humanly and never violently drawn. Comedienne Ella Gombaszogi, as Bella, Brett's mother, proves a surprise in a fine portrayal of the tragic role. Noemi Apor, as Honey, is a sure success, too.

Laszlo Foldenyi, playing Senator Langdon, gives a perfect characterization of an old, conservative Southern gentleman. Vera Sennyei, as his daughter Alice, is very good though sometimes not dramatic enough. Vera Szemere, as her sister Ginevra, also shows great improvement, giving a touchingly human and dramatic portrayal as the while girl in love with her onetime Negro boy friend. Zoltan Varkonyi, as Howard, plays a somewhat passive role, and an excellent character role is drawn by Sandor Pecsi.

Set by Zoltan Fulop and translation of Klara Feleki Kovacs are both good. *Gaal.*

Le Retour

(The Return)

Paris.

Mrs. Paul Rolle production of drama in four acts by Pierre-Maurice Richard. Directed by Mrs. Rolle. Set by Nerses Barlau. At Theatre du Gymnase, Paris.

Marc Brehard	Pierre Richard-Willm
Robert Cazal	Jean Galland
Elisabeth Cazal	Helene Perdriere
Louise	Gabrielle Rosny

So much water has gone over the dam since the war ended that anything based on it, even the return from Germany of a prisoner of war, looks somewhat dated. Also, the play at times is very slow paced. Despite this, good direction and acting make the few highlights stand out and there are chances of a run.

Direction by Mrs. Paul Rolle gets full value out of the script. Portrayal by Helene Perdriere of a woman who feels lonely and fights her loneliness by having an affair, is of highest order. As the lover, Pierre Richard-Willm is okay while Jean Galland gives a standout performance as the husband who is betrayed but who can't bring himself to shake the woman off. Gabrielle Rosny has only a bit part.

It's a sure screen bet here, but in need of considerable rescripting for export. *Maxi.*

Literati

Time Marches On To 25th Anni

Quarter-century-old Time mag, still scrappy, unsedate, marks its 25th milestone with an 11-page self-evaluation in current (March 8) issue. Meticulous, thorough, objective, staffers peer down mag's gullet to tell readers how it ticks; cover birth, operation, credo of the mag; lists its achievements, flops, where it succeeded, where it failed.

Time editors laud Time's news-gathering organization, its research and checking system, stress fact it was first to tell news as a narrative story. Admitting impartiality is impossible in news reportage, editors claim they strive towards fairness. Times change and Time with them; out has gone the short, clipped, inverted writing style of adjectives before names. "Gone are the days when Time's pages were exclusively inhabited by a jut-jawed, buck-toothed, moose-tall, haystack-haired race."

Written "for the busy man," at editorial cost of $1.48 a word, mag holds Managing Editor T. S. Mathews responsible for every word in the sheet. Senior editor Whittaker Chambers is special "literary doctor." At apex of organization stands tall, gaunt, glum Henry R. Luce, "who stands responsible, along with Mathews, for whatever Time says."

Sue Satevepost for $400,000

Saturday Evening Post has been slapped with a $400,000 damage suit in Washington for a recent article on D.C. cabs called "Never Give the Passenger an Even Break." Suit for libel was brought by Thomas W. Fowler, owner of Columbia Cab Co., and Charles B. Howery, a driver, who is suing in behalf of 59 other Columbia drivers. Named as co-defendant is James J. Brennan. Piece is illustrated by a picture of a Columbia Cab. Complaint in the suit is that the Columbia Co. has been damaged by the photograph.

Fowler asks $100,000 and Howery wants $300,000.

Lionel Shapiro's Encore

Lionel Shapiro, Canadian war correspondent whose best-selling novel, "Sealed Verdict," has just been filmed by Paramount, is working on another which has picture companies bidding. Untitled as yet and still in rough draft form, the 25,000-word novelette concerns postwar Italy.

Par has first crack at the new one as result of the "Sealed Verdict" purchase. Eleanor Kennedy of Music Corp. of America is agenting.

Lewis Gannett on Censorship

In a column last Thursday (4) in the N. Y. Herald Tribune on the banning of the novels, "Gentleman's Agreement" and "Focus" from New York City high school libraries, Lewis Gannett revealed that in a talk to a group of high school magazine editors shortly after the banning of Howard Fast's "Citizen Tom Paine" about a year ago, he discovered that nearly all had read and reviewed the book, many having bought it with their own money. When he talks to another such group this week, the Herald Trib literary critic added, he expects the Laura Hobson and Arthur Miller novels will head the list of books read and reviewed.

In the concluding paragraph of the column, Gannett wrote, "If 'Gentleman's Agreement' and 'Focus' are to be barred, as some odd characters close to the (school) board are urging, the whole list should be reconsidered. If such a task of censorship is to be performed, however, I think it would be healthier to cut out much of the stultifying sap and tripe at present clogging the 'approved' lists, and let the children read the thought-provoking books which, in or out of school, they are sure to discover."

Harry Martin's Spot

Harry Martin, president of the American Newspaper Guild, amusement editor of the Memphis Commercial-Appeal and VARIETY mugg in Memphis, says he has been barred from attending a Geneva conference on freedom of information because, some years ago, he made a donation to the Southern Conference for Human Welfare.

In a phone conversation with a Washington reporter, Martin said he hadn't applied for a passport, but that "several people" in the State Department thought he ought to be included in the American delegation to the Geneva parley and one of them who sought to have his name put on the list has been turned down three times on the grounds that he helped "organize" the SCHW.

It seems strange to Martin, particularly in view of the fact that he has been an outspoken foe of Communism.

Mystery Writers' Policies

National officers, national board members and policy committee members of the Mystery Writers of America, "having a special responsibility, are therefore obligated to discuss" their book contracts with the national board before signing them. That was resolved at the organization's first annual convention, held recently in New York.

It was also resolved to pursue a policy of cooperation with the Authors League of America and its various guilds (with whom no relations exist), to continue efforts to get royalties for authors and publishers from lending libraries, to fight for the MWA basic book contract "in its entirety," to support the aims of and cooperate with the true-crime writers in the pulp section of the Authors Guild and assist them in contract negotiations.

The treasurer's annual report showed 12 months' total receipts of $4,268.27 and expenditures of $5,570.06, with a cash balance of $277.19 as of last Feb. 1, compared with a balance of $1,578.98 the previous year. However, it was noted that there were more than $1,000 in royalties due and shortly payable for reprints of the MWA's two anthologies.

It was reported that the new officers of the midwest chapter are Alvin E. Rose (Allan Pruitt), regional veepee; Milton K. Ozaki, treasurer, and Miriam S. Allen, secretary; and of the San Francisco chapter are Cary Lucas, prez; Florence Faulkner, treasurer, and Virginia Rath, secretary. The next meeting of the Frisco chapter will be March 17 and of the midwest chapter March 22.

Hopkins' 'Reference'

Samuel French is publishing "Reference Point," by Arthur Hopkins, tome being due late this month.

Book is based on the showman's talks on the theatre to classes at Fordham Univ., N. Y., during last summer's semester, when Hopkins was special instructor and director of college plays.

Dr. Leo Handel, Interrogator

March issue of Blue Book mag features a story titled "The Interrogators," built around actual combat experiences in Italy of Dr. Leo Handel, now director of Metro's audience research bureau.

Story was written by Ib Melchior, who served with Handel in the intelligence service during the war and is now setting up an indie film production outfit.

CHATTER

Lotte Lehmann's "My Many Lives" will be issued March 20 by Boosey & Hawkes.

Newsweek's Sam Halper to the Coast this week to do some Hollywood pieces.

Harry Scherman, Book-of-the-Month prexy, seeing film production in Hollywood.

Thornton Delehanty to Mexico City to do newspaper yarn on the film industry there.

Frank Neill succeeded Milt Harker as columnist and head of the INS bureau in Hollywood.

The Newspaper Guild of N. Y. will hold its annual Page One ball May 5 at Manhattan Center, N. Y.

Norman Lewis' new book, "How to Speak Better English," will be published next Tuesday (16) by Crowell.

Max Steiner, composer of film scores, finished his book, "My Way of Scoring," for fall publication by Doubleday.

"Passing Through to Broadway," by Elinor Hughes, Boston Herald drama critic, will be published March 31 by Waverly House.

Walter W. Wriggins, formerly with Brentano's, joined George T. Bye literary agency, as office manager, succeeding the late Jasper Spock.

An omnibus Clarence Day volume, "The Best of Clarence Day," to be published by Knopf. It's Book-of-the-Month dividend for April and May.

The Australian and New Zealand rights to Charles O'Connell's "The Other Side of the Record" have been sold by Knopf to Invincible Press, Sydney.

American Mercury, in cooperation with Little, Brown, has launched its fourth annual detective short story contest with prizes totalling $6,000. Deadline for entries is Oct. 20.

Cass Canfield (Harper's) and James T. Farrell ("Studs Lonigan" and "The Fate of Writing in America") will discuss "Freedom of Press in Book Publishing" Friday night (12) at the New School for Social Research, N. Y.

H. Allen Smith and his wife motoring March 15 to sojourn with Jim Street in Chapel Hill, N. C.; to spiel at book author luncheon in Charleston, W. Va., March 20. Smith just sold a piece on vaudeville's Doc Rockwell to True mag.

Ashton Stevens' fine salute to two Loop expatriates, Hecht & MacArthur, in the Chi Herald American, on occasion of Gilbert Gabriel becoming drama critic for Theatre Arts monthly, which MacArthur will edit. Post had originally been offered Stevens.

Justin Gray's "I Joined the American Legion," on which Reynal & Hitchcock paid advance royalties and then rejected for publication, has been rewritten by Victor Berstein, PM feature writer, and is slated for late spring release by Boni & Gaer.

Members of the American Book Publishers Council are now offered group insurance against libel, plagiarism, invasion of privacy and copyright infringement suits, up to $50,000 a year. Similar policies have been available to radio sponsors and advertising agencies for years.

Philip Stack, 47, who contributed verse to Walter Winchell's column under the pseudonym Don Wahn, and occasionally (in pretended reply) Donna Wanda, jumped to his death Feb. 4 from his studio in New York. He left a note explaining that he was incurably ill, and leaving everything to his wife.

English rights to "Murder by Experts," the 1947 anthology of Mystery Writers of America, have been sold to the London publishing firm of Sampson Low. The deal calls for an advance of £200 ($804) and royalties, being 10% on the first 2,500 copies, 15% from 2,500 to 5,000 copies and 20% on all over 5,000.

The Authors League of America has invited representatives of Scribner, Doubleday, Harper, Houghton-Mifflin, Random House and Knopf to meet its committee consisting of Oscar Hammerstein, 2d, John Hersey, Christopher La Farge, Erik Barnouw and Luise Sillcox on the question of book censorship. Other publishing houses will be asked to send spokesmen to later session.

Truman Hooper

Continued from page 2

mitments. Sholem Asch passed through for a quick look at the island. Regulars are philosopher John Dewey and dancer Sally Rand, both of whom have homes here. Thelma Strabel, author of "Reap the Wild Wind," had a home on the island for several years and newspaperman Bob Allen still has.

Biggest b.o. attraction is Ernest Hemingway's home, a $50,000 showplace (now owned by a former wife) which he bought for $3,600 in back taxes during the depression. Hemingway still drops in from Cuba for an occasional lookin at his favorite Key West bars. Many of the provincial Conks haven't forgiven him for his treatment of some of the town characters in "To Have and To Have Not" and get livid at mere mention of his name. Audubon, the bird man, who lived here in the last years of his life, is pretty much the local hero.

WKWF Goes It Alone

WKWF, a 500-watt fulltime outlet, is the town's only station. It has to compete with Miami airers and even more with a score of Havana transmitters which hog the Cuban audience here. Key West's population is about evenly divided between Cubans and Americans, which doesn't help WKWF's sales staff. Cuban government, incidentally, is much in evidence, runs an art school and conducts free Spanish lessons here.

The uptown Concha hotel and dozens of beachside motels shelter most of the transients. The Ocean View, which combines hotel and cottage rentals, is managed by Sarah Gibney, onetime Broadway actress. Fashionwise, the new look hasn't hit Key West and living, outside the plush Casa Marina hotel with its Waldorf prices, is extremely simple. Presidential adviser Les Biffle allegedly has an interest in the Casa, which isn't hanging out SRO signs by any means despite a fairly good season. Miamiens rush to the Casa when the weather there gets too cool for comfort.

SCULLY'S SCRAPBOOK

By Frank Scully

Income, Tex., March 8.

To those constant readers likely to be caught a little short by March 15, I throw this rope of hope. How would you like to turn an honest buck into $15,000? If an actor did it, could you do less?

You don't have to be on the inside of commodity futures or foreign exchange. All you have to do is to get an editor to believe this story so much that he not only buys the story but the rug.

The rug is a hand woven reproduction of One Dollar Bill Number H85685068A. In fact, if you have that particular buck in your pocket you can make $250 on the deal right now.

Eugene Linder brought the woven buck to Bedside Manor the other day. It is 6 ft. 2 inches long and 3 ft. 2 inches wide. It took a year for four expert rugmakers to reproduce it, and Grant and Lincoln come out better than I've seen them in years.

Will It Buy a 5c Cigar?

The tapestry is 172 times larger than the dollar bills now circulating, which are, as you know, so small and of such little buying power that nobody could get much publicity these days even lighting cigars with them.

I had an idea that the Government stopped all this sort of things years ago. In fact I remember, and others must too, that Dolan's, the first of the all-night beaneries on Park Row, used to display a work of art called "A Barrel of Money." And despite the fact that the proprietor often spent the night at the White House with Teddy Roosevelt there was talk that the thing would have to come down off the wall because it was too great an inspiration to counterfeiters.

Gene Linder's handwoven giant-size one-dollar bill has been through much the same wringer. But from documents he supplied me it appears now that the Secret Service and the U. S. attorney's office have decided it could hardly be passed for fiat money.

It is Gene Linder's idea that the story of this unique effort to combine art and money should have some editor sitting on the edge of his chair. In fact he told me that one of the biggest weeklies assured him it was a positive "must" for a rival.

I laughed, too, at this Utopian touch, but maybe editors have changed a lot since we were reporters and now spend their lives hunting out exclusives for their rivals.

It Happened In Paris

This woven buck has a peculiar patriotic origin. It was dreamed up by Max Linder in Paris. He was known in my time as the Charlie Chaplin of France. Besides being an actor, Max Linder was successful as a motion picture producer. He had a great deal of admiration for the United States of America. He also liked the rug-making skill of such oldtimers in the field as Persia, China, India and France.

He first thought he could hire the best of these to reproduce a tapestry of the U. S. Constitution. But that seemed too big a job. Next he tried the Declaration of Independence. But the rugweavers weren't very good at spelling. He even considered their weaving a miniature reproduction of the Statue of Liberty. Then somebody suggested that the rugweavers reproduce a $10,000 bill.

While the owning of one of these seemed to be the ambition of most Americans at the time (and practically all foreigners) Max Linder decided that few people ever saw one and, besides, he personally favored the reproduction of a currency more commonly used by the common people.

First UN Front Money?

So he tossed a handful of francs in the Paris bourse and came home with a U. S. silver certificate of one dollar denomination bearing the authentic signature of U. S. Treasurer Frank White. He then had the bill blown up 115 times its normal size and after that he put to work the rugweavers division of what must have been the first front-money for the United Nations.

Max Linder figured that the tapestry job in French francs cost him around a half a million, and even today, what with the bouncing and jouncing of foreign currencies and the inflating and deflating of our own, the rug is worth over $15,000.

Eugene Linder came into possession of it by inheritance. Max Linder was his uncle and Max willed it to Gene when he died. But there was a lot of difficulty with the French government before the work of art could be cleared. Gene had to make several trips to France to get his magic carpet off the hook and ride it home to Los Angeles.

It met a lot of obstacles getting into the U. S. too, but was finally passed as a "counterfeit de luxe." The T-men, however, advised it to be kept under wraps.

And so it was until the War Bond drives in 1942 when it was decided that displaying it might stimulate patriotic thrift rather than the printing and passing of counterfeit money. Thereafter it was displayed in store windows, put on exhibition by art dealers, and even Mike Romanoff, the prince of royal counterfeiters, showed it in his deluxe restaurant.

Robinson, Giannini Nix Buy

Edward G. Robinson spent a half hour trying not to buy it. A great art lover, he finally decided that as beautiful as it was as a work of rug-art, he'd get pretty tired after a year or two of hearing variations of the gag that "Robinson loves money so much he hangs it on the wall."

A place where such a criticism could hardly be levelled (without peril of the critic joining the unemployed) was the banks. So Gene Linder next headed for them. He remembered that A. P. Giannini not only financed motion pictures but used to get paid annually with a dollar check for his services as chairman of the board of directors of the Bank of America.

On A. P.'s retirement Linder thought it would be cute if the various officers gave the retiring head of the bank this beautiful reproduction of a dollar bill instead of a final one dollar check. But the scheme fell through because A. P.'s appreciation of the art of engraving stopped with the work turned out by the U. S. Mint.

After that the rug wove its way in and out of bankwindows, department stores, chain stores, radio programs, theatre lobbies and bathing beauty contests.

Assigned To Treasury

Practically everywhere it sent some busybody to the police. The informers remembered the law against reproducing money and putting same on public display. This happened so often that the Treasury Department and the Department of Justice combined their efforts to give Linder a clean bill of health.

There must be a great deal of salesmanship in the guy, however, for in Washington while trying to get these clearances he almost sold the rug to the administration for the Secretary of the Treasury's inner sanctum. What finally blocked the deal was the realization that Congress would have to be brought in sooner or later, and the fact that the rug had originated in a foreign country would set, it was felt, every member of the Un-American Activities Committee baying like a hound at a foxhunt.

The only hope now for such a consummation is for some art lover (who is also a patriot) to buy it and present it to the Treasury Department.

Meanwhile, with the hope of stimulating this solution of Gene Linder's hot buck I am offering my cut in the rug to any rug-cutter who can get me off Linder's hook. All I want for myself is all rights of these beautifully woven words about a unique piece of tapestry. If you'd give $15,000 to see what a dollar looks like, take it up direct with Gene Linder. I'm busy on my income tax.

Broadway

Murdock Pemberton nursing shingles.

Bob Milford had leg operation at Polyclinic.

Florence Rapport rejoining American Theatre Wing on its exec staff.

Meyer Davis to Montego Bay, Jamaica, Friday (5) for two weeks.

Edith Gresham has replaced Ruth Weston in "Oklahoma" at the St. James.

Theron Bamberger has resigned as company manager for Experimental Theatre.

Thomas B. Howell now flaoking for Chappell Music and its associated firms.

Jules Levey sailing for Britain next Tuesday (16) aboard the Nieuw Amsterdam.

SOPEG is celebrating recent arbitration decision with party-dance at Capitol hotel Friday (12).

Personal Parcel Service founded by Gertrude Lawrence has sent 5,000 food packages to England.

Barrister Ed Raftery to the Coast this weekend on some Frisco litigation involving his client, UA.

Mary and Jock Lawrence's new Park avenue apartment on a lucky "swap" with an aviation man called away from N. Y.

Bernard Estes, showbiz publicity agent, working on a book about the film industry, tentatively titled "The Cycle of Dilemmas."

George Stevens, director-producer, and Harriet Parsons, producer of "Remember Mama" due in from Coast today (Wed.).

"Danny Goes to Hell," by Howard Richardson and William Berney, to be presented at the Masters Institute next Wednesday (17).

A. W. Schwalberg, assistant to Charles Reagan, Paramount's distribution veepee, confined past two weeks with ailing back.

Sardi's 21st anni in its present location last Friday (21), simultaneously with chapeau-checker Renee Carroll's birthday.

Theatrical attorney Henry Jaffe, convalescing from pneumonia, couldn't take Connecticut, and went to Florida for two weeks.

Oscar Doob, Loew's homeoffice theatre exec, nursing a burned hand as result of a short circuit in an electric wall plug in his home.

Harry Woods, composer of "I'm Looking Over a Four-Leaf Clover," returned to his home in Arizona last week after a visit to New York.

Ted Kupferman, of WB legal department, appointed law secretary to Justice Peck, presiding justice of the Appellate Division of the Supreme Court.

Facade of the Barrymore ("A Streetcar Named Desire") illuminated continuously at night by canopy floodlights at expense of attraction.

Noel Meadow co-sponsoring the new French import, "Jenny Lamour" ("Quai Des Orfevres"), at the Little Carnegie, and distributed by his Vog Film Co.

Joe Sardi, 24-year-old owner of Da Cinta eatery on West 46th, who will be married next month, will stage the wedding celebration in his own restaurant.

Playwright Robert E. Sherwood became a grandfather last week with the birth of a son to his daughter, Mrs. Edgar Stillman, Jr., in Pittsfield, Mass.

Carrie and A. J. Balaban are "pouring" next Sunday (14) at a pre-nuptial tea for their daughter, Cherry, at the Balaban penthouse in the Dorset.

Jeanne Cagney in from the Coast, following her appearance in brothers Jimmy and Bill's "Time of Your Life" filmization. She's vacationing and seeing the plays.

Myron (Mike) Eichler was the actual editor of the special souvenir magazine-program for the Heart campaign's Capitol theatre gala in connection with "Naked City."

Phillips, Nizer, Benjamin & Krim, w.k. showbiz lawfirm, prepping an expansion of offices, taking over entire 23d floor of the Paramount Bldg., in addition to its present 25th floor.

Charley Schlaifer, 20th-Fox ad-publicity chief, back at his desk after several weeks' huddles with studio execs and with exhibitors en route back to the homeoffice from the Coast.

Gertrude Lawrence, star, and Noel Coward, author, will toss a backstage party for the cast and staff of "Tonight at 8:30" after the closing performance Saturday night (13) at the National.

Althea Murphy guested last week in the Columbia Univ. Theatre Associates production of "The Bing Bang Bush," adapted by Irving Phillips from Myna Lockwood's short story.

Judith Evelyn sought for title part of Queen Elizabeth in Lawton Campbell's "The Bachelor Queen" for fall. Production setup for the show is indefinite, but financing is understood already available.

While he's suckering for the gin rummy hounds down in Florida on his vacation, sculptural works and paintings of Joe Maharam are on exhibition a couple of blocks from the theatrical-fabric house that he operates.

Marian Winters will represent the American National Theatre & Academy at the Southern Speech Teachers' Conference, attended by drama instructors from colleges and schools all over the south, April 8 at Nashville.

Jack Segal, Columbia Pictures International vice-prexy, and bride, leave for an extended honeymoon in Europe at the end of March. They're currently vacationing at Palm Beach following the marriage ceremony there last Friday (5).

Louis Sobol due back in N. Y. today (Wed.) in "the only town that counts" (as he puts it) after a Coast sojourn. Journal American columnist observes "Hollywood is a swell town if you're vacationing...but for real work there's more peace and quiet in lil ole N. Y."

Indicating sizeable interest in foreign-language films among key city citizens, a new "Foreign Films Movie Club" will tee off operations in N. Y. soon with a 10,000 membership—all recruited through the onetime insertion of a single ad in the Sunday Herald Tribune.

Bob Taplinger set that deal for "Miami Beach Story," which Enterprise will produce next fall, while in the Florida resort for Ent's "Arch of Triumph" preem. It's the yarn about Carl Fisher, Miami Beach's founder, adapted from "The Fabulous Hoosier," written by Fisher's widow.

Australia

By Eric Gorrick

Syd Albright, 20th-Fox chief, and wife leaving for Frisco April 4.

Neville Saner, of Sydney 20th-Fox office, and wife planed to San Francisco last week.

Les Andrews, Metro branch manager, quit films to join staff of radio station in Brisbane.

E. J. Tait, former J. C. Williamson Theatres head, who died last year, left an estate valued at $180,000.

Arthur Collins, indie producer, expects to put his local film, "Strong Is the Seed," into the cans this month.

Gracie Fields is doing a weekly air stint via the Macquarie commercial network over 2-GB, Sydney. It's waxed in London.

Looks like pix will swing back to the Cremorne, Brisbane, now that vaude has exited under the indie Harry Wren management.

Australian Religious Film Society formed here to produce religious films for church screenings. Product will also come from the Rank unit.

Charles Chauvel expects to put "Sons of Matthew" into the cans soon. Only other production activity here at the moment is Ealing's "Eureka Stockade."

Mayne Lynton is presenting a series of Shakespearean matinees at the Royal, Sydney, via deal with Williamson-Tait. First is "Midsummer Night's Dream."

Joe Joel, Columbia's ad chief, voted president of the Aussie 47-Club. Club, composed of ad men, does great work aiding distressed members of film industry.

Minneapolis

By Les Rees

Univ. of Minnesota Theatre offering "Macbeth."

Edyth Bush's Little Theatre presenting "Angel Street."

Hotel Radisson Flame Room has Nancy Donovan and Bob Hopkins.

Mischa Elman here for concert with Minneapolis Symphony orchestra.

W. R. Frank, film producer and independent circuit owner, in from Hollywood.

Minneapolis Civic Theatre has Sidney Blackmer and Lois Wilson as guest stars in "Chicken Every Sunday."

M-G-M here is giving consideration to shorter clearance for Twin City neighborhood and suburban houses.

Florence Desmond and Jo Anne Whitney into Hotel Nicollet Minnesota Terrace, with Cecil Golly orchestra.

Joe Flynn replaced A. J. Clark as advance man for "Sleep It Off," with John J. Garrity, Jr., company manager.

Chaplin's "Verdoux" finally spotted into Century here March 12; the St. Paul Riviera, April 2, and Duluth Garrick, April 22.

Minnesota Amusement Co. (Paramount circuit) renewing application to Federal Housing Expediter to remodel Colonial theatre, Watertown, S. D., to replace State, destroyed by fire.

Pittsburgh

By Hal Cohen

The George Heids expect their fourth child in August.

Jackie Miles booked into Carousel, March 22, following Bill Robinson.

Frank Smith has moved to Beaver Falls, where he'll start building a new radio station.

Sam Handelsman named company manager for summer opera at Pitt Stadium this season.

Bert Stearn to the Coast for a few days to get his new indie picture before the cameras.

Dorothy Scott and Nat Eibaum picked for leads in next Playhouse show, "All My Sons."

James Mason and his wife, Pamela Kellino, will be here this week to autograph her new book.

Aileen Stanley, Jr., ex-Randy Brooks vocalist, heading new Terrace Room show getting under way Monday (15).

James Stewart, Joan Tetzel and John Conte come here April 4 to broadcast "Philadelphia Story" for Theatre Guild.

London

Albert Sandler has to take two months' rest on doctor's advice.

Mary Morris on vacation in Norway as guest of dramatist Helge Krog.

Anthony Parker to direct new play, "Sweet Sorrow," by Gilbert Wakefield.

Denis Waldock and Lewis Gilbert scripting "Made in Heaven" for Sydney Box.

Gertie Giana in vaudeville return, after 10 years, at the Empress, Brixton, March 1.

Shirl Conway and Bill Johnson's apartment robbed, with couple losing furs, jewels and lingerie.

Norman Ginsbury and Bernard Grun adapting Sil Vara's play, "Girlhood of a Queen," as a musical.

Mr. and Mrs. John Abbott bound for South Africa, mainly on a business looksee for Francis, Day & Hunter.

Danny Kaye retarding his departure home by one day to enable him to entertain the British troops in Germany.

Gina Arbib, managing director of Anglo-American Artistes, joined Jack Hylton (International) Ltd., as director and general manager.

Anthony Hawtrey planning fall production at Embassy theatre of new play by Norman Ginsbury, "The King Could Not Sleep."

Olive Harding, of the Myron Selznick agency here, readying a trek to New York this month and also will visit friends in Canada.

Gladys Cooper's daughter, Sally, took over the role of Edward's wife in "Edward, My Son" at the Lyric, replacing Elizabeth Melville.

George King bought film rights of "The Crime of Margaret Foley," following its eight months' run at the Comedy. Deal set by Eris Glass.

Marcel Hellman, producer of the Excelsior film, "This Was a Woman," which opened at the Empire last week, left for the U. S. Sunday (7).

Astoria reviving two film comedies, whose stars are currently appearing on the West End stage, Mae West in "My Little Chickadee" and Olsen and Johnson in "Crazy House."

Will Hay's granddaughter, Avril Hay, who recently appeared at a concert for ex-servicemen, is to make her early vaudeville debut as a ventriloquist at the age of 15.

Rome

Ruggero Ruggeri, Evi Maltagliati, Luigi Cimara, Emma Gramatica, Giulio Donadio, Aldo Febrizi and other legit stars to sail with their companies for South America.

Legit-screen actress Lea Padovani resuming suit against her former producer Macario, revue and screen star, for personal injuries. Action at first was withdrawn for political amnesty.

Radio-revue singer Luisa Poselli suing Mario Ruccione, songwriter-producer, for 50,000 liras ($100), claimed due as balance on her appearance in Ruccione's revue "International Cabaret."

Anna Magnani's next starring vehicle will be directed by Mario Camerini. Titled "Tanti sogni per le strade" ("Many Dreams Along the Streets"). Picture will be produced by Dino De Laurentis for Lux Film release.

Classical performances to be resumed May 15 to 23 at the Syracusan Greek Theatre, with a revival of Aeschylus' "Orestiades." Actors set are Sarah Ferrati, Daniela Palmer, Giovanna Scotto, Annibale Ninchi and Salvo Randone.

Lux Film's "Gioventu Perduta" ("Misled Youth") has finally been okayed by censors after some retouches. Pietro Germi directed. Players are Carla del Poggio, Massimo Girotti, Jacques Sernas, Nando Bruno and Diana Borghese.

Paris

Opera Comique manager Henry Malherbe resigning.

Frank McCarthy bedded with flu on his return from America.

Theatre de l'Etoile, which tried legit revues, to return to vaude.

Grand Ballet de Monte Carlo to play a return engagement at Theatre Champs Elysees.

Jean Sablon to give a recital in Paris before going to the Palladium, London, for two weeks.

Noel Jacquemart, editor of Echo de la Presse, writing book on French press during German occupation.

"Bataille de l'eau Lourde," epic of the sabotage of the German chemical works in Norway, presented at the Grand Opera.

Ex-member of the Academie Francaise, Abel Hermant, 87, sentenced to life for collaboration, pardoned and now out of jail.

Louis Jouvet taking his company on a four-month tour to give French plays in Egypt, Italy, Poland, Czechoslovakia, Austria and Germany.

Offices for 600 United Nations personnel, and three restaurants, prepping in the Palais de Chaillot, entailing closing of the 3,000-seater.

Dodo Felton returned from London with more English chorus girls and advising the British consul on the reopening of an English Girls hotel in Paris.

Jacques Haik getting some of his houses back from the SOGEC government chain. Latter is made up of properties seized from German control at liberation.

Georges Vitaly and Andre Rebaz have turned a large bookstore in the Latin quarter into a 100-seater where they'll do plays with a stock company called Myrmidons.

Barbara Ann Scott packing the Palais des Sports in Paris on her return from the Olympics, and James Crogan, 15, American skater, also getting a big hand for his skating display.

Andre Haguet prepping two Franco-British pix, one a comedy taking place on both sides of the Channel, the other an aviation film with RAF and French Air Force cooperation.

Chicago

Lois Andrews studying television technique at WBKB.

Harold Paul, of the Essaness chain, seriously ill in Hines hospital.

James Coston, WB circuit management head, planed to Hollywood.

AFRA Antics set for April 24 at the Grand ballroom of the Drake.

Spencer Tracy convalescing here, after undergoing a minor operation.

Mrs. Walter Immerman, wife of B&K veepee, seriously ill in local hospital.

Benefit for Patricia "Satira" Schmidt, given by AGVA, raised almost $7,000.

Arthur Willi, RKO talent department, here for casting possibilities for "Serenade."

Gloria Swanson, who recently formed her own model agency, will open a branch here in May.

Joe Friedman, Eagle Lion salesman, recupping from operation at Norwegian-American hospital.

The Uptown Players marked their 25th anniversary with presentation of "The Man Who Came to Dinner."

Merriel Abbott dancers returning to Empire Room of the Palmer House, for the summer revue, sometime in June.

Vienna

Joseph Marx elected President of Austrian Mozart Society.

Theatre in Wiener, bombed out during war, reconstructed.

Paul Barney received license for the 1948-49 season on the Volkstheatre.

After 14 years "Flower Corso" again is slated to play in Prater on June 5.

U. S. Pianist Robert Wallenborn gave successful concert in Musikverein Hall.

Szoeke Szakalls comedy, "Streichquartett," produced here in Kleine Konzerthaussaal.

Closing hour for bars and cafes extended by city council from midnight until 2 a.m.

Eric Rowton, of New York City Opera, sang here in "Aida" and was given good previews.

Susan Foster, U. S. film player, expected here to make picture at Sievering studios (American zone).

Though running here in Flotten Kino only, "Random Harvest" (M-G) broke all records. The 200,000th patron got a present.

Hubert Marischka, operetta star before the war, returns to stage in his own operetta, "Love Night on Woerther Lake" in Buergertheatre.

City of Vienna, together with Artists Union, planning to take over Volkstheatre and Raimund theatre. Paul Barnay slated as manager of the pair.

Austrian Broadcasting System announced that the number of listeners greatly increased in 1947. Now one out of every seven people in country hear the radio.

San Francisco

By Ted Friend

Alan Jones into Cafe Society.

Local nitery biz is on the skids.

Eric Wilson, Blumenfeld exec, ailing.

Jane Pickens at the Paramount hotel.

Marion Kitchen new p.a. at Palace hotel.

Bal Tabarin may shutter for the summer months.

Barry Wood and Collette Lyons are at Cafe Society.

John Thompson, KNBC news manager, will conduct a course on journalism at Stanford.

Detroit

By Stan Worris

Vocalist Ethel Howe ill with bronchitis.

Al White, pianist, now at Clique Lounge Bar.

Marilyn and Anita McHaney headed for Las Vegas dance lines.

Dancer Paula Hayes back at the Avenue after stay in hospital.

Don Jeffries, brother of recording artist, Herb Jeffries leaves for Hollywood to resume film work this week.

Pete Parker preemed his new theatrical restaurant Friday (5), in Fort Wayne hotel, adjoining his Cafe Burgandy.

Irv Jaffee, formerly publisher of Detroit Night Life, opened a downtown show lounge, with Joe Cole and singer Helen Henderson on the opening bill.

John C. Wilson dropped in at Cass theatre to o.o. "Private Lives" and chat with Tallulah Bankhead, Company manager Charles Mulligan was ill two days with bursitis.

Hollywood

Leo Gorceys divorcing.

Sidney L. Bernstein down with flu.

Charlie Pomerantz ill with pleurisy.

Candy Toxton's new film name is Brooke Chase.

Paulette Goddard in town after a European junket.

Sigrid Gurie filing divorce action against Dr. Lawrence Spangard.

Sonja Henie checked in from her skating tour to resume film work.

Barbara Hale booked for a whirl of summer stock in New England.

William Begg shifted from the Max Shagrin agency to join Mitchell J. Hamilburg.

Erich Wolfgang Korngold joined the faculty of the Fine Arts Conservatory of Music.

John Calvert east on a nine-city tour with his magic act, opening March 18 in Baltimore.

James Merrill Herd in from New York to scan scripts and talent for Broadway legit financing.

Hugh French out of the "Gay Intruders" cast with a leg fracture, sustained in a fall at his home.

Dwight Long left for Tahiti to survey locations for three South Seas pictures to be made by Argosy.

Ray Milland readying a flight to Lima, Peru, where Paramount International is opening a new theatre.

Miami Beach

By Larry Solloway

Embassy Club reopens Friday (12).

Billy Vine into Copacabana March 17.

Jan Murray held over at Copacabana.

Maurice Schwartz at Charles hotel for vacash.

Vivian Blaine vacashing after local nitery stint.

Joyce Ayres added to Mother Kelly's show.

Roney Plaza bookie setup raided by local police.

Brook Club and Latin Quarter closed last weekend.

Lou Saxon in for limited engagement at the Paddock.

Mickey Michaels, managing director of Caddilac, ailing.

Joe E. Lewis heads for the Coast after Beachcomber date.

Gracie Barrie and the Vagabonds held over at Clover Club.

Tommy Dorsey and Dean Hudson in town making the rounds.

Havana-Madrid newest nitery in Miami, on site of former Fiesta.

Harry Richman prepping new songs for Harem (N. Y.) engagement.

The Mervyn LeRoys still at Boca Raton. Been at the swank resort all season.

Noah Braunstein, theatrical attorney, left for New York, after extended stay at Roney.

Club 22 sold and will undergo change to former tag, El Chico, with all-Latin policy retained.

Sophie Tucker will rest here for several weeks after current stint, then head for London engagement.

Babe Didrickson signed by Jennie Grossinger to act as playing pro for Grossinger's (Ferndale, N. Y.) this season.

Havana biz offish, with tourists from the Miamis neglecting their usual weekend visits to the Cuban capital.

John Berry, who directed "Casbah," while in town with Tony Martin, optioned Julie Wilson, Mother Kelly's thrush for next pic.

Copacabana and Beachcomber planning to remain open through spring, as are Mother Kelly's, Blackamoor, Clover Club and Paddock.

High winds led to fears for safety of Gregory Peck, Leslie Charteris and wives, fishing in Gulfstream, but all reported safe at Keys anchorage.

Beacon Players, only legit stock group in area, setting up weekly presentations on Beach at McFadden Deauville. Home base is in Coral Gables.

Miami Herald and Daily News leveling continued series of blasts on Beach "criminal element" with Hotel Assn. up in arms over the stories.

Barry Gray due back today (10) after week's vacash, to resume broadcast from Copa Lounge. Dick Stern, local WKAT featured staffer, pinch hit for him.

Spring and Summer bookings for hotels here show heavy reservations by Latin trade from the South Americas and the Caribbean countries, with more hotels expected to remain open than last year.

Dublin

By Maxwell Sweeney

When tenor Josef Locke collapsed while singing in a "Sing As We Go" broadcast from Belfast last week, conductor Douglas Armstrong stepped down from the podium to the mike and continued the song without interrupting the show. Armstrong is conductor of Northern Ireland Choral Society.

Kenneth Reddin's "Another Shore" will be filmed in Ireland for Ealing Studios this summer. Director Charles Crichton; art director, Baker Smith; cameraman, Douglas Slocombe; associate producer, Ivor Montague, and unit manager, Slim Hand, are here looking over locations and will start shooting in April.

OBITUARIES

FRITZI VON BUSING

Fritzi von Busing, 64, former actress, died March 6 in Lenox Hill hospital, N. Y., after a lingering illness.

The daughter of a Viennese violinist, she was born at Nyack, N. Y., and at the age of 15 made her first stage appearance at the Berlin Opera House in repertoire. Returning to America, she spent several years with the Castle Square Opera Co. in Boston and played in Weber and Fields' "Great White Way" at the 44th Street theatre, N. Y., soon after it was erected.

She was in the original production of "Chocolate Soldier," "The Wedding Trip," "The Merry Countess," "Alone At Last" and with Al Jolson in "Bambo." In recent years she was a member of the St. Louis Municipal Opera and played several summer seasons with Aborn Opera Co.

Her husband, actor and opera singer Forrest Huff, died last August.

SAYRE CRAWLEY

Sayre Crawley, veteran character actor, died March 7 in New York. Born in England, he began his stage career in London many years ago with Sir Beerbohm Tree and later appeared in companies of Johnston Forbes Robertson and Sir Philip Ben Greet.

He came to this country to appear in Ben Greet productions, and later played five seasons of Shakespearean repertoire with E. H. Sothern and Julia Marlowe and also appeared in support of Jane Cowl. He was one of the founders of Eva Le Gallienne's Civic Repertory Theatre, N. Y., in which he acted for seven years. His most recent Broadway appearances were with Ethel Barrymore in "The Corn Is Green," several seasons back, and "The Late George Apley."

Wife, Mary Ward, a legit pressagent, survives.

JOHN MAURICE BENAS

John Maurice Benas, 49, assistant to George P. Skouras, of the Skouras Theatres circuit, died March 7 in New York. He was chief film buyer for the chain.

Benas was associated with the Skouras organization for the last 10 years. Before that he was film buyer for the Rosenblatt & Welt circuit, which operated a chain of houses in New Jersey. He was in the steamship business before going into film work.

Wife, mother, two daughters and a sister survive.

DAVID ROSENGARTEN

David Rosengarten, 65, former film distributor in New York, died March 5 at Miami Beach after a heart attack. He entered the motion picture business in its early days and during his 25-year career was sales manager for the Fox Film Corp., later for M-G-M and chairman of the Film Board of Trade, where he was credited with introducing arbitration clauses into distrib-exhib contracts.

Since his retirement he lived in Brooklyn, but had a winter home in Florida.

BOB ADAMS

Bob Adams, 74, former vaudeville singer, died Feb. 29 at his home in Maidenhead, Eng. Adams and his partner, Bob Alden, first appeared in London as the Two Bobs, after being song pluggers for Sol Bloom in Chicago. At the Tivoli in 1908 they became headliners, touring the country and being one of the featured acts which inaugurated vaudeville at the Palladium in 1910. Adams opened and ran a riverside spot, Sonny's Club, some years ago.

RICHARD MONTER

Richard Monter, 45, partner in the Monter-Gray Agency, died March 8 in Hollywood following a kidney operation. He was in show business since 1931, when he went to Hollywood as Francis Lederer's personal manager.

Brother, Rudy Monter, a film producer, and son, daughter, father and stepmother survive.

CHESTER J. BELL

Chester J. (Chet) Bell, 50, former Paramount branch manager in Los Angeles and Denver, died March 8 in Burbank following major surgery. He was with Par for 25 years, starting as salesman in Detroit in 1923.

CHIEF MANY TREATIES

William Hazlett, 73, known on the screen as Chief Many Treaties, died Feb. 29 at his home in Hollywood after a heart attack. A graduate of Carlisle and a member of the Blackfoot tribe, Hazlett performed in wild west shows and rodeos before entering films. He was a member of the board of directors of the Screen Extras Guild.

R. GUY KNEEDLER

R. Guy Kneedler, 75, former exhibitor in southern Illinois, died March 1 in St. Mary's hospital, West Palm Beach. A resident of Collinsville, Ill., for many years, Kneedler opened the first film theatre there in the early 1900s. He subsequently operated the Capitol, Effingham, Ill., and another in Mattoon, Ill.

CHICK FARR

Chick Farr, of the Farr & Farland variety team, died Feb. 28 in his sleep at his home in Streatham, London. When his partnership with Farland ended he teamed up with Eswald Waller and later with Hamilton-Robins as a music hall act, and also toured with ENSA during the war.

WILLIAM J. RYAN, JR.

William J. Ryan, Jr., 42, theatre manager in Worcester, Mass., died March 2 in Los Angeles, after a heart attack. He was a former assistant manager of the Roxy theatre, N. Y. While at the Roxy he married Jackie Keith, a dancer in the house line. She survives.

WILLIAM JAMES EDWARDS, SR.

William James Edwards, Sr., 82, former film exhibitor, died Feb. 28 in Los Angeles. His son, William James Edwards, Jr., independent circuit operator, survives.

Leroy C. Davidge, 54, former head of Davidge Film Laboratories, died March 6 in a fire that destroyed his home in Santa Monica. His laboratory developed prints for many of the early Hollywood pictures. He had been in retirement 13 years.

Father, 64, of Herbert Kenwith coproducer of the legit production, "Me and Molly," died Feb. 29 at his home in Jersey City. In addition to his son, wife and two daughters survive.

Rose Perlberg, 87, a theatrical dress designer at the turn of the century, died March 5, in Chicago. A son, Jonas, former theatre operator, a daughter and another son survive.

Helen Inglee, 29, formerly with 20th Century-Fox, died March 2 in Will Rogers hospital, Saranac Lake, after a lingering illness. She was a native of Washington.

Harry T. Loper, 87, former owner of the Kimbark theatre, Chicago, died March 1 in that city. Daughter and two sons survive.

Robert Wilson, 48, Paramount studio projectionist, died Feb. 27 at the Sawtelle Veterans hospital, Los Angeles.

Mrs. Victor Sutker, 50, wife of Columbia casting director and sister of producer Edward Small, died March 2 in Hollywood.

Father, 65, of Garson and Michael Kanin, film producers, died March 2 in Hollywood.

Charles L. Berry, 45, special effects cameraman, died March 1 at his home in Hollywood.

Berlin Waxes

Continued from page 1

songs, and while he points to such 1,000,000-copy hits of his own as "All Alone," "Remember," "What'll I Do?," "Always," "White Christmas," "God Bless America" and "Blue Skies," the significance lies only perhaps in the fact that they made money. "Because," says Berlin, "I think such songs of mine as 'A Pretty Girl Is Like a Melody,' 'Say It With Music,' 'Easter Parade,' 'How Deep Is the Ocean,' 'Russian Lullaby' and even a song like 'Soft Lights and Sweet Music,' which sold maybe 300,000 or 400,000 copies only, has greater value and significance to my or any other songwriter or publisher's catalog.

"Here's how I'll prove it. I had a 1,000,000-copy hit in 1912 called 'Everybody's Doing It (Doing What? Turkey-Trot)'; 'Ragtime Violin' around the same time, and 'I Wanna Go Back to Michigan' in 1915 and 'International Rag' in 1913. As recently as 1920 I had still another called 'Nobody Knows (And Nobody Seems to Care)' and that, too, sold a million; but do you know something—I value my 'There's No Business Like Show Business' much higher. Why? Because it's the type of 'important' songs that I think really counts. The entire score of 'Annie' Get Your Gun,' for example has yet to hit 1,000,000, and as for 'Show Business' by actual count it sold a meagre 8,349 sheets of music. Yet to me that one song alone is worth 10 others of mine, each of which might have sold over 500,000 copies."

Berlin's point is that sales alone don't often reflect the real values. The backbones of all the major catalogs are replete with solid compositions which have yet to see a million but are steady sellers year after year. It's no secret that Kern, Herbert, Rodgers & Hammerstein, et al., have few smash sellers but their works are worth more than the flash-in-the-pan big seller which is a vague memory a few weeks later. The smash "Show Boat" and "Porgy" scores probably each have yet to see 1,000,000 copies of sheet music in toto. But there is no gainsaying their great value for nostalgic purposes, durable both instrumentally and vocally for almost any type of program.

2 Berlin Anni Tie-Ins

Metro is tying in its forthcoming "Easter Parade" filmusical by Irving Berlin with the latter's 60th and 40th anniversaries. On May 11 he becomes 60. The 40th milestone is linked to the first song he ever wrote, "Marie from Sunny Italy," published in 1908.

There are other galas of a musical, radio and allied exploitive and sentimental nature which will be hooked to the film.

Foreign Marts

Continued from page 1

zenship) Borrah Minevitch Rascals and the Merry Macs. Subsequent layouts will include Martha Raye, Carmen Miranda, and the Arnaut Bros. Deal is also in the works for Larry Adler and Paul Draper, but hasn't been finalized as yet.

British Repeats

One of the reasons for the boff boxoffice of American names is the fact that during the war years many British acts have been played and re-played until they're no longer drawing. Another factor is the paucity of U. S. films because of the 75% tax. Many theatres would like to install stageshows because of the picture scarcity, but haven't been able to do so because of inability to install stage facilities.

Another factor is the inability of Britons to buy necessary staples. The money might ordinarily be going to buy refrigerators, radios, and even clothing (latter being severely rationed) is going into entertainment. Whether the terrific theatre grosses will continue once these goods become available, is problematical.

Whether Britain will continue to pay out these huge sums in dollars for an indefinite time is also problematical, but it's expected that there will be no change in the current money exchange situation unless undue restrictions are placed on British performers working in the U. S. Many sources feel that in the free talent exchange between both countries, England gets a larger amount, mainly because of their legit activities. Such troupes as the D'Oyly Carte Co., "The Winslow Boy" and the Old Vic troupe made healthy amounts. In addition, there have been a considerable number of British vaude acts working theatres here.

'Birthday'

Continued from page 1

really no sacrifice to those named, Miss Loos, for example, averaging $1,300 in royalties, whereas a straight 10% of the gross would have meant several hundred dollars more, but the run would not have been as long. Later R. & H. insisted the star receive the full guarantee in the contract.

Miss Hayes' performance and the staging by Logan were generally credited with "Birthday's" success. She will not be with the play if it is sent to the road next season, when Miss Hayes will star in "Speak to Me of Love," play by S. N. Behrman to be produced by the Theatre Guild.

Public Dims Star Twinkle

Continued from page 1

thinking in the industry itself that keeps the illusory stellar names working, according to Selznick. Sales forces (including his own), DOS asserted, are so in the habit of selling marquee names that they refuse to put real effort behind a picture that doesn't bill familiar players. The reason, Selznick insisted, is that from long experience they know they'll have a terrific battle with exhibs to get good terms or A playing time for a starless picture, no matter how good it is.

Thus the star system retains considerable value, but a value that is definitely shrinking with increased exhibitor awareness within the past few months that the prices they are paying for stars in films is too infrequently being reflected at the b.o. Until that realization has more completely hit home—or there's a reverse trend in the present public apathy—the star system will continue alive if for no other reason than that it pays a producer to use names to con exhibs and his own salesmen.

Money Differential

Selznick pointed out, for instance, that a film without marquee bait, even if it is only illusory, has virtually no chance of getting top feature position on the Loew's and RKO circuits in New York. The film on the bottom half of these bills gets a flat rental of $18,000 for the long portion of the week, while the pic on top plays percentage and can possibly make up to $300,000. It's obvious, therefore, Selznick declared, that if the film has sufficient other values, it may well be profitable to pay $150,000 or $250,000 for stars, based on New York circuit returns alone, which represent only 5% of the country's gross.

Selznick pointed out, too, that in addition to getting better terms and better playing time, the star names result frequently in getting higher advertising and promotion budgets from exhibs. Without such names, he declared, it is next to impossible to get a theatreman to spend money on a campaign.

What's worse than the public's lack of enthusiasm regarding certain players, exhibs have found, is that the "boxoffice poison" list, which started such a ruckus when published by an exhibitor organization a few years back, has now grown longer than a con man's line. In other words, plenty of so-called star names actually keep customers away.

This growing negative attitude on players outside of the Big 25 may be expected to have a tremendous effect on production costs. As Selznick stated, in a viewpoint that finds much agreement among other producers, while the per-pic price tags of the few real marquee names may be expected to go even higher than now, the fees for other players—some of whom have been asking as much as $250,000 per film—are going to plummet.

The "B" Brushoff

Another aspect of exhib attitudes is responsible for depressing salaries of B pic players. A salesman with a top picture, if it has a former B name in it, is immediately rebuffed by exhibs when he wants top terms or playing time. The response at once is: "No, sir. He's a B picture player." Some companies are therefore coming to the conclusion that it is more profitable to use almost entirely unknown names in a film with other good values than to take a chance on having it categorized by the calibre of names that exhibs know.

That's true, of course, not only with former B picture players, but doubly so of the names on the long boxoffice poison lists. A considerable exodus back to New York to "do plays" can thus be anticipated.

The big trend to "semi-documentaries" now is but an expression of the change which has taken place in appraising values. This type pic merely represents the substitution of the values of a good story, location shooting and purported authenticity for a marquee name. It's selectivity that has grown up in the public since the end of the war that has resulted in a demand for other showmanship values, rather than just "any picture in which Tillie Glotz appears." With the cutoff of foreign markets and diminution of the domestic b.o., producers have become extra-sensitive to these taste changes and are grabbing at them as a means toward reduced budgets and more profitable operation.

Those A.K. Stars

Following letter, received this week from Dallas, may be a straw-in-the-wind:

"I have just been reading in the Dallas Morning News that Hollywood has to cut costs. This is good news to me if it means we can get some new, young stars to look at in the place of such old ones as (names deleted), and I can't think of all the others.

"I am 37 years old and that's bad enough, but if I have to go to a show and see someone as old as me on the screen, well, I'd just as soon stay at home. I love to go to the show, and I go from three to four times a week, but I like to see something that make me forget getting old and all those old stars that we've been looking at for years certainly don't help any."

Mrs. A. A. Gregory.

MARRIAGES

Margaret Olscheske to Marty Faloon, Pittsburgh, Feb. 23. He's a guitarist with dance bands.

Shirley Edelman to Jack Segal, Palm Beach, March 5. He's Columbia Pictures vice-prexy.

Marion Miller to Eddie Hyman, San Antonio, Mar. 6. He's an announcer for KYFM there.

Adeline Hanson to Don Miller, Riverside, Cal., Mar. 8. Bride is a disk jockey.

Madeleine Pennelope Sack to Jeffrey Potter, New York, March 6. Bride is with Theatre, Inc.; he's a stage manager.

Pamela Matthews to Lorenzo Chiovenda, London, recently. Bride is a Rank starlet; he's an Italian film producer.

Jane Perry Vandercook to John Gunther, Chicago, March 5. Bride is a Duell, Sloan & Pearce editor and former wife of author-broadcaster John Vandercook; he's author ("Inside U. S. A.," etc.), correspondent and commentator.

Anne Curtis-Brown to John Nixon Brooks, Jr., New York, March 6. Bride is with N. Y. office of Curtis Brown agency, established by her late grandfather; he was with Time mag until recently.

Anne Jackson to Eli Wallach, N. Y., March 5. She's a legit actress; he's an actor currently with "Antony and Cleopatra."

Evelyn Nugent to Earl Carpenter, New York, March 7. He's a bandleader.

BIRTHS

Mr. and Mrs. Frankie Ray, son, New York, Feb. 29. Father is teamed with Don Nakdo in act known as The Impressionaires.

Mr. and Mrs. Norman Noyes, daughter, Los Angeles, Feb. 28. Father is a radio executive.

Mr. and Mrs. Bertram Montague, son, London, Feb. 23. Mother stages ballets; father is producer, his pantomime, "Babes in Wood," having just completed run at Prince's, London.

Mr. and Mrs. Leo Lerner, son, New York, March 3. Father is with Columbia Pictures International.

Mr. and Mrs. Robert Moore, son, El Paso, Feb. 15. Father is assistant manager of Wigwam there.

Mr. and Mrs. Jesse Chinich, son, Salt Lake City, Feb. 29. Father is booker for Intermountain Theatres, Inc.

Mr. and Mrs. James Brown, daughter, Chicago, Feb. 27. Father is salesman with station WBBM there.

Mr. and Mrs. George Creech, daughter, Chicago, March 2. Father is national spot sales traffic manager of NBC's central division.

Mr. and Mrs. Charles Crawford, son, Kansas City, Feb. 8. Father is film salesman with 20th-Fox exchange.

Mr. and Mrs. Delmar Nuetzman, daughter, Jackson Heights, N. Y., March 2. Father is an actor.

Mr. and Mrs. Bert Friedlob, daughter, Hollywood, March 7. Father's a producer; mother is Eleanor Parker, Warner star.

Mr. and Mrs. Milton Sperling, daughter, Hollywood, March 8. Father is prexy of United States Pictures; mother is the daughter of Harry M. Warner.

Mr. and Mrs. Ellroy, son, Hollywood, March 4. Father is Columbia Pictures business manager.

Mr. and Mrs. Ted Kavanaugh, son, New York. Father is publicity head for Curtis Pub. Co. in N. Y.; mother is in the editorial dept. of the Saturday Evening Post.

THE DEPENDABLE MR. HAMPTON ROLLS UP HUGE GROSSES!

IN A FOUR WEEK SENSATIONAL ENGAGEMENT
at the
STRAND THEATRE, New York
just concluded

VARIETY SAID

Strand, N. Y.

It's enough to say about the current bill at the Strand that Lionel Hampton's orch is back in top form. This musicrew can pack more sock into a number than most orchs.

Hampton rings up the curtain with his regular opener, "Hamp's Boogie," which seems to increase in tempo as the years go by. Abetted by trick lighting and the batonist's stomping antics, this number practically lifts the roof off the house. Hampton maintains this terrific pace throughout. Band also plays two other numbers in the same groove, "Hey Bob-a-re-bop" and "Flying Home," which ring down the curtain in a virtual frenzy of rhythm.

One of top features is Hampton's vibra-harp playing and his drumming with plenty of tympany tricks. Hampton paces himself and the orch in perfect showmanship to a crescendo upbeat.

$86,000 $90,000 $57,000 $68,000 $75,000 $70,000 $52,000 $48,000 $45,000 $60,000

Lionel HAMPTON

AND HIS ORCHESTRA

Goin' to Dixie
—IN MAY—
FIRST SOUTHERN TOUR IN SIX YEARS

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RKO BOSTON starting MARCH 11
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VARIETY

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DID LONDON 'OUT-TRADE' H'WOOD?

CROSBY DISKS CIRCLE N. Y. CLOCK

Bing Crosby can be described as the only singer who follows the New York metropolitan listener around the clock.

Judging from the amount of time devoted to programs made up exclusively of his own recordings, there's hardly a quarter-hour during the day or night, Monday through Saturday, that some station in the metropolitan area isn't broadcasting the Bing's voice.

Excluding the four network stations, the number of quarter-hours of aired Crosby records almost matches the number of quarter hours that the average metropolitan station consumes in broadcasting. The airing time of the 15 non-web stations in and around New York averages 11 hours a weekday. This figures out 44 quarter-hours a day, whereas Crosby records have an aggregate schedule of 39 quarter-hours.

There isn't one of the 19 metro-

(Continued on page 63)

British Army Bans Rank 'Palestine' Neutral Film As 'No Longer Applicable'

London, March 12.

British Army Commanders have banned the exhibition to British servicemen of the film "Palestine" produced in "This Modern Age" series by the J. Arthur Rank Organization.

Army authorities allege that the film shows bias and that the subject may offend the susceptibilities of the British soldier both here and abroad. It is now officially accused of presenting a false picture of the present day Palestine problem because of new developments.

Rank Organization stated March 11 that "the film was originally seen by High Commissioner Sir Alan Cunningham and other high officers of government and service departments. It was highly praised for its objectivity. There have been complaints from Arab and Jewish sources but only because we had favored neither side unduly."

Grounds given for ban are (1) little or no effort is made in the film to show the extent to which the British administration of Palestine has benefited the country both materially and from the point of view of the maintenance of law and order.

2. No effort is made to show the Arab point of view or to bring out that Arabs, Jews and Christians

(Continued on page 71)

'Variety's' New Look

With this issue VARIETY trots out its new Easter bonnet—a new face type, to be explicit.

It's a larger type that's designed to make it easier on the orbs.

Top Names Prefer Anonymity in Pic Push for Wallace

Pulling away in first position from the presidential campaign barrier, Henry Wallace's plan to use pix extensively in the election race is already in the works with production started on several one and two-reelers. Notion by the Democratic and Republican party chiefs to follow suit with a series of propaganda films is still being considered but action is hanging fire until the nomination conventions name the major party standard-bearers in June.

With the Progressive Citizens of America footing the bill, the pro-Wallace pix are being produced in several indie studios in the east. Writing and directing talent are being enlisted on a cuffoed basis from sympathizers, many of them being top names in radio and documentary film circles. At the present time, however, they prefer to remain anonymous due to the political climate. Several union technicians are also donating their labor.

At the present time, PCA is readying for distribution a documentary titled "Wallace and the

(Continued on page 63)

35,889 TELE SETS IN FEB. HITS NEW PEAK

Washington, March 16.

Peak production of 35,889 video sets in February brings total tele receiver output past the 250,000 mark, the Radio Manufacturers Assn. reported here yesterday (15).

The February figure represents an annual production rate of 430,000 video units a year. Continuing an earlier trend, over two-thirds of the February output were table video sets.

The boom in tele production contrasted to a lagging output of FM sets. The 140,629 FM receivers manufactured in February was well under the monthly average for the last quarter of '47.

BUT MOST FEEL TAX PEACE OK

British tax settlement last week has created heated disagreement among U. S. film industry observers as to whether the new accord is favorable to Hollywood or whether the Americans have been "out-traded and out-maneuvered" by the British. Most widely held opinion by top execs is that the pact is certainly not all that could be wished for, but is by far the best that could be expected under the circumstances.

Those who believe the agreement was a mistake are of the opinion that by just sitting by and waiting the British out, theatre business and production there would have suffered so in eight months to a year from now that the cries of the public, film workers and exhibs would have forced a capitulation

(Continued on page 9)

Kaye's London Hit Sock Hypo to His Films in England

Success scored by Danny Kaye in his six-week run at the Palladium in London has renewed attention by British filmgoers in the American comedian's early pictures. According to Robert Wolff, RKO's managing director in Britain who arrived in New York last week, a reissue of Kaye's "Up in Arms" at the New Gallery theatre, London, has resulted in "fantastic" b.o.

Business is all the more gratifying since it was originally felt that Kaye was strictly an American commodity with little appeal to Britons. In making his farewell to Palladium audiences last week, the comic remained onstage for more than two hours before a capacity house of some 3,000 patrons. He's said to be the "most sensational" hit London has ever had.

With Kaye departing for Paris and Germany to entertain Ameri-

(Continued on page 63)

RKO's Johnny Broderick Biopic for Bob Mitchum

Hollywood, March 16.

Johnny Broderick, vet New York detective noted for uncompromising tactics against hoodlums on his Broadway beat, will be subject of a film biog to be made at RKO. Broderick also will act as technical adviser on the film. He retired about six months ago.

Paul Small agented the deal which is being set as a top budgeter at RKO. Robert Mitchum is slated to portray Broderick.

Johnston's Bally

Washington, March 16.

Eric Johnston, Motion Picture Assn. of America prexy, will explain the Anglo-American film agreement to the public via a quarter-hour broadcast over NBC Saturday (20) from Washington at 5:30 p.m.

Program will tee off an MPAA public relations drive to point up that quality of Hollywood films has not been impaired despite foreign market difficulties recently.

Avid Interest By British In New Yank Films

Major film companies' home-office publicity staffs were flooded with queries last week from New York correspondents of the London newspapers on which pictures would be sent over to England immediately. While most of the British press was none too kind to American films during the time the 75% tax was in effect, interest shown by their N. Y. reps now that the tax has been settled is believed to indicate the enthusiasm of the general British public for American product.

While the majors are averse to flooding the British market now, they're not missing a bet in keeping the appetite of the British for U. S. films whetted. Most of them are already planning on shipping trailers to England as soon as possible to ballyhoo their forthcoming product and have started their adpublicity wheels rolling at top speed again in England. Metro's Sam Eckman, Jr., managing director in England, kept his hand in while the tax was still in effect by showing trailers on new product at special tradescreenings.

MARCHES FILE SUIT FOR COMMIE LABEL

Fredric March and his wife, Florence Eldridge, yesterday (Tues.) filed a $250,000 damage suit in N. Y. supreme court charging defamation and libel, against American Business Consultants, Inc., publisher of Counter Attack, a mag devoted to exposing Communism. March and his wife charge that the sheet labeled them Communists and fellow-travelers.

It's charged that the Jan. 30 issue Counter Attack declared that the U. S. Steel Corp. doesn't care whether its money goes to Communists and fellow-travelers. In that issue sheet labeled Millard Lampell, Gene Kelly, Alfred Drake, Lillian Hellman and the Marches

(Continued on page 63)

MUSIC PUZZLER: SHEETS OFF, DISKS BIG

While the phonograph record field doesn't even show any signs of leveling off, music publishers are complaining that sheet sales have taken a sharp dip. The sudden reversal of the trend has them greatly puzzled. They can't resort to the old explanation, Lent, because of the way things are going for records.

Publishers of the tunes on smash hit records have made the discovery that sheet sales no longer parallel the trend of disk sales. The sheet version may start off with a roar but the bottom can abruptly fall out of sales, while the song's big-selling record maintains as strong a turnover as ever.

Cited as a case in point is "Ballerina," which gave evidences of becoming a 1,000,000-sheet seller but instead petered out at 300,000 copies, while Vaughn Monroe's record continued to sell in large quantities, reaching the 1,750,000-mark.

N. Y. Papers to Follow Chi's Publishing Pattern If and When Strike Comes

New York daily newspapers, 14 in all, confronted with a printers' strike on or after April 1, have submitted complete instructions to their advertisers and all ad agencies on how to cope with the situation should the strike force a shutdown of their normal printing and photo-engraving facilities. This goes for amusement advertising along with others.

Noting pessimistically that the strike has already hit Chicago and a dozen other cities, the newspapers have expressed their determination to continue publication. Substitute equipment, however, will have to be used for linotype machines and other composing room equipment. To meet the situation, the newspapers have decided to follow the Chicago pattern, where papers have been able to publish since November despite the strike.

"We plan to engrave page pasteups of typed material," the N. Y. papers declare. "Otherwise our process will be as usual. The result will be a finished newspaper turned out in a slower-than-normal manner. Emergency regulations will have to govern everything that goes into the paper. Deadlines for advertising as well as for news will have to be advanced sharply. At

(Continued on page 63)

15th ANNUAL VARIETY SURVEY OF SHOWMANAGEMENT

Pages 25 to 30

Divvying That $17,000,000 Already Envisions 'Some Fun' for U.S. Majors

The real fun, as far as the new Anglo-American film agreement is concerned, is expected to come when the U. S. companies sit down to work out the divvy of their income. Pact contemplates that all the coin available, including the $17,000,000 basic sum, goes into a pool, from which all American distribs will draw in accordance with a formula to be worked out among themselves.

That last "to be worked out among themselves," of course, is the joker that's going to cause the headaches. Since quite a large sum of money will be involved for each company, it can be expected that the agreement won't be worked out without plenty of give-and-take.

In general, the formula will provide for a divvy in direct proportion to each company's earnings in the United Kingdom. It's all not so simple as that sounds, however, since each company has special circumstances surrounding its exports, plus the fact that some companies have interests in theatres and studios in Britain.

An agreement was worked out among the companies to cover all freeze situations when the Australians pulled their 30% tieup on U. S. funds last fall. However, every time they have attempted to apply the Australian formula to other countries, such as Chile and Denmark, the cry of "special circumstances" has come up, so the formula has never been used elsewhere. In England the situation is particularly difficult.

More Problems

Among the myriad of questions presented by the pact and which will enter into the size of the pool is whether earnings in the U. S. of American companies' pix produced in Britain are classed as English films or American films. Which they are, determines whether their earnings go to the individual company or into the pool.

In reverse, when these same films play in the U. K., is income from them included or excluded from the $17,000,000 which the British permit to be remitted for American films?

Still another problem which affects the size of the pool is whether earnings of British pix here go into the pool in toto (that is, film rentals, minus distribution, prints and advertising) or all that counts is what is actually remitted to England. In the latter event, it makes little difference to the British government how much of the coin is spent in this country by the English producers for whose account it is collected. Thus, J. Arthur Rank and Sir Alexander Korda, for instance, might start a tremendous advertising - publicity campaign, or might even begin buying theatre chains, at the expense of the American industry.

All these points—and hundreds of others—must be worked out with the British.

Who Buys From Whom Seen In Paris Couturier List

Paris, March 10.

With the couturiers' openings practically over, it's now possible to determine who buys from whom.

Christian Dior claims Rita Hayworth and Annabella, as well as Marlene Dietrich, who also buys from Desses. Fath goes more for socialities, including Princess Faiza of Egypt, Princess Troubetzkoy (Barbara Hutton), Mrs. Paul Auriol, daughter-in-law of the President of France, and Maria Montez, who also buys from Balmain.

Lanvin caters more to the French, such as Yvonne Printemps, Hugette Duflos, Valentine Tessier and Denise Bourdet, as well as Lady Diana Cooper. Maggy Rouff has Alice Cocea and Lana Marconi (Sacha Guitry's latest), while Mrs. Marcel Achard buys from Bruyere. Balmain has Jennifer Jones and Elsa Triolet. Edith Piaf buys from Jacques Heim.

Other celebs are Michele Morgan dressed by Germaine Lecomte (she once went to Schiaparelli) and Edwige Feuillere dressed by Marcel Dormoy and Piguet. Josephine Baker dresses at Desses. Balenciago, who is doing well, mostly dresses socialities such as the Duchess of Windsor and a host of the French who's who.

Has Tux, Will Travel?

Louis Sobol, in his column, observes:

"Many Broadwayites expect to see the following ad in VARIETY next December: 'Available for dinners, social functions, etc. — ex-President who plays piano. Also daughter who sings. Plenty sweet, plenty hot'."

Dr. Rank, Dr. Skouras Join Dr. Gallup and Dr. Sarnoff In Boston Univ. Honors

Boston, March 16.

J. Arthur Rank, here to accept an honorary doctor's degree in letters from Boston University, during its two-day Founders Day Institute built around its new School of Public Relations, stated the British government would not attempt to socialize its motion picture production.

Claimed he was opposed to the British tax on American films, and had no official or unofficial capacity in setting up the tax program. Said he thought the situation "could have been straightened out months ago" if Eric Johnston had "gone over to England to talk it over." He couldn't understand the delay (apparently overlooking that Johnston had gone over last summer to forestall the tax).

Figures present setup is an improvement but Rank still holds personally to the opinion that free competition would be far more to the point. He said it was his opinion that only by means of open competition for all film producers of all countries could the product be improved, and that discriminatory tax tactics or freezes were contrary to all his principles.

Cited as proof of his point of view that while the Rank organization only released five films in the U. S. three years ago, this year they'd release about 30, all first-line products. He plans to give "Hamlet" its first American run in Boston because "Henry V" had such a long and profitable run here (about $300,000 in 24 weeks). Rank expressed confidence that British films could eventually payoff above the $17,000,000 bracket necessary in current ruling to remit additional American earnings in Britain to the U. S.

It's Dr. Skouras Now

Simultaneously honored by B.U. with an honorary degree in laws was Spyros Skouras, prexy of 20th-Century Fox. Skouras didn't deliver any oration, but chairmaned a forum on films in education. Revealed, however, he plans to use the frozen assets in London to make Fox pictures on studio property bombed out during the war. Figures to begin rebuilding the studio immediately and produce films with mixed American and British stars.

Institute's film awards for best commercial public relations film shown in New England went to the Sinclair Refining Co., of N. Y. for its "The Miracle in Paradise Valley." Second and third awards, announced by Malcom Kingsberg, president of RKO Theatres, Inc., went to Swift & Co. for "The Red Wagon" and to Ford for "Pueblo Bay." Honorable mention to "The World Is Rich," sponsored by British Information Services.

Taking honorary degrees with Skouras and Rank were Dr. George Gallup, of the Gallup poll, David Sarnoff, brigadier-general head of RCA; Justin Miller, president of the National Assn. of Broadcasters; Grove Patterson, editor of the Toledo Blade; Raymond Rubicam, Glenn Griswold of Public Relations News, and Earl Newsome, public relations counsel.

Sarnoff, speaking at the Founders Day banquet at which Rank was the principal speaker, predicted atomic energy wrist-watch video sets, two-way radios, and Ultrafax radio newspapers transmitting a million words a minute. Didn't say when, but he made it sound fairly soon.

300th WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1948"
El Capitan Theatre, Hollywood, Cal.
National Release Easter Week
"BILL AND COO"
Released Through Republic Pictures
"'Bill and Coo' is the greatest picture of its kind I have ever seen."
Louella O. Parsons.

Cagney-UA Peace Off 'n' on Again

Peace between United Artists and William Cagney, announced with a fanfare by UA in Hollywood last week, did a quick on-again, off-again switch over the weekend. UA prexy Grad Sears flew to the Coast from New York last Saturday (13) to sign the agreement he had made with Cagney via long distance phone, only to find that the producer was no longer agreeable.

Scheduled to go into court in Los Angeles Monday (15) on Cagney's suit for a declaratory judgment to let him out of his UA pact, the parties asked for an adjournment until today (Wednesday). In the meantime, Sears and Cagney got together again and, according to latest reports last night, peace might again prevail before court time today.

UA board met in a special session Friday to arm Sears with authority to ink a deal with Cagney. As okayed by the directors, it called for investment of $250,000 by UA in Cagney's now-completed "Time of Your Life" in return for a 15% participation. Cagney also was to pay a distribution fee of 25% for the U. S. and 30% for foreign, instead of his original contract for 25% to $800,000 and 10% over that.

Apparently the agreement wasn't satisfactory to the producer, however, and following more negotiations in Hollywood, each of the board members received a telegram outlining a new deal. They were asked to wire their approval or disapproval. Setup in the new deal is pretty much the same as before, except UA gets a large participation but defers receipt of it.

Under the original agreement with Cagney announced last week, he is to deliver "Life" to UA, then can make a picture for an outside producer, and then make a second for UA.

UA board last week also discussed its plans for production of seven films a year in the United Kingdom for the next five years. Idea entails building studios in Dublin, with financing to be provided by a group of Irish bankers not before tied up with films.

BORRAH MINEVITCH'S PIC PLANS IN PARIS

Paris, March 10.

Borrah Minevitch is getting in the pix business here via his purchase of American rights to a picture titled "Jours de Fete" ("Holidays"). Picture was produced by Fred Orain.

Minevitch has now founded a production company in partnership with Orain and actor Jack Tatti, to make the next Tatti pic. Orain and Minevitch are planning another picture titled "Solitude."

Peck as Stratton

Hollywood, March 16.

Gregory Peck is up for the Monty Stratton role in Metro's biog of the pitcher who lost his leg, following Van Johnson's bowout. Peck was a pitcher during his college days at U. of California, and he owes M-G a picture.

Illness forced out Johnson.

'Agreement,' Russell, Colman Seen Copping Top Oscar Awards

By ARTHUR UNGAR

Hollywood, March 16.

The 20th annual awards of the Academy of Motion Picture Arts and Sciences, to be held Saturday night (20) at the Shrine Auditorium, narrows down to just a few outfits due to get the honors.

Metro, Paramount, Warners and Columbia do not figure in the running. The battle pretty much lies between 20th-Fox, RKO, Sam Goldwyn and Universal-International, with indications that the organization headed by Darryl Zanuck will come on top in the garnering of the gold Oscars.

The zest and interest usual with the Oscaring has been lacking this year, with nominations being actually a three-cornered fray; it was more wide open in the past. Members, from poll by VARIETY of their choices, in many instances passed up lot of the smaller awards by just not voting on them.

It's been pretty much a word-of-mouth thing for the top candidates.

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Smutsy Stuff, Pix

Cape Town, March 6.

Field Marshal Jan Smuts, speaking at Boy Scout function, urged children to avoid "cinemas and other horrible things" and lead outdoor life.

Speech causing controversy in newspapers.

MPAA Finds Excellent Rapport Towards Pix In Small Towns Today

Where only a couple of years ago relations between exhibs and the pix public in the smaller towns were either nil or negative, cooperation on a community level is currently making giant strides forward. This was the finding of Duke Hickey, community relations division field coordinator of the Motion Picture Assn. of America, who just returned to New York after a four-year survey of all key centers between Minneapolis and San Francisco.

Boxoffice value of an intimate tieup between theatres and community groups has become so evident that several theatre chains are now using paid liaison agents to establish contact with local organizations and sound out their reaction to pic programming. Several indies still haven't seen the light on engaging in community tieups but Hickey said they were a vanishing type.

Biggest boost in the film industry's public relations drive resulted from the MPAA's formation of a children's film library last year and the recent MPAA suggestion to producers to soft-pedal crime and sex themes in pix. Parent-teachers associations, in particular, have been making wide use of the kid films which each major company has put at their disposal through prints in each exchange area.

Hickey said that where Hollywood and local exhibs indicated a willingness to cooperate on pix programs on a local level, community groups indicated a 100% positive reaction. Many such groups have set up reviewing boards which attempt to appraise the value of films but without acting as censor boards. Hickey said that the hinterlands reveal a better understanding of Hollywood problems than do the metropolitan press and sophisticated mags.

AL SMITH FILM BIOG MAY BE SET SHORTLY

Hollywood, March 16.

Deal for a biofilm of the late N. Y. Governor Alfred E. Smith is reported near completion. Joseph T. P. Sullivan, N. Y. attorney representing Smith's widow, has been huddling with Metro, Warners and several indie producers.

Sullivan indicated that he probably will close with a company before returning east in about one week.

Scrap on Dunant Biopic, Play Riles Sardou Heirs

Paris, March 10.

Biopic of Henri Dunant, Swiss founder of the Red Cross, is turning into a bone of contention with some of the heirs dissatisfied with the way the picturization will be handled. Yves Dunant, grandnephew of the social worker, has permitted the production while another relative, A. Dunant, who had also skedded a similar picture to be titled "The Flag of Suffering," had written a different script.

Disagreements between heirs are not confined to biopix but extend also to adaptation for former plays. The Victorien Sardou comedy, "Madame Sans Gene," now turned into a musical at the Chatelet, is raising protests from some of Sardou's heirs. There are three sons and a daughter and most were for refusing permission to revamp the original, but French law provides that where some property is held in common, and the owners don't agree they must sell, which permitted the one brother who wanted to sell to get his own way.

Media Group Reports On March 29 on Plan For Self-Censorship

Washington, March 16.

Special media sub-committee, to consider voluntary censorship for the press, radio and films, met here yesterday (15) to shape a plan. Group is expected to report to the full media committee March 29.

Plan is being kept under wraps until the full committee hears it. The sub-committee was selected at the recent session called by Secretary of Defense James Forrestal. It was to make a recommendation for Media cooperation to prevent national defense secrets from leaking.

Present for the newsreels was Walton C. Ament, general manager of Warner-Pathe News. He is the sole rep for the film industry on the committee.

Forbstein's Heart Attack Calls in Ray Heindorf

Hollywood, March 16.

Ray Heindorf will conduct the Oscar orch Saturday night (20), replacing Leo Forbstein, Warners' musical director, who was stricken with a heart attack and is now recuperating at Cedars of Lebanon hospital.

Heindorf is chairman of the Music Awards Committee of the Academy of Motion Picture Arts and Sciences, which on Saturday will make its annual awards for filmdom's 1947 "bests."

Reisman, Wolff West

RKO foreign sales veepee Phil Reisman and Robert Wolff, the company's managing director in Great Britain, leave for the Coast at the end of next week to look over new product at the studios. Duo will also huddle there with J. Arthur Rank on the possibility of turning out more films in England under a co-financing setup, such as they did on "So Well Remembered."

They return to the homeoffice sometime in April, with Wolff scheduled to leave soon afterwards for his post in London.

DeMille's AFRA Appeal

Washington, March 16.

Cecil B. DeMille filed in U. S. Supreme Court today (Tues.) a writ of certiorari in the long dragged-out American Federation of Radio Artists case. He has lost the case in every one of the lower courts.

It involves the actor-director's refusal to pay a $1 assessment which the union levied to oppose an "open shop" measure in the California elections several years ago.

Greta Gynt's U. S. Personals

Greta Gynt, British film actress, planed in to New York this week from London on her first visit to the U. S. Among other things, Miss Gynt will probably do personal appearances in conjunction with opening dates of "Take My Life" and "Dear Murderer."

She stars in both pix which were lensed by the J. Arthur Rank organization with Universal releasing in this country.

TAX PEACE SPURS FILM PROD.

Circuits Booking A's in Pairs Cited By Allied as 'What's Wrong With Pix'

Trio of double feature bookings into New Jersey affiliates and large chain theatres is currently taking wide circularization treatment by Allied exhib groups as a claimed example of "what's wrong with the industry." Producers can economize to the bone and past, the Allied chorus goes, but there'll be no profits for distribs if expensive pix continue being booked in pairs. It's to make up for this sort of deal, Allied argues, that distribs are sharpening the rental bite on indie houses.

Allied finger-pointing is aimed at booking of "The Swordsman" (Columbia) and "Cass Timberlane" (Metro) into the Capitol, Newark; "Tycoon" (RKO) and "Good News" (M-G) into Fabian, Hoboken; and "Tycoon" and "Daisy Kenyon" (20th-Fox) into Regent, Paterson. These duals were screened last month.

Bookings were particularly criticized because they were made in key-runs. In each instance, it's noted, the films paired were top-budget productions which would ordinarily be combined with B's or lower-bracket A's for key-run playing.

Allied is also making political capital out of the incidents, claiming that they prove anew favoritism for the large chains as against the indies. Subsequent-runs, it's said are forced to pay a minimum of 25% for each of these films. Since that's so, it's argued by Allied the conclusion is inevitable that the chains, for first-runs, are getting these pix at the same terms or less.

What's more, it's said, total playing time of two such features along with newsreels, trailers, etc., amounts to four hours. That's resulting in a smaller turnover of audiences—another reason for the distribs' tapering profits.

FILM CLUB GIMMICK FOR 'ARTY' SCREENINGS

In move to dodge New York state censorship regulations, the ultra-arty Greenwich Village pix outfit, Cinema 16, has organized a "film society" which will present to its members films that cannot be shown publicly. Membership in the club is open to anyone paying an annual fee of $10, but the screenings are termed "private performances," thus bringing them out of reach of censorship and commercial regulations. Outfit operates in the Provincetown Playhouse, N. Y.

Step was taken after Cinema 16 was banned from showing a film on the birth of a kitten on grounds of "indecency."

Petrillo's London Threat Via Frozen Film Income

Inclusion in the British-American film pact last week of the manufacture of phonograph recordings as one of the ways in which frozen U. S. dollars can be spent is seen as an effort by the English to take advantage of the current American waxing ban.

Unless American Federation of Musicians' topper James C. Petrillo, who has ordered the stoppage of recording here, finds a way of dulling American film companies' enthusiasm, they might realize considerable coin by making disks in London for distribution in the U. S.

Another Film Fest?

Paris, March 16.

There is still some talk here of a Cannes Film Festival this year, but neither in the case of Cannes, nor in that of Brussels, have appropriations been made and both are thought unlikely to take place. Venice is the only festival for which money has been forthcoming to date, where definite rules have been published and where invitations have been issued. Though no final decision has been made yet, American distribs are understood likely to participate.

Majors' Film Divvies Reach $54,600,000 Alltime Peak in '47

Washington, March 16.

Cash dividend disbursements of the major film companies in 1947 hit an alltime high of $54,600,000, according to revised figures issued by the Dept. of Commerce today (Tues.). Sum represents boost of $7,900,000 over the previous record outlay of $46,700,000 chalked up in 1946 and includes divvies resulting from production, distribution as well as exhibition.

Despite the greater total set last year, checks mailed stockholders tapered off in the last quarter of 1947 compared to the similar period in 1946. Dividends for the final three months of 1946 amounted to $15,200,000 while this sum slumped to only $12,900,000 paid out in Oct.-Dec. the following year.

Indication of cautiousness by

(Continued on page 18)

INDIES IN H'WOOD, MAJORS IN BRIT.

Hollywood, March 16.

While the British film tax compromise was greeted with varying degrees of optimism by major Hollywood producers, the agreement will definitely hypo production by indie filmmakers in this country and by the majors themselves in England.

Indie producers, in fact, hailed the compromise as a ray of sunshine in the financial gloom. Embargo on the shipment of U. S. films to England had virtually cut the indies off from their margin of profit and had thus made it increasingly difficult for them to obtain "second money" financing. News of the British settlement, consequently, resulted in a flurry of activity on the Coast by the indies to rent stage space. Demands for rental lots surged to an abnormal peak immediately after the news came from London.

Resumption of British production by the majors is expected to result from the compromise proviso that most of the earnings of U. S. films in England are to re-

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Rank Thinks Yank Distribs Never Did Their 'Best' to Sell His Pix in U.S.

Wallis-Hazen Winding Par Distrib Pact With 12 Prod.; EL Talks?

Hal Wallis Productions, which has been releasing through Paramount since 1944, has made no definite decision as to future plans. Wallis and Joseph H. Hazen, partners in the indie unit, feel that their course hinges partly on the U. S. Supreme Court decision in the industry anti-trust case.

Wallis and Hazen are understood to feel that if the court orders theatre divorcement, it won't matter much whether or not they distribute through one of the companies that now owns a circuit. They have been approached by several distribs but they have not discussed anything seriously. Eagle Lion is one of the distribs interested.

Unit has two more films to make under its contract to turn out 12 in four years for Par. Going into

(Continued on page 22)

Strong implication that the American film industry has never yet tried to do its best with his films was given by J. Arthur Rank in an exclusive interview with VARIETY in New York Monday (15). Gauging the effects of the new Anglo-American film pact, British film topper said in more ways than one that "it's up to the Americans to sell my films."

"No one's yet taken his coat off," Rank declared, "and really gotten to work for these films. When they do, they'll make real progress—but not until then."

Obviously primed with enthusiasm for his new product, Rank said: "I've the finest program of any company in the world. And when I say program, I mean actually shot, not planned for the future only. It's your (American distribs) interest now to sell them, and it's your problem. I've gotten along without this market so far and I can continue to, if it need be. If the Americans want dollars, they now have to take their coats off and work for them.

"If the Americans get behind these pictures, they'd get as many dollars from them as from any American film," Rank flatly declared. "These films, in every

(Continued on page 22)

The British Tax 'Settlement'

It's going to take some time for both the British and the American film industry to digest that 75% tax settlement which Eric Johnston negotiated, with Jim Mulvey's help, in London. It may take as long as two years.

After the first flush of optimism, a reappraisal sees the "settlement" in not so halcyon a light. Fundamentally, of course, it must be figured on the basis of dollars and cents. Whether or not the British "have again out-traded us Americans," as is a currently captious cry by some, there are intangible plus-factors which must not be overlooked. They may be as long-range as Britain's long-sighted approach to its own motion picture problem.

It has been frankly aired in in-the-know circles that the British industry is virtually linked to 10 Downing street as a potential for future round-the-world trade and diplomatic value. That may be partly true. It is no secret that the film industry in almost every European nation has the diplomatic as well as the commercial blessing of its foreign service. Hollywood only recently got meagre support from its own State Department, at Johnston's insistence, that the Marshall Plan, somehow, be tied into the British impasse.

It is also true, from the American long-range viewpoint, that this settlement, even at dollar loss, achieves two immediate salients. One, it kayos the threat of other nations following the sterling countries' precedent with a similar stiff tax, generally labeled "confiscatory." The other achievement is the preservation of American film dominance in British markets—and elsewhere. The longer we stayed out, the greater the likelihood of the British film fans becoming attuned either to their own product or to other foreign product (French, Italian, etc.) which, having rarely enjoyed British entree, might conceivably sacrifice that 75% in order to get a look-in.

The American dissidents with the "settlement," on the other hand, have an equally convincing series of arguments. One is that the fear of a British, Gallic or Latin dominance film-wise never asserted itself in the few months Hollywood stopped shipping product, hence there is nothing to fear on that score.

Money-wise, the weight of the evidence is even greater in favor of the American film industry's cause for dissatisfaction. Johnston, in cabled dispatches as he embarked at Southampton early this week, brushed it off by observing he has already heard comments of disappointment from his American colleagues because of "economic" reasons.

Fundamentally, of course, the entire issue is economic. Britain predicated its entire 75% tax claim on a dollar-shortage basis. Now Hollywood foresees itself short-changed and Britain's position advanced on two fronts. It relieves the product shortage for England, and coincidentally reduces the dollar remittances to a basic $17,000,000 per annum. Hollywood argues that, despite a 75% embargo on new imports, it at least had a free flow of dollar remittances on U. S. pix already in England. Some figure this could have totalled twice that $17,000,000. In other words, in the six months from June 14—when the new decree goes into effect—until Dec. 31, it is expected that enough dollar remittances will be frozen to make up the initial two-year test period.

Conjectural as it may be, statistics give the U.S. distributors' arguments much credence. Unlike the winter of '47, which was extraordinarily cold and the summer inordinately hot, this past winter in England has been mild, and that augurs an equally mild summer, all of which indicate better boxoffice. This doesn't include the potentials of improved product. Fact is, British film boxoffice is good despite shortages, reissues, etc. American distribs aver, in short, that while the $17,000,000 was based on a theoretical peak year of 1946, with its $68,000,000 in British remittances, indications point to a bullish year in '48 regardless.

The downbeat talk, of course, doesn't overlook still another grave issue, that of using frozen American dollars to further help build an uncertain British film production industry. Since Americans can reinvest the frozen residue in England, the obvious and natural evolution envisions production collaboration with J. Arthur Rank and Sir Alexander Korda.

Hollywood points to the fact that, even with new Yank imports denied the British film public, the two dominant native British production dynasties not only didn't capitalize on the situation but retrogressed. American oldies and reissues, along with whatever backed-up product that beat the last Aug. 1 deadline, did better than the native productions.

As for America building up that $17,000,000 by appreciating the revenues of British films playdated on American screens, that, too, is already largely discounted. It's apparent that any Thursday-to-Sunday "long weekend" booking of a British film in affiliated, or other large-chain theatres, can only mean the displacement of an American film which, with its better-known marquee values, perhaps would have earned even more than the imported film.

One thing is certain—speaking of production—the eastern end has nothing to fear that "Hollywood will go berserk again," as has been a common captious comment from the eastern (financial) end as regards the Coast's production profligacy. Hollywood quickly concedes that the Coast wants to wait and "see what the settlement really means."

It's apparent, certainly for the rest of the year, when the new Anglo-American film accord really becomes operative, that new values will assert themselves. Indeed, a leisurely digestive period may truly shape the real results.

Psychologically, however, the settlement should clarify the celluloid atmosphere. It kayos a dangerous standard for the rest of Hollywood's foreign markets. Above all, in this era of highly sensitized international relations, it lifts a cloud between the two dominant English-speaking nations. And that's worth plenty. *Abel.*

Par Picked Up $9,600,000 Of Its Own Stock in Feb.

Paramount picked up an additional 32,000 shares of its own common stock in February in a continuation of its policy of using surplus funds for that purpose. Par, at the close of the month, had a total of 476,233 shares in its treasury. At present market prices, the stock is worth some $9,600,000.

Stock-purchasing plan was initiated over a year ago with the avowed intention of devoting the shares to buying out theatre partners if the partial divorcement provision of the anti-trust decree becomes law. It's also been used for absorbing indie producing outfits such as Liberty Films and Rainbow Productions.

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year—$20 Foreign

Britishers' U.S. Take Only $6,000,000?

130 H'wood Pix for English Market

The yearly $17,000,000 which the British government is permitting to make the east-to-west crossing as part of the tax settlement will be supplemented by no more than $5,000,000-$6,000,000 from the earnings of British pix in the U.S., optimistic reports from both sides of the Atlantic notwithstanding. At least, that should be the figures for the first year's operation of the new Anglo-American accord, consensus of informed opinion holds. It's made with a recognition of the tremendous difficulties which British pix face in the U. S., tax settlement or no settlement.

In setting the comparatively low total of remittances, past performances of Anglo imports are cited. With all the hullabloo raised over J. Arthur Rank's product since the postwar resurgence of British filmmaking, his films garnered under $2,500,000 in earnings, with actual remittances around $1,400,000 in 1947, film pundits note. A boost of 100-200% in that total during the next 12 months, even with Sir Alex Korda's large-scale entry into the American market, would represent terrific progress over continuing exhib resistance.

Optimistic estimates emanating both from London and New York, it's said, which fix the proposed total at $8,000,000-$10,000,000 during 1948-49 are based on an erroneous 1947 remittance total of $4,000,000. Actually, British pix have had much rougher sledding than is generally known and distribution costs have taken a 50% chunk out of rental totals.

'Expectations' For Example

"Great Expectations," top-grossing British film in '47, for instance, will only do around $1,000,000 when all returns are in. Strong as the pic proved in many situations,

(Continued on page 18)

With a backlog of some 130 films that haven't yet been released in England, one of the chief problems facing the U. S. film companies, now that the British tax agreement has been reached, is whether to resume distribution with last year's product or to tee off with the films most recently released in the U.S. Distribs have agreed among themselves not to let go more than five pictures during the first two weeks after the tax is lifted, but most of them have yet to work out a list of titles on those five films.

Under present arrangements, the U. S. companies will be able to start distributing films again in England as soon as the tax is repealed, date for which has been set for some time after Easter. From then, until the time the agreement goes into effect June 14, it will be a "free" period, with the American firms permitted to take out all earnings accrued during the 8-10 weeks. Fact that British houses book well in advance, however, has removed the necessity for speed.

Foreign managers of the major companies and indies, meeting in the Motion Picture Assn. of America offices Monday (15), agreed on the five films per company limit, during the first two weeks to avoid flooding the British market as soon as the tax is repealed. Twentieth-Fox jumped

(Continued on page 20)

3 GOLDWYN EXECS WEST ON BIZ AND OSCAR FETE

Trio of Goldwyn execs take off by air for the Coast from N. Y. Friday (19) to attend the Academy dinner Sat. (20) and transact other business. They are James A. Mulvey, prez of Goldwyn Productions, who arrives in New York tomorrow (Thursday) from London; Lynn Farnol, publicity-advertising chief, and Alfred Crown, foreign topper.

Mulvey will make a first-hand report to Goldwyn on the British tax negotiations and impart further details to members of the Society of Independent Motion Picture Producers, which he represented in working out the new film agreement. Crown will confab with Goldwyn and Mulvey on details of Goldwyn selling as a result of the new pact.

Farnol is slated to see "A Song Is Born," new Danny Kaye starrer. He'll start preparation of the campaign on the film, which is set for release in the fall.

Judge Studies Cole Suit For M-G Reinstatement

Hollywood, March 16.

Federal Judge Leon Yankwich took under advisement Lester Cole's suit to force Metro to give him back his writing job. Cole, suspended after being cited by Congress for contempt in the Commy probe, denied any contract violation.

His attorneys, headed by Robert W. Kenny and Charles Katz, said he was suspended under a contract clause forbidding activity that "would shock or offend community or injure the film industry." They contend he merely stood on his constitutional rights in refusing to answer the $64 question. Cole declared his refusal hadn't hurt the industry or shocked the community.

Attorneys complained he can't get another job while his Metro contract, at $1,800 weekly, is still in force.

Dieterle's Seven-Year Pact

Hollywood, March 16.

Hal Wallis Productions last week signed William Dieterle to direct one picture a year for seven years, beginning with "Accused." Wallis and Dieterle have frequently been teamed in the past, having made together "Love Letters," "Pasteur" and "Emile Zola."

Verdict Near In Govt. Suit

An early decision by the U. S. Supreme Court, possibly in April, on the Government's anti-trust action is now being predicted in industry legal circles. A fast ruling and one which may settle the biggest unknown factor now confronting the film biz is being freely forecast because of a sharp slump in appeals before the high court. The nine judges, consequently, are now having more free time for mulling of cases than they previously had in many years.

There are 150 or so less cases on file for the 1948 term than there was last year. Instead of taking a full five days, last week, as is customary to hear arguments, court recessed Wednesday (10) until the coming Monday (15) when it meets to read decisions from the bench. It'll recess again on Monday until March 29 without hearing any further arguments.

Court got out of the way 11 opinions last week which were handed down, as usual, on Monday. The fast turnover on decisions is ascribed to the fact that the added time now available out of court gives the judges that much more opportunity to knock out rulings on cases already argued.

Film anti-trust case was argued Feb. 9, 10 and 11. It was then thought that no decision was likely for 120 days—that is until early June.

Frisco's Anti-Trust Suit Bound Over Until July 6

San Francisco, March 16.

Trial of the $250,000 treble-damage, anti-trust suit of Theatco Corp., operator of the Empire here, against the majors, Golden State circuit and Fox-West Coast theatres, has been set for July 6. Federal Judge Leon Yankwich of Los Angeles is coming here to preside at the hearings.

Judge Yankwich is being brought in because of crowded court conditions and the fact that the case is expected to last four months. Theatco wants day-and-date bookings with the El Rey and Parkside, houses owned by Fox and Golden State.

Rank Att'y Back to Eng.

G. I. Woodham-Smith, chief legal aide to J. Arthur Rank, embarks for England Saturday (20) aboard the Queen Mary. He's the sole Rank exec to have accompanied the British magnate on his current U. S. visit.

Understood Woodham-Smith made the crossing to help Rank in negotiations with 20th-Fox for latter's approval of the Odeon-Gaumont British circuits' consolidation.

Jack Goldstein, Ex-P.A., Going 10% With Kane

Hollywood, March 16.

Jack Goldstein, N. Y. rep for RKO the last two years, has become partnered in the Walter Kane Agency.

Plans are being worked out for a new agency that will be repped in London by Film Rights, Ltd., and in N. Y. by a new office.

Before RKO, Goldstein was eastern pub-ad director for David O. Selznick, and before that N. Y. publicity chief of 20th-Fox.

Selznick Holding Back 'Paradine' in Order To Release 'Blandings' 1st

Desire to avoid jamming up his distribution machinery is back of the decision by David O. Selznick last week to postpone release of "The Paradine Case" three or four months, the producer explained in New York this week. "Paradine" had played three dates, in New York, Miami Beach and Los Angeles, all rather successfully, when the decision to pull it was made.

In addition to a desire to get "Mr. Blandings Builds His Dream House" into release first, DOS stated, he also feels "Paradine" will gain through having its star, Alida Valli, be seen first in RKO's "The Miracle of the Bells," which is currently going into release. "Paradine" was the Italian star's initial film in this country and "Bells" her second. She's under contract to Selznick.

Producer, who has "Duel in the Sun" currently going into regular distribution, said he didn't want his Selznick Releasing Organization jammed with three films at a time. He wants "Blandings" out before "Paradine," he explained, because an extensive national exploitation campaign, tied in with the building of model homes in cities across the country, is already under way and can't be postponed.

Since no coin has been spent on a national ad campaign on "Paradine," Selznick declared he thought he could only gain through delaying the film's release. His aim, he said, is to have SRO release one pic about every three months, which, he declared, he thinks is the strength of such an organization.

He expects to remain in New York another two weeks or more.

MARG O'BRIEN TO EUROPE

Margaret O'Brien, accompanied by her mother, arrives from the Coast next Wednesday (24) prior to sailing aboard the Queen Elizabeth three days later for Europe.

Trip is strictly a vacation, with the moppet star slated to visit her grandmother in Ireland.

Johnston Reports Thurs.

Top execs of major and indie companies will waste no time in getting details of the new British film pact firsthand. Eric Johnston and James Mulvey, who negotiated the agreement for the American industry, arrive in New York on the Queen Mary tomorrow (Thursday) morning and there will be a full-dress session with U. S. film toppers at the Motion Picture Assn. of America offices in the afternoon.

Industry leaders are primed with hundreds of questions to which they'll seek the answers. Language of the pact is vague or incomplete on virtually every point and company toppers are anxious to get interpretations as quickly as possible to aid them in plotting their future.

Everyone arriving back in the U.S., who had anything at all to do with the negotiations has agreed to make no public statement until Johnston reports officially. Those coming in include Joyce O'Hara, MPAA chief's exec assistant, and Allen W. Dulles, Johnston's special counsel on foreign matters. Also arriving tomorrow, but on the America, are Nate Blumberg, Joe Seidelman and Charles Prutzman, of Universal, who had been abroad for conferences with J. Arthur Rank. U board chairman J. Cheever Cowdin, who had been in London with them, flew into New York Monday (15) night and likewise refused comment.

Insisted on $ Payoff

London, March 16.

Unusual aspect of the pact made with the American industry last week was insistence of the British government that the £2,500,000 permitted to be invested outside the film industry in each of the two-year periods be expressed in pounds and not in dollars. Americans wanted the clause to read $10,000,000, which is the approximate equivalent of the £2,500,000 at the current rate of exchange of $4.02 to the dollar.

Refusal of the British government to accept this was taken as a hint that the threatened pound devaluation may be carried through. It's been suggested—and denied—that Chancellor of the Exchequer Sir Stafford Cripps has been considering reduction of the pound to around $2.15. That would cut the value of the £2,500,000 to little more than $5,000,000.

British, early in the negotiations, had also, it is understood, tried to express the $17,000,000 permitted to be remitted as £4,250,000. Eric Johnston, representing the American industry, was adamant, however, that the sum be put down in dollars, not pounds. The British finally agreed when the compromise was made on the £2,500,000 figure.

Hitchcock London-Bound

Producer-director Alfred Hitchcock and his wife arrive in New York from the Coast next Tuesday (23), prior to sailing for England on the Queen Elizabeth March 27. His partner in the Transatlantic indie production unit, Sidney Bernstein, will head for London the following week. Pair are making "Under Capricorn" there with Ingrid Bergman for Warner Bros. release.

Hitchcock will appear on the Edgar Bergen radio show next Sunday (21) and on "Information Please" March 26 to plug Transatlantic's latest film, "Rope."

Universal Pix Ready for Tele?

Hollywood, March 16.

Universal Pictures has filed here for the Universal Television & Radio Co., Inc., through its attorneys, Loeb & Loeb. Behind that label, which the attorneys will not elaborate upon, except to say it's to protect the title, appears to be a move on U's part toward video.

This was further indicated a couple of weeks ago when the film company, through an out-of-court settlement, had Universal Broadcasting Co., and Universal Recorders, drop the word "Universal" from their titles. At that time it was stated that the action was brought to eliminate confusion.

U Bd. Renames Officers, Votes 25c Stock Divvy

Universal board, meeting at the homeoffice yesterday (Tuesday), reelected all officers of the company for another year. Board also voted a quarterly divvy of 25c per share on common stock, payable April 30 to stockholders of record April 15.

All directors of Universal were reelected for another year at the company's annual stockholders' meet last week in Wilmington, Del. Directors holding over are Robert S. Benjamin, Nate J. Blumberg, Paul G. Brown, J. Cheever Cowdin (current chairman), Preston Davie, Matty Fox, William J. German, John J. O'Connor, Ottavio Prochet, Charles D. Prutzman, J. Arthur Rank, Budd Rogers, Daniel M. Sheaffer and G. I. Woodham-Smith.

O'Connor, veepee of U, presided at the meet. In response to a stockholder question of theatre television, O'Connor disclosed that the directors had a two-hour huddle; day before, devoted entirely to a discussion of video possibilities. All film companies, he said, "are groping for a proper approach to television."

N.Y. to Europe

John Byram
Richard Davis
Jules Levey
Harry Martin

Europe to N. Y.

Pierre Allais
Nate Blumberg
J. Cheever Cowdin
Al Daff
Vernon Duke
Allen W. Dulles
Jacques Fath
Dizzy Gillespie
David Golding
Mike Havas
Eric Johnston
James A. Mulvey
Joyce O'Hara
Pierre Pellizza
Charles D. Prutzman
Joseph H. Seidelman

H'wood Distribs Still Dazed By Arg. Tactics

Montevideo, March 6.

There still is considerable agitation in the Argentine nationalist press against importation of foreign pictures, although saner elements have been pointing out very carefully that so far the only countries which have opposed barriers to Argentine pix have been the two which are rarely attacked by the nationalists: i.e., Spain and Mexico. They highlight that although the U. S., for very obvious language reasons, buys little or no Argentine pix, no actual barriers have ever been raised to prevent their entry, and it is up to Argentine producers themselves to make their pix attractive enough to create a demand for them abroad.

These saner and more balanced views, notwithstanding, the agitation is now spreading into a campaign against the system of distribution followed by Hollywood distribs, who for many years have pacted deals with the more prominent exhibitors which assure them

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JACK EIGEN'S PIC STINT

Jack Eigen's disk-jockey stint at the Copa Lounge, N. Y., has been filmized as part of Columbia's "I Surrender Dear." A camera crew did the shooting at the Copa Monday (15) with part of the shooting devoted to Eigen doing an interview with bandleader Frankie Carle.

Gloria Jean and David Street are the film's leads.

L. A. to N. Y.

Eddie Aaron
Neil Agnew
Katherine Alexander
Lucille Ball
Mrs. Ed Begley
Walter Bernstein
Fortunio Bonanova
Gene Buck
Donald Buka
Frankie Carle
Tom Carlisle
Joan Chandler
John Dall
Bert D'Armand
Bob Dyer
Buddy Ebsen
Ken England
Ed Fishman
Glenn Ford
Karl Herzog
Alfred Hitchcock
Irving Hoffman
Bernie Kamins
Hope Landin
Jesse L. Lasky
Peter Lyon
Robert Mayo
Claude McCue
Paul McNara
Margaret O'Brien
Donald O'Connor
Ron Randell
Hal Roach
Wm. F. Rodgers
Joseph M. Schenck
James Stewart
Howard Strickling
Harry M. Warner

N.Y. to L.A.

Ralph Cohn
Alfred Crown
Lynn Farnol
Alan Kent
Jean Benoit Levy
Jerry Lewis
George Raft
John U. Reber
Hal Wallis
Robert Wolff

CRYING THE BLUES HURTS AT B.O.

Eagle Lion Wants as Good a Share Of Rank Product for U. S. as U Gets

J. Arthur Rank is huddling with officials of Eagle Lion and Universal in an attempt to work out a satisfactory division of his product between the two companies. The meetings have been spelled by a request which El dropped into his lap that henceforth all Anglo product from the Rank studios be split down the middle. Before Rank returns to England, he must work out a solution which will keep U happy while overcoming EL's gripes that they've gotten the short end of the lineup so far.

EL wants the general principle established that for every big picture turned over to U, it gets an opus of equal weight. El top brass is dissatisfied over last year's results which netted U top-grossing British pix such as "Great Expectations," and "Odd Man Out" while relegating lesser product to the newer outfit. Hence, as part of its current pitch, EL is asking that "Oliver Twist," filmization of the Charles Dickens novel, or the Laurence Olivier version of "Hamlet" be grooved to it for U. S. handling.

At the same time, EL management is ready to concede that last season's results were partly due to factors outside of control of the parties involved. Company only got really moving early in 1947 and by then U had already snared most of the promising Rank product. Choice was made by U's biggies in a visit to England late in '46 with many of the pix earmarked for Universal before reaching the can.

As part of its argument for an even break EL toppers, it's understood, are quoting rental totals on

(Continued on page 18)

Reade-RKO Compromise Protracted Court Fight Over 10 Jersey Houses

Protracted legal bombardment which Walter Reade, w.k. circuit operator, levelled at RKO in the past few years in an attempt to upset the latter's management of the 10-theatre Trenton-New Brunswick circuit has ended in a Mexican standoff. A compromise was reached this week which creates a joint operating committee consisting of Sol Schwartz, Walter Reade, Jr., and Frank Hirst. Schwartz and Hirst were elected veepees of the circuit which Malcolm Kingsberg, prexy of RKO Theatres, heads, while Reade takes over his father's job as director and secretary.

In the course of the legal skirmishing which led to the settlement, Reade had pushed an appeal to the N. Y. court of appeals, highest tribunal in the state, in a fight to win a ruling declaring the management pact illegal. Reade won that battle but still remained stymied. Court held that the agreement handing over supervision of the circuit to RKO was invalid because by inking such a deal the directors had deprived themselves of the power to manage their own company for 19 years.

Reade found himself in peculiar difficulties despite his victory because he had no way of voting RKOers out of the top offices in the circuit. Authorized capital stock in the theatre chain is equally divided between Reade and RKO. While the management pact was out, Kingsberg was still prexy of the Trenton-New Brunswick as a result of the original agreement and any ensuing election would have meant a stalemate which would maintain the RKOer in the top spot.

Series of huddles thereupon were initiated which ended in the current agreement. Reade-RKO management contract was made in September, 1942, and gave RKO full power to book product and set policy of the theatres. Reade, reportedly, was dissatisfied with RKO's booking methods.

Theatres involved are the Capital, Palace, Trent, South Broad, Lincoln, State and Brunswick in Trenton, and the Albany, Rivoli and State in New Brunswick.

UA's 'Cisco' Series

United Artists yesterday (Tuesday) closed a deal with indie producer Phil Krasne for a series of "Cisco Kid" westerns. Contract calls for 24 films, with options on another 24.

Under terms of the deal, UA is to get a straight 35% distribution fee. Contract was inked yesterday after having been okayed Friday (12) by the UA board. Krasne formerly produced the "Charlie Chan" series for Monogram release.

Tele, Reissues, Personal Pacts Up for SAG Study

Hollywood, March 16.

Television, reissues and personal contracts are to be the first issues up for study as the Screen Actors Guild and major companies open negotiations on a new basic agreement.

Producers' attitude on reissues is that the studio owns the films, so can send them into any market whenever it sees fit. Actors claim that re-release holds down production of new pictures, keeping talent out of work.

SAG was told at the first meeting that reissues are not profitable, being given an example of one company that re-released six, of which only two were good grossers. Television-rights question was passed up as being too indefinite now for positive action, but will be taken up later.

Groups also discussed whether actors would live up to personal contracts in event of strike.

PIX BIZ PITCHES IN TO SAVE WILL ROGERS SAN

The Will Rogers sanatorium at Saranac Lake, N. Y., has been hauled out of current financial straits by an agreement made last week among film industry biggies and major companies to guarantee payment of all expenses through April. Meanwhile, permanent operations for the hospital will be ensured by a program for raising funds which a committee of exhibs is currently formulating. Under that program, theatre and distribution wings of the industry will split all future expenses.

All coin raised on the permanent plan will be by contribution and subscription. Operating costs of the hospital amount to $10,000 monthly.

Financial difficulties of Saranac were disclosed at last week's Coast board meet of the Theatre Owners of America. Matter was brought to the floor by Martin Thalheimer, head of the Neighborhood theatres, Richmond, Va. While not acting officially, TOA agreed to join in the plan for temporary relief and to further the permanent splitting of costs between exhibition and distribution.

COLUMBIA WILL FILM 'AMERICAN COMMUNIST'

Hollywood, March 16.

Columbia bought filming rights to the controversial story, "Portrait of an American Communist," published in Life mag under the authorship of John McPartland. Studio announced that the yarn will be produced in documentary style with one of the season's highest budgets.

David Dortroit, novelist, and McPartland will collaborate on the screenplay. Both are newcomers to the film business.

BIZ SELLS ITSELF SHORT—GAMBLE

Ted Gamble, prexy of Theatre Owners of America, wants Hollywood "to stop crying the blues" to clear the atmosphere for his outfit's new, ambitious public relations campaign. He also wants the publicity on economy in filmmaking soft-pedaled because the patrons, TOA's directors are now reporting, read that sort of thing and then believe that pictures aren't good any more. He thinks all airing of reduced film budgets should be turned off, forthwith.

Gamble is now in New York to prepare the war chest for TOA's publicity drive which is aimed at convincing the public that "movies are as good as ever." His special committee, set up at TOA's Coast board meet last week, will submit the budget to the board for approval. It's his understanding that the sky's the limit on amount—anything required by way of coin will be backed by the board.

A special fulltime staff will be taken on to get the campaign moving, Gamble said. Additionally, there'll be a number of volunteers, including some of the top exhibs in the country. Committee plans special trailers, material for institutional ads, mass junkets to Hollywood and a pitch to distribs and producers to be more careful in their publicity and advertising programs.

"People do not realize that though the cost of films has been reduced a lot, they still cost plenty," TOA topper declared. "Fact that a picture now costing $1,500,000 couldn't be made for less than $2,500,000 a year ago has the public fooled. It thinks films have deteriorated because the nut is lower. We must overcome that feeling."

Gamble cited a number of articles in national weekly mags and big-city newspapers which have furthered the impression that films are on the downgrade. "That's not true, of course, but we must act immediately to counteract the bad publicity," Gamble said. TOA, with that in mind, has selected 20 films being released this year "which are as good as the top product last year or five years ago." He wants to group those films in institutional ads and get the idea across to the public.

A good part of the trouble comes

(Continued on page 22)

MPAA Winding U. S. Theatre Survey; Indicates 18,500 Houses in 31 Keys

Van Upp Leaves Col.

Hollywood, March 16.

Virginia Van Upp, one of the few femme producer-writers in Hollywood, tossed up her job "by mutual consent" after five years at Columbia.

Her last chore at that studio was the screenplay for "The Loves of Carmen."

Vaudfilmers Hit Hardest by New ASCAP Rate Tilts

ASCAP board of directors last week approved the contract form of the new licensing schedule for houses playing live entertainment. While the new system of establishing two distinct rates for combination houses affects but a dozen operations, it does involve an increase of from 300 to 500%.

Under the old system, a combination theatre was subject to the same rates as a straight film house, paying from 10 to 20c a seat. Spots playing both pictures and stage shows for four to seven days a week are now required to pay not only the new seat tax, which ranges from 10 to 25c, but an additional per-seat fee which starts at 50c and ends at $1.

Following are the formulas that go into effect this week:

Straight Picture Houses

Seats	Per seat
1-499	10c
500-799	12½c
800-1599	19c
1600 plus	25c

Live Talent Houses

1-799	50c
800-1599	79c
1600 plus	$1

As an example of how this dual seat tax would work, Radio City Music Hall, which seats 5,945, will pay $6,431.25, as compared to the $1,188 it has been paying ASCAP, or a tilt of 445%. Broken down, the $6,431.25 figure represents an $1,188 taxation as a film seater, and a fee of $6,431.25 as a stage show house.

Nearing the windup of the first authoritative survey of the exhibition end of the film industry, Motion Picture Assn. of America's series of directories on the country's 31 exchange areas points to a total of 18,500 theatres currently in operation in the U. S. Compiled under the direction of MPAA's research chief Robert Chambers, the surveys issued to date cover 29 territories less only the New York and Boston exchange directories.

In the 29 exchange areas covered by the MPAA, the exact number of theatres in operation is 16,452 with an aggregate seating capacity of 9,924,512. According to reliable estimates, the New York and Boston area contain just over 2,000 theatres with a total seating capacity in the neighborhood of 2,000,000. In addition MPAA directories show a total of 675 theatres shuttered for one reason or another with a capacity of 285,787 seats. The number of closed theatres in the New York and Boston areas is about 500 with a seating capacity of about 30,000.

Pointing to fact that film exhibition is still a "small man's" business, 29 directories reveal that of the total number of theatres, the indies own and operate 9,272 while the circuits operate 7,855. MPAA defines an indie exhibitor as one operating three or less houses.

Chains Greater No. of Seats

Balance shifts in favor of the circuits, however, in the number of big-seaters controlled by them. While operating a minority of houses, the circuits control a total of 5,672,690 seats as against 4,060,652 seats for the indies. The average seating capacity of the circuit-owned houses is 700 while the average seating capacity of houses owned by indies is only 420. Concentration of control is further indicated by the fact that the

(Continued on page 18)

1 of 2 Current Long-Run Pix on B'way Bowing-Out; 'Gent' Awaits Acad Hypo

Unique situation of two competing pictures holding the current Broadway marathon records while playing across the street from each other comes to a close Friday (19), when "Body and Soul" winds up its 19th week at Brandt's Globe. Its competitor and co-title-holder, "Gentleman's Agreement," continues at the Mayfair, where it started its 19th week yesterday (Tuesday). Two films together have done a boxoffice gross of some $1,230,000 since they opened almost day-and-date last November.

"Body," with a gross of about $510,000, will return approximately $285,000 to Enterprise, its producers, and United Artists, which is releasing it in the U. S. Rental is based on a special deal worked out with the Brandt outfit on the film, which gives the Ent-UA interests each week 25% of the first $12,000, 75% of the gross between $12,000-$22,000, 85% between $22,000, $32,000 and 90% over that. Ent-UA paid all ad-publicity costs.

"Agreement" has returned some $432,000 to 20th-Fox on a gross of approximately $723,500 for the 18 weeks ending Monday (15) night. Brandt also worked out a special deal with 20th for "Agreement," which differs slightly from that on "Body." Under terms of the contract, 20th gets 25% of the first $16,000 each week, then 75% of anything between $16,000-$26,000, 85% of the next $10,000 and 90% of all over that. Twentieth, too, pays all ad-publicity expenses.

Boxoffice gross on "Agreement" has tumbled drastically during the last several weeks, dipping from $40,400 in the 15th frame to $21,000 in the 17th. With the film listed among the top contenders for the Academy Award, however, 20th will hold the picture for another few weeks, hoping an Academy citation will boost the rentals into the top-money bracket again.

National Boxoffice Survey

Biz Stays Spotty Pre-Holy Week—'Saigon,' 'Earth,' 'Naked,' 'Bishop's,' 'Northside' Big Coin-Makers

Income tax payment deadline, Lenten season and some new storms are slashing grosses generally this week in key cities. Many exhibitors are juggling their bills around so as to come up with strong fare for Easter week. In many instances, theatres are marking time with current pictures, fully realizing that Holy Week (starting March 21) likely will mean a major dip in trade prior to Easter Sunday. Current session is notable for the number of different films playing in top theatres.

Leading the top grossers will be "Saigon" (Par) with okay to giant returns in some 11 keys covered by VARIETY. Not far behind is "Ends of Earth" (Col), which is mild to solid in about 10 spots. Although only in a few representative key cities this week, "Naked City" (U) is displaying such strength that it is snagging third place. The Mark Hellinger opus is hitting a new record on second stanza in N. Y., is leader in Indianapolis with a big week, and will top L. A. with sock returns. It's also beating the business done by "Egg and I" (U) in two Miami spots.

"Bishop's Wife" (RKO) is down in fourth slot from second place in previous week. Last week's leader, "Call Northside" (20th), is finishing in fifth place since now on extended-run or moveover in most keys. Sixth position is held by "Albuquerque" (Par), seventh by "Knew Susie" (RKO) and eighth by "Sign of Ram" (Col).

Best of runner-up class are "Cass Timberlane" (M-G), "Double Life" (U) and "Voice of Turtle" (WB), but all three are in lesser-coin group this stanza.

New pictures showing possibilities are "Remember Mama" (RKO), "Sitting Pretty" (20th), "Panhandle" (Mono), "Mating of Millie" (Col), "Alias a Gentleman" (M-G) and "Scudda Hoo" (20th). Last-named is big in Seattle, fancy in K. C., fine in St. Louis and big in Omaha. "Mama" is very big on first week at N. Y. Music Hall. "Alias" looks pleasing in Cincinnati and okay in K. C. "Sitting" is pretty in Boston and big at the N. Y. Roxy. "Panhandle" looks trim in Washington and oke in Chicago.

"Ideal Husband" (20th) is definitely disappointing excepting in Buffalo this week. Reissue of "Robin Hood" (WB) is surprisingly strong both in N. Y. and L. A. New bookings on "Verdoux" (UA) are no great shakes except in Montreal where it's top film.

"Fabulous Texan" (Rep) looks good in Philadelphia.

(*Complete Boxoffice Reports on page 12-13.*)

National Ad Rate for Films, Which Means It's Higher, Ires Pix Admen

Publicity-advertising chiefs of the major distribs are burning as result of suspicion that film companies are being made the patsy for a commission-building scheme by a few ad agencies and national newspaper advertising reps. They maintain that it is at the instigation of the agencies and reps that several papers recently have ruled they'll accept film advertising only at the national lineage rate.

National rate is generally higher than the local rate, on which much of the space had been bought before via having theatres place the copy instead of agencies. National rate, however, is the only one that gets the 15% commish for the agencies and 10% for the reps, whose business is the solicitation of national advertising.

Agencies and reps, the pub-ad chiefs claim, have also been making pitches to papers throughout the country to "equalize" their national-local rates for film advertising so as to discourage placement by theatres, which got advantage of the lower scale on the basis that they were local business enterprises.

Film men maintain that papers which make the change will be doing themselves no good, since budgets are set for each picture and no additional coin will be spent by reason of a rate increase. All that will happen is a contraction of the space bought. Result is that a paper, instead of getting the entire $600 allotted, for instance, will get only $450 of that amount, the other 25% going into commissions.

Only three papers have heeded the agencies' and reps' imprecations to date, and the film admen are fighting hard to stay the siren's call so far as the others are concerned. Sheets so far affected are the Atlanta Journal and Constitution and the Washington (D. C.) Star.

The Journal formerly took ads at the 31c local rate, when the national was 39c per line. At the same time, however, that it classed all film ads as national, it jumped its national rate to 43c. The Constitution's local price was 27½c and national 34c. All film advertising now comes under the upped national rate of 38c. That means a jump for the distribs, who usually use the papers in combination, of from 58½c a line to 81c.

In Washington, the Star's local rate is 41c and national 45c. Other D. C. papers wouldn't go along with it on shifting all films to national.

'ARCH' AT 50% MARKS END OF UPPED B.O. CYCLE

United Artists will ask straight 50% rental terms for Enterprise's "Arch of Triumph," it was decided at the end of last week, concurrently with the decision to drop plans for seeking upped admission prices. Film now goes out at the regular b.o. tap, with the New York preem slated for after Easter at the Globe.

Straight 50% terms put "Arch" in the top bracket on the score of rentals, although David O. Selznick last year was asking 60% for "Duel in the Sun" and Samuel Goldwyn 70% for "Best Years of Our Lives." Paramount has been selling "Unconquered" for 50%, but most companies on big pix are using a sliding scale that will take them that high only if business warrants it.

Decision to dump the upped admissions idea on "Arch" marks pretty much the finis of a short-lived era that saw the b.o. hikes come in with "Best Years" a little more than a year ago and then be emulated by so many other films that great exhib and public resentment grew up. As a result, scheme has been dropped with one after another of recent pix for which it has been announced. Only film left now on the "maybe" list for tilted tap selling is "Universal's "All My Sons."

"Arch", has played its first engagements at a number of situations in Florida during the past month, with b.o. results good, but not considered strong enough to merit the price increase.

Buchman's Col. Indie

Hollywood, March 16.

Sidney Buchman's new indie producing unit, Sidney Buchman Enterprises, closed a deal to make four pictures for Columbia release.

Program, including three filmusicals, will be financed partially by Columbia.

Looks Like UWF Will Now Distrib Olympic Pix, Incl. TV, in U.S.

Deal for an American syndicate to take over television rights from J. Arthur Rank to films of the summer Olympic games in England has been dumped. Syndicate was to have paid $50,000 for televising all clips and sequences of the games with the idea of hawking them for commercial sponsorship in this country.

Since the proposition has fallen through, United World Films, Universal's 16m subsid, will automatically acquire not only video but also all theatrical and non-theatrical rights on a percentage basis. Rank has exclusive rights to filming the Olympics, which he picked up at a reported price of $600,000.

British magnate plans to make a Technicolor feature of the sports events. There's precedent for his move since the Olympics held in Berlin 12 years ago. Hitler, at that time, granted rights to one of his fave actresses, Leni Riefenstal, and the films taken by her were ultimately pieced together into a feature.

'ASSISI' PIC SNARLED BY VATICAN IMBROGLIO

Rome, March 16.

Production of Ocean Films's first Technicolor picture, a biopic tagged "St. Francis of Assisi," has been placed in jeopardy with the arrest of Msgr. Edoardo Cippico-Prettner on a charge of embezzlement. An unfrocked priest, he is Ocean's largest stockholder with an interest of 11,000,000 lire in the company out of a total capitalization of 12,000,000 lire.

Prettner, who formerly held an important post with the Vatican's Secretariat of State, reportedly was eased out to further investigations of the Italian police into his alleged financial manipulations. His operations have already resulted in the resignation of Msgr. Giulio Guidetti, an official in charge of administration of Vatican property. He is said to be linked with Prettner in the disappearance of more than $450,000.

Goldman Asks Rejection By Sup. Ct. of Suit Appeal

Washington, March 16.

A brief, urging the Supreme Court hear an appeal on the Goldman case decision, was filed here last week by the William Goldman Theatres of Philadelphia.

In Philadelphia Goldman won a verdict of $375,000 in treble damages, plus $60,000 in lawyers' fees. The losers recently asked the Supreme Court for a writ of certiorari, on the ground that "this decision, if unreversed, may well spell the ruin of the motion picture industry." The majors contended the decision would open the way to a flood of treble damage suits, and pointed out that Goldman is already suing for another $8,000,000.

The Goldman brief declared: "We submit that to correct existing abuses is not to ruin but to restore the health of the industry. The case was correctly decided below and involves no conflict of decisions or important question of law."

Erlanger, Philly, Shutters

Philadelphia, March 16.

The Erlanger, one of Philly's largest film theatres, was closed Monday (15) due to the asserted inability of its operator, William Goldman Theatres, to obtain suitable motion pictures.

Sheehan's $70,500 Estate to Widow

Los Angeles, March 16.

Estate of the late Winfield Sheehan, amounting to $70,500, was turned over to his widow, Maria Jeritza, by Judge Newcomb Condee in L. A. superior court.

Claims and administration expenses had reduced the estate from $127,612.

French Pix Prod. Looms in Canada

Montreal, March 16.

Now in Province of Quebec to mull production of a feature pic next fall, French producer Maurice de Canonge claimed France didn't need a heavy tax on American productions. According to him, the French public is gradually staying away from Hollywood pix, which they consider not up to their tastes. The French producer blamed this trend on many Hollywood productions being too standardized.

Films coming from smaller producing companies, especially the gangster or actions pictures, give a headache to intelligent French patrons, he charged. De Canonge revealed that 99% of the French producers were taking advantage of the French government's help via loans for half of their budgets. He said he was definitely set upon producing in Canada, and has a script ready on "Marion des Neiges."

Understood here that Marcel Pagnol and Quebec Productions Corp. may produce here. Rene Germain, president of Q. P. C., is going to France to confer with the producer and director of "Baker's Wife" on the possibility of making French-language pix for French, Canadian and international markets. Pagnol and the Q. P. C. officials feel that the Quebec market can help by bringing back the cost of a feature produced here, since French pix are very popular in Quebec province. Latter's population of over 3,000,000 represents one-third of all Canada's populace.

'FANNY' BECOMES 'EVIL' FOR U.S. AFTER 3 YRS.

"Fanny By Gaslight," British-made James Mason starrer, which United Artists has held on its shelf for almost three years, is finally heading for release. Going out under the title, "Man of Evil," it will open at the Winter Garden, N. Y., March 25.

Film was made by the Gainsborough unit for J. Arthur Rank, preceding Rank's distribution deal with Universal and Eagle Lion. It was produced by Edward Black and directed by Anthony Asquith, with Phyllis Calvert and Stewart Granger starred, as well as Mason.

Pallos Yens Hollywood Names for His Brit. Pic

British producer Stephen Pallos left New York for Hollywood Sunday (14) for a fortnight's stay. He's aiming to set a couple name players to star in "Venetian Masque," Rafael Sabatini yarn, which is next on his production slate. He expects to send it before the cameras in London next August.

Former American rep for Sir Alexander Korda, Pallos has completed two films since he went into production on his own. Neither has been released in the U. S. as yet.

Pallos returns to England in about five weeks.

UA's 3 Title Changes On 3 Pix Within 7 Days

United Artists set something of a record last week by changing the titles on three pictures in one seven-day period. Switches are on Benedict Bogeaus' "Miracle Can Happen," which became "Along Came Baby"; Harry Sherman's "They Passed This Way," which is now "Four Faces West"; and Seymour Nebenzal's "Atlantis," which is being tested under the moniker of "Siren of Atlantis.'

Nebenzal's "Heaven Only Knows" may also have its title switched for the rest of its playdates. Bogeaus' decision to change handle on his film resulted from his feeling that preponderance of tags with the word "Miracle" in them now may have partially accounted for poor biz in recent New York run.

D.C. Probe Into Hollywood Labor Tinged With Plenty of 'Red' Color

Asks Montez Suit Exit

Los Angeles, March 16.

Charles R. Rogers entered a demurrer in L.A. superior court, asking dismissal of the breach-of-contract suit filed against him by Maria Montez.

Actress demands $400,000 damages, charging the producer broke an agreement to star her in "The Scarlet Feather."

Italo Filmmakers Form New Program to Aid Pix; Anti-U.S. Feeling Grows

Rome, March 11.

A nation wide program to aid Italian films has been issued by Italian producers, directors, writers, actors, critics and technicians.

It calls for (1) enforcement of the quota law requiring all theatres to play native product a minimum of 20 days during each three-month period; (2) a dubbing tax in order to limit imports and help domestic product by the tax income; (3) retention by the state of its own film concerns (Cinecitta Studios, ENIC Circuit and Istituto LUCE); (4) an increase of the government share in the working capital of the Motion Picture Financial Section of the Banca Nazionale del Lavoro (National Work Bank); (5) a reduction of amusement tax; (6) a democratic reform of the Censorship Board, granting greater freedom.

Feeling against American companies is increasing here, especially since it's been known that even the biggest of them has got into the habit of selling its oldest B films to local importers. This happens generally in Switzerland, and every film is paid for in dollars.

Antonio Germani, an independent exhibitor, owner of the first-run Fontana di Trevi in Rome and Supercinema in Florence, has been expelled from the AGIS (Italian General Assn. of Showmen), having played Paramount's "For Whom the Bell Tolls" at 60% rental. Also because he eluded the quota and closed an Italian film Comiran's "I Fratelli Karamazov" ("The Brothers Karamazov"), before its grosses fell below the minimum fixed by law.

DE ROCHEMONT'S TIE WITH READER'S DIGEST

New outfit for the production of feature-length documentaries has been incorporated by Louis de Rochemont under the name of "RD-DR Corp." Title means "Readers Digest-de Rochemont," since all films made by the company are to be based on material contained in the Digest's "Drama of Everyday Life" series.

Films to be turned out by de Rochemont under the new setup will have no connection with the deal now pending between the producer and Metro. Under that agreement, which is now in the contract-drawing stage, de Rochemont will produce "Lost Boundaries" and "Murder at Smutty Nose" for M-G distribution. Two films will be lensed as part of the new documentary setup at Metro.

Distribution for films produced under the "RD-DR" banner hasn't yet been set. De Rochemont expects to film most of these features in the east, where he prefers to work, or on the actual locale of each story. Associated with him in the new venture, which was incorporated in Albany, Monday (15), are Bernard J. Reis, New York certified public accountant, and Borden Mace, whom de Rochemont recently named as his production assistant.

FRISCO OKAYS 'FURIA'

San Francisco, March 16.

"Furia," Italian-language film recently banned by San Francisco city authorities, was okayed yesterday by the city circuit board. Film was immediately booked into the Larkin theatre to open Friday (19).

"Furia" is being distributed by Film Classics.

Washington, March 16.

The issue that the House labor subcommittee didn't want to discuss—Communism—is completely dominating the stage as the hearings wind up this week. Succession of witnesses from the ranks of producers and International Alliance of Theatrical Stage Employees have taken the stand today (Tues.) to pour "red" charges on their chief target, Herbert K. Sorrell, prexy of the Conference of Studio Unions. Sorrell, after taking his licks last week, left for Hollywood.

Matthew Levy, IATSE attorney, flatly denied that Richard F. Walsh, IATSE prexy, and IA officers were involved in shady financial manipulations of union funds, as charged by Sorrell. Levy said the charges were an "old chestnut" which had been blasted in 1945. He introduced stories of DAILY VARIETY from that year in which Walsh was quoted as denying identical charges made against him then. Levy said that Walsh was completely investigated by Federal authorities at the time of the Browne-Bioff trial and found innocent.

Walsh is slated to take the stand tomorrow (Wednesday) to give a detailed reply to Sorrell's accusations.

A surprise witness was sprung against Sorrell today in the person of John R. Robinson, member of the strike committee in the 1937 studio imbroglio. Robinson asserted that Sorrell showed him his Communist Party membership card and defended their philosophy. Witness said he was appearing voluntarily before the Committee after reading in the papers that Sorrell had denied ever being a party member.

Following last week's report by the FBI that Sorrell's handwriting checked with that appearing on two alleged Communist Party cards, subcommittee chairman Rep. Carroll Kearns stated that no charges of perjury will be brought against Sorrell until all the evidence is in and a report has been filed with the full committee. Sorrell, from Hollywood, said "he didn't intend to get sidetracked at this time into any controversy over that fake Communist party card. If anybody wants to take me to court, I'll meet the charge there."

FBI's Report on Sorrell

In its report to the House Labor Committee, the FBI declared that, as the result of its examination, "it was concluded that the 'Herb Stewart' signature on Q1 and all the handwriting on the face of Q2 (the two cards) were written by Herbert K. Sorrell, whose known handwriting for comparison consists of K1 (sample obtained by the House Labor Committee) and other known handwriting obtained by the FBI."

It was the first indication that

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COL.'S 6-MONTH NET OFF 50% TO $725,000

Columbia Picture's 6-month profits dipped 50% with the company netting an estimated $725,000 for the period ended Dec. 27, 1947, against $1,560,000 for same stretch of the year before. Second-quarter take came to $355,000 against $370,000 for the first quarter.

Operating profit, in all, totaled $1,175,000. It compares with $2,480,000 for the half-year ending Dec. 28, 1946. Current Federal tax comes to $450,000 against $920,000 for the previous comparative period.

Equivalent earnings on the 638,352 shares of common outstanding equals 90c per share. It was $2.20 in the first six months of fiscal '46.

Columbia Pictures has declared a stock dividend of 2½% on all outstanding common stock. Divvy is payable May 14 with stockholders of record April 30 sharing in the cut.

Fractional shares are to be paid in cash.

SDG Negotiates

Hollywood, March 16.

Screen Directors Guild contract expired yesterday (15) and Producers Labor Committee set March 23 as opening date for negotiations.

Pact has been in effect since 1939.

SPECIAL BOOKINGS FOR DRIVE-INS

Film Biz Won't Deal With French Until Needling Stops; State Dept. OK's

American industry will not negotiate with the French government on its request for reopening the Blum-Byrnes agreement while the French persist in their needling tactics against U. S. films. Stand has been officially communicated to the government in Paris by the State Dept., which is backing up the American industry.

French are aiming for a revision of the accord, made in 1946, which reserves four out of 13 weeks of each theatre's playing time for locally-made films. They want to raise it to seven weeks per quarter or 30 weeks a year. Since the French themselves aren't making enough films to keep houses alight even four weeks and exhibs are forced to break the rule, American film men are not too worried. They'll agree to some increase in the quota, but not while they're being blocked at every turn by pointless regulations and discrimination.

First thing the U. S. industry wants lifted is the two-year dubbing rule. This provides that pictures more than two years old cannot be dubbed in France. And since undubbed films can be shown in only 15 situations, it virtually keeps off the market many excellent pictures which it was impossible to release during the war.

Dubbing and Rawstock

Second item that the U. S. Embassy has informed the French industry wants eased is this ukase that English versions subtitled in French can't play more than 15 houses. Final point is that discrimination against American companies on rawstock cease.

Companies have their prints made in France, since they can use blocked currency for this purpose. But the French keep telling them there is insufficient stock, while, the Americans claim, it is finding its way on the black market to Spain, Italy and Belgium and the French are storing up twice what they consume of their plentiful production.

French producers want the quota lengthened on the plea that U. S. pix are swamping the market. Major companies until recently limited themselves voluntarily to 124 imports a year (15 for each distrib except Metro, which was allowed 19), but French government says this has not been sufficient, since French distribs have bought on the side some 250 U. S. indie films in the past year.

Americans claim that the quota is not the solution for the French producers. What they need to do, it is said, is join together to form decent-sized companies with facilities for production and distribution and for getting bank financing. As it stands now, virtually every French producer is an independent and, while there's much talent among them, there's not sufficient stabilization for them to make satisfactory deals.

GOLDING'S U. S. VISIT TO FLACK FOR KORDA

David Golding, of Sir Alexander Korda's London press department, arrived in New York over the weekend for a five-week campaign of special publicity. He'll work on "Anna Karenina," "Man About the House" and "Mine Own Executioner," which 20th-Fox will release in this country for Korda.

Golding handles the contacts with the U. S. press for the Korda studio in London and acts as special rep of Morris Helprin, head of the producer's organization in this country.

15 JOIN N. J. TOA

New Jersey chapter of Theatre Owners of America, headed by Maury Miller, has taken on 15 new theatres as members. Trenton-New Brunswick circuit of 12 houses has joined the exhib unit.

Three theatres of the Rapf & Ruden circuit has also taken the pledge.

Accord Pleases French

Paris, March 16.

End of the British-American film deadlock has drawn much pleased comment from French producers. They feel that with the Americans getting coin from England, they'll be in a better position to go easy in their demands on the French and other territories.

Sanguine localites are hopeful that the British pact will mean agreement by the U. S. industry to a reopening of the Blum-Byrnes accord to get French producers a seven-week per quarter quota, instead of the present four.

Evansville, Ind., Film Editor, Thinks Pix Biz Slights Smalltown Fans

Film industry, now mapping a nationwide public relations campaign, may be missing the boat by pitching to the key city populace to the almost total exclusion of the medium and smaller-sized towns. That's the opinion of Ed Klingler, for the last 20 years film editor of the Evensville, Ind., Press, who warned in a letter to Loew's theatres publicity chief Ernest Emerling that the "most productive area in your public relations program remains untapped."

Too many of the studio and homeoffice publicity toppers, according to Klingler, forget that in a city the size of Evansville there aren't "500 so-called 'discriminating' movie patrons." For that reason, he believes, "reviewing a motion picture is a job for a reporter—not a critic." According to Klingler, films are reviewed for his paper "from the standpoint of whether or not they meet the requirements of Joe Doakes—the man who pays the freight." He adds:

"In this connection, I would like to make one other observation. It bears directly on the promotional

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MULL LITERARY PITCH TO SELL PIX ON RADIO

As part of its public relations campaign, film execs are currently mulling a plan to sell pix via radio along the pattern of such book programs as "Author Meets the Critics" and "Books on Trial." Idea, originated by Rosalind Mia Copping, Metro's consultant on foreign language books and plays, is being considered by the Motion Picture Assn. of America's pub-ad directors committee.

Original proposal was based on the majors jointly sponsoring such a program. This was nixed, however, because of the film companies' reluctance to leave themselves open for an anti-trust rap. Under the present plan, four companies will be asked to take 13 weeks apiece with no more than one company being plugged on a single program. Tentative format of show calls for a roundtable discussion of a specific film with critics, directors, stars and writers chipping in their opinions.

Burger's European O.O.

Loew's International sales chief Samuel N. Burger is slated to leave today (Wednesday) for Oslo on the first leg of a three-month flying survey of Metro offices in Europe.

After a tour around the Scandinavian countries, Burger will fly to Germany to o.o. film conditions there. He then heads to Paris for huddles with David Lewis, M-G regional director of continental Europe, North Africa and the Middle East. He returns to the homeoffice about June 15.

SUBSEQUENT-RUN TREATMENT DUE

For the first time in the film industry's history, the major distribution companies are mapping special plans to book films into drive-in theatres. With the approach of warm weather, signifying the resumption of operations by most of the 250-odd outdoor theatres in the country, the majors have been swamped with applications for product and have thus found it necessary to issue instructions to their branch managers on how to deal with the new type theatres.

Consensus of the sales chiefs is that each drive-in is to be treated like a subsequent-run theatre. That means they'll be restricted to second run, or older, product. With most of the majors still accepting bids for pictures in certain territories, the possibility exists that a drive-in could tag onto first-run product by proving it's in direct competition with another first-run house in the same territory and then outbidding the regular house. Most of the salesmanagers discount that possibility, though, declaring the exhibition of first-run product isn't the drive-in's function.

Majors will set their terms on all films booked to the drive-ins on

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Dutch Free Pic Market by Sept.

Holland will become a free film market by next September, according to Dutch circuit owner J. J. ter Linden, who recently arrived in the U. S. on his first trip to America. While the Motion Picture Export Assn. at present distributes the bulk of American product in the Netherlands, the exhib hesitated to predict just how the MPEA will be affected in the event of a free market.

Ter Linden pointed out in New York last week that American films constitute the exhibitors' product backbone by far, with some 120 U. S. pix screened yearly. Runnersup are British films with about 50 to 60 features released per year. A playing time quota makes 32 weeks of the year available to American pix while the remaining weeks are allotted to European-produced features.

Practically all foreign imports are released with Dutch titles. Dubbing is eschewed inasmuch as the average cost of dubbing a pic runs in the neighborhood of $6,000 to $7,000. Dutch film production,

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Briefs From the Lots

Hollywood, March 16.

Hal Wallis bought "Obsession," mag yarn by **Gertrude Schweitzer**, as a future starrer for **Barbara Stanwyck** . . . **Henry Kessler** was signed as associate producer on "Knock on Any Door," the **Humphrey Bogart-Robert Lord-Morgan Maree** production for Columbia release . . . **Phil Ford** will direct "Colorado Thorobreds," the **Monte Hale** starrer at Republic . . . **Andy Devine** and the **Sons of the Pioneers** slated for "Eyes of Texas" at Republic . . . **Seton I. Miller** completed the screenplay for "Fighter Squadron," which he will produce for Warners as the first job under his writer-producer contract.

Richard Haydin, stage and screen actor, made his bow as a film director in "The Tatlock Millions" at Paramount . . . **Yakima Canutt**, oldtime stunter, directed "The Thrill Man," a tale of film stuntmen, and washed it up in 10 days, in line with the new Republic speed policy . . . **Carley Harriman** checked out as production manager for **Benedict Bogeaus** and started his own indie unit on the General Service lot, with his first picture slated to start early in June . . . Life of **Helen Morgan** goes into work June 1 at Enterprise, with **Dorothy Lamour** starring for Carthay Productions, owned by **Joe Riskin, Leonard Hoffman** and **Greg Bautzer**.

Bill Deming resigned from Gibraltar Pictures to form a new indie unit in association with **Art Leonard**, and is readying "Second Sight" as the first venture at General Service . . . **Robert Shayne** drew a support role in "Let's Live a Little" at Eagle Lion . . . Eight of the 14 films on the Film Classics releasing program this year will be made in Cinecolor.

First of Metro's new series of documentaries will be "Bread on the Waters," to be produced by **Sam Marx** . . . **James B. Williams**, British writer, checked in at Metro to script "The Forsyte Saga." . . . **Arthur Wimperis** signed with Metro to screenplay "Vespers in Vienna," a **Cary Wilson** production.

'Casting' Writers in Proper Scripts Important in RKO's Prod. Economies

Slash in RKO production costs via a "triple play"—more careful story selection, better script preparation and economies in lensing—is the aim of studio chief Dore Schary. That was disclosed by his executive assistant, William Fadiman, in New York this week. Fadiman, returns to the Coast today (Wednesday), following a 10-day visit to renew contacts with agents and publishers, see plays and be at the preem of RKO's "I Remember Mama" at the Music Hall.

On the matter of story selection, Fadiman declared that Schary's policy was "not to buy any property hastily or recklessly merely through fear that the other fellow will buy it first." He added: "We only buy properties in which we have a fundamental belief, which have definite star potentialities and which can be put on our program in the foreseeable future. We 'don't buy for the shelf'."

A basic reason for waste, according to the RKO exec, stems from efforts by the studios to lick stories which they shouldn't have bought in the first place. Effort of the RKO regime, he declared, is to avoid scripts which must be abandoned after it's discovered they won't jell, they can't be slanted for the boxoffices or they are too censorable.

Along this line, Fadiman said the studio in the past had started up to 70 projects (a "project" is "started" the minute money is spent on a story, writer or idea) to make 40 films. Schary's aim is to reduce below 10% the number of uncompleted projects.

"A corollary of this," Fadiman stated, "is that RKO has completed scripts on its entire 1948 program and almost all of 1949." Studio will make 12 A pix this year and about the same next year. This doesn't count those from indies, such as Goldwyn and Disney.

On the matter of script preparation, Fadiman emphasized the care being taken to "cast" writers. Every time a writer fails to come through with a satisfactory job, he said, Schary and he charge it off as their own mistake.

"Writers must be cast," he asserted, "in terms of their skill, their enthusiasm for the project and their ability to work harmoniously with the producer. Although a writer and producer individually might each be topnotch, it is economically unwise to put them together unless you're sure they'll work harmoniously."

To effect economies in physical production, Schary has created a department exclusively for the study of budgets "scene-by-scene, set-by-set and background-by-background," according to Fadiman. Jack Gross has been named to head the unit.

Fadiman prophesied that results of the new "triple-play" policy will be evident in production quality and cost in about three months.

A 1492 Trailer

Maybe the stunt will delay the picture a year or so but it should pay off in publicity. Two replicas of Christopher Columbus' original three-ship flotilla are currently under construction at Barbados, West Indies. The two ships, take-offs of the Maria and Pinta, will sail May 15 for England where they'll be the props for the J. Arthur Rank pic, "Christopher Columbus," which Sidney Box will produce.

Rank office has made a tieup with the American Grocers Assn. and that org will stock the ships with Yank foodstuffs. Who'll command the quarterdeck hasn't been decided yet.

Only Thing Hot on Rep Agenda Is Possible Sale Of Its Plastics Subsid

Republic stockholders meeting, slated for April 6, promises to be a tame affair compared with last year, when a minority group, headed by Harry M. Goetz, threatened to upset the regime of prexy Herbert J. Yates. Major item on the agenda, according to the proxy statement sent to stockholders last week, is a vote on the plan of Rep's board to sell its wholly-owned subsid, Consolidated Molded Products Corp.

Directors have an offer—via a broker for a mysterious purchaser who refuses to disclose his identity—of $850,000 for the Molded stock. It's carried on Republic's books at $1,108,621. Rep has owned the company since it was organized in 1936 as a subsid of Yates' Consolidated Film Industries.

Mysterious buyer is in no way related to any officer or director of Rep, directors have been assured. Company won't sell to any such person, according to the proxy. Money received from the

(Continued on page 18)

Val Lewton Exits Par

Hollywood, March 16.

Val Lewton ankles Paramount this week at termination of his producer contract. Producer, who swung over from RKO about 18 months ago, turned out "My Own True Love" last year and latterly has been prepping "A Mask for Lucretia."

Also worked on several other properties following windup of "Love."

TALKS ANEW FOR A N.Y. VARIETY CLUB TENT

With drumbeating already started for the Variety Club international banquet in Miami next month, movement for the establishment of a Variety tent in New York has sprung up anew.

City is one of the few keys in the country with no Variety club chapter. Attempts made in the past to initiate a tent have always fallen by the wayside. Plans would have the club headquarters at the Hotel Astor.

CHI TRUST SUIT EXTENSION

Chicago, March 16.

Attorneys for the Rivoli-Rockne last week were granted until April 1 to file briefs in their $900,000 triple damage anti-trust suit against the major distributors, Balaban & Katz and Essaness theatres.

Loew's, RKO, 20th, Columbia, Universal, United Artists, Eagle Lion, Republic and theatre circuits were also granted extensions.

Summer Holiday
(COLOR-MUSICAL)

Metro release of Arthur Freed production. Stars Mickey Rooney, Gloria DeHaven, Walter Huston, Frank Morgan; features Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle. Directed by Rouben Mamoulian. Adapted by Irving Brecher and Jean Holloway, from screenplay by Frances Goodrich and Albert Hackett, based on Eugene O'Neill's play, "Ah, Wilderness!" Songs, Harry Warren, Ralph Blane; musical direction, Lennie Hayton; orchestrations, Conrad Salinger; dances, Charles Walters; camera (Technicolor), Charles Schoenbaum; editor, Albert Akst. Tradeshown, N. Y., March 3, '48. Running time, 92 MINS.

Richard Miller....................Mickey Rooney
Muriel....................Gloria DeHaven
Nat Miller....................Walter Huston
Uncle Sid....................Frank Morgan
Tommy....................Butch Jenkins
Belle....................Marilyn Maxwell
Cousin Lily....................Agnes Moorehead
Mrs. Miller....................Selena Royle
Arthur Miller....................Michael Kirby
Mildred....................Shirley Johns
Wint....................Hal Hackett
Elsie Rand....................Ann Francis
Mr. McComber....................John Alexander
Miss Hawley....................Virginia Brissac
Mr. Peabody....................Howard Freeman
Mrs. McComber....................Alice MacKenzie
Crystal....................Ruth Brady

Producer Arthur Freed has followed the example of Broadway in making a straight play success the basis for a period musical. And as director for the assignment he shrewdly picked Rouben Mamoulian, who staged the plays-into-musicals, "Porgy and Bess," "Oklahoma!" and "Carousel." In this instance it is Eugene O'Neill's only comedy, "Ah, Wilderness!" which has been made into an entertaining musical. It is a pleasant picture with few weak spots, and it should do well. Note the running time.

"Ah, Wilderness!" was originally produced by the Theatre Guild in the 1933-34 season, with George M. Cohan as the wise, kindly newspaper publisher, subsequently played by Will Rogers and Harry Carey. It was filmed by Metro in 1936, with Lionel Barrymore in the same part, Wallace Beery as tipsy Uncle Sid, Mickey Rooney as playful young Tommy and Eric Linden as the painfully adolescent son, Richard. Rooney is also in this musical remake, but now plays Richard. Frances Goodrich and Albert Hackett wrote the screenplay of the 1936 picture, from which Irving Brecher and Jean Holloway have adapted "Summer Holiday."

The O'Neill play, with its account of a turn-of-the-century smalltown New England family, provides admirable setting, story, color and mood for the musical numbers and script. The musical numbers, tastefully chosen and skillfully staged, are not spotted arbitrarily, but stem naturally from the situations. For example, the film is introduced by a song called "It's Our Home Town." Walter Huston sings the first chorus, as the newspaper publisher, with the other characters taking it up to identify themselves and plant the general story line.

Some of the tunes may have limited popularity, as they are evidently tailored to fit and advance the story. But at least a couple of the songs among "Afraid to Fall in Love," "All Hail Dannville High," "Stanley Steamer," "It's Independence Day" and "I Think You're the Sweetest Kid I've Ever Known," should be heard around.

The picture has tone and atmosphere in keeping with its background. That is true of the picturesque Connecticut exteriors, the costumes and such stylized sequences as the high school commencement, the youngsters' sleep-shattering July 4 celebration and the holiday picnics. And there are various diverting touches, such as tableaux imitating several of Grant Wood's period paintings.

For obvious boxoffice reasons the story emphasizes the puppy-love romance between the publisher's son and girl across the street. Respectively Rooney and Gloria DeHaven. Except for some laughable mugging by the former, they make an appealing pair, and their musical numbers are nicely done. In several scenes Rooney is quite effective as the bumptious teen-ager bitten by Omar Khayyam, Swinburne and Carlisle.

Huston is fine as the understanding Nat Miller, the boy's father. Frank Morgan achieves a nice blend of comedy and pathos as Uncle Sid, while Selena Royle and Agnes Moorehead are expert as Mrs. Miller and the pathetic spinster, Cousin Lily.

Butch Jenkins is amusing without being over-precocious as the moppet, Tommy, but Marilyn Maxwell overdoes the sinister strumpet, Belle, and does the "Sweetest Kid" tune as too much of a "number." Howard Freeman registers in the bit of a fatuous banker and John Alexander is believable as the stuffy father of the girl. Virginia Brissac is good as the proud school principal.

Mamoulian's direction has style, is well paced and, without sacrificing story credibility, makes the songs stand out. The two real production numbers, "Stanley Steamer" and "Independence Day," are effectively done, and the only dance routine, to "Afraid to Fall in Love," provides a bright moment. The film editing is exceptional in that it compresses the scenes and cuts them just as they seem about to drag. Which is sufficient reason why the 92 minutes running time is a pleasure. *Hobe.*

Hazard

Hollywood, March 12.

Paramount release of Mel Epstein production. Stars Paulette Goddard, Macdonald Carey; features Fred Clark, Stanley Clements, Frank Faylen, Maxie Rosenbloom. Directed by George Marshall. Screenplay, Arthur Sheekman, Roy Chanslor; based on novel by Chanslor; camera, Daniel L. Fapp; score, Frank Skinner; editor, Arthur Schmidt. Tradeshown March 8, '48. Running time, 94 MINS.

Ellen Crane....................Paulette Goddard
J. D. Storm....................Macdonald Carey
Lonnie Burns....................Fred Clark
Joe (Bellhop)....................Stanley Clements
Truck Driver....................Maxie Rosenbloom
Houseman....................James Millican
Beady....................Percy Helton
Chick....................Charles McGraw
Oscar....................Frank Faylen

"Hazard" cloaks its melodramatics with a broad comedy treatment that entertains. There's a lively air about it that augurs well for audience reception. Returns should please in majority of general situations. Material has been backed with good production values by Mel Epstein, assuring top playing time.

Story of a girl driven to desperate gambling through a psychological quirk is never permitted to take itself seriously under George Marshall's racy direction. He plays it broadly and strictly for fun, which is the proper treatment for psycho basis in the present film market. Arthur Sheekman and Roy Chanslor, scripting from novel by Chanslor, have kept the dialog flip and the situations broad, even slapstickish at times.

Paulette Goddard adapts herself to comedy aims easily as the gal who'll do anything for a chance to gamble. The yen was brought on by guilt complex over the death of a lover lost in the war. When gal loses a bet to a gambler she takes to her heels rather than go through with marriage to him. Private detective Macdonald Carey is hired to bring her back and the cross-country chase and the situations it brings about are good for some solid laughs. Carey gets his woman, both professionally and for the finale clinch, and while doing so demonstrates smooth talent that expertly values the role.

Fred Clark's interpretation of the gambler is smart and the bits of business given him by director Marshall reach broadly for good laughs. Stanley Clements injects a glib and pointed performance as the bellboy of whom Miss Goddard takes advantage in Chicago during the cross-country trek. Standing out sharply is the character of Beady as played by Percy Helton. Frank Faylen, Maxie Rosenbloom and others deliver capably.

Action is backed by Frank Skinner's competent music score and the lensing by Daniel L. Fapp. Other technical credits are expert. *Brog.*

Are You With It?
(MUSICAL)

Hollywood, March 13.

Universal release of Robert Arthur production. Stars Donald O'Connor, Olga San Juan, Martha Stewart, Lew Parker; features Walter Catlett, Pat Dane. Directed by Jack Hively. Screenplay, Oscar Brodney; based on musical comedy by Sam Perrin and George Balzer; camera; Maury Gertsman; songs, Sidney Miller, Inez James; music, Walter Scharf; dances, Louis Da Pron; editor, Russell Schoengarth. Previewed March 9, '48. Running time, 89 MINS.

Milton Haskins....................Donald O'Connor
Vivian Reilly....................Olga San Juan
Bunny La Fleur....................Martha Stewart
Goldie McGoldrick....................Lew Parker
Jason Carter....................Walter Catlett
Sally....................Pat Dane
Mr. Bixby....................Ransom Sherman
Bartender....................Louis Da Pron
Terry....................Noel Neill
Ann....................Julie Gibson
Buster....................George O'Hanlon
Herman Bogel....................Eddie Parks
Mr. Mapleton....................Raymond Largay
Mrs. Henkle....................Jody Gilbert
Ed McNaughton....................Howard Negley
Barker....................Charles Bedell

Universal has given the Broadway musical, "Are You With It?", good screen treatment and playoff should show pleasant returns all down the line. Best reception likely will come from smaller first-runs and in family trade situations.

Miniature Reviews

"Summer Holiday" (Color-Musical) (M-G). Amusing musical based on the play, "Ah, Wilderness!" Fair names; good boxoffice.

"Hazard" (Par). Broad melodramatic comedy with Paulette Goddard, Macdonald Carey pacing good cast.

"Are You With It?" (Musical) (U). Screen version of the Broadway musical comedy slated for good returns.

"Corridor of Mirrors" (GFD) (British-Made). Disappointing mystery made by new indie producing firm.

"Docks of New Orleans" (Mono). Below-average programmer in the Charlie Chan series.

"Die Fledermaus" (Musical-Color) (Artkino). Strauss operetta in German, done in nice color, for arty spots.

"Devil's Cargo" (Film Classics). So-so detective yarn with John Calvert and Rochelle Hudson.

Donald O'Connor sparks the fun, delivering in both songs and dancing with talent that will rate neat response. Carnival background adds color and exploitation factors that are easily adapted to plugging this one to pep business.

Picture has been given an entirely new score by Sidney Miller and Inez James. Six tunes are strongly sold by O'Connor, Martha Stewart and Olga San Juan. Listening best are "Daddy, Surprise Me" and "What Do I Have to Do?" Two others, "I'm Looking for a Prince of a Fella" and "A Little Imagination" are combined in finale production number that is good but too elaborate for the carny locale. "Daddy" gets more fitting production treatment, as does "Down at Baba's Alley."

Jack Hively, in his first directing job since before the war, maintains a lively pace and capably combines the music with comedy. Oscar Brodney scripted the Sam Perrin-George Balzer stage musical of a brainy young man who leaves the insurance business to adapt his mathematical genius to the carnival. Antics are strung on a thin plot thread which concerns efforts of a pair of connivers to steal the carny only to be bested by the hero. Sawdust expressions pepper the dialog, even the title being a carny term.

Lew Parker repeats his stage role in the film, adding considerable to the laughs as glib carnival man. He works in dance routines with O'Connor, as does Louis Da Pron, also dance director on picture. Miss San Juan shares romantic angles with O'Connor while Martha Stewart is teamed with Parker. Pat Dane is a femme menace. Walter Catlett registers as the carnival owner. Noel Neill and Julie Gibson please the eye as a couple of carny lookers.

Robert Arthur's production supervision has measured the physical values excellently to dress up the show. Musical supervision by Milton Schwarzwald and music arrangement and direction by Walter Scharf are valuable assists. Maury Gertsman lensed and Russell Schoengarth contributed concise editing. *Brog.*

Meet Me at Dawn

"Meet Me at Dawn," made in Britain by Marcel Hellman's Excelsior Films for 20th-Fox release, was reviewed by VARIETY from London Jan. 15, 1947. It was tradeshown in New York Friday (12). For American distribution the print has been cut from its original 99 minutes to 89. Picture stars William Eythe and Hazel Court.

In appraising "Dawn," VARIETY'S reviewer opined that this airy, romantic comedy is good entertainment. To have been more than this would have needed the finest romantic couple, and Eythe and Miss Court are not yet in the Lunt-Fontanne class as artists."

Corridor of Mirrors
(BRITISH-MADE)

London, March 11.

General Film Distributors release of Apollo Films Cartier-Romney production. Stars Eric Portman, Edana Romney. Directed by Terence Young. Screenplay by Rudolph Cartier, Romney, inspired by novel by Chris Massie. Music, Georges Auric; editor, Douglas Myers; camera, Andre Thomas. At Odeon, London, March 10, '48. Running time, 105 MINS.

Paul Mangin....................Eric Portman
Mifanwy Conway....................Edana Romney
Caroline Hart....................Joan Maude
Veronica....................Barbara Mullen
Edgar Orsen....................Alan Wheatley
Sir David Conway....................Bruce Belfrage
Mortimer....................Leslie Weston
Owen Rhys....................Hugh Sinclair
Bing....................Hugh Latimer
Defense Counsel....................Valentine Dyall
Imogene....................Lois Maxwell
Babs....................Mavis Villiers
Psychiatrist....................Noel Howlett
Charles....................Christopher Lee
Brand....................John Penrose
Prosecutor....................Gordon Macleod
Old Woman....................Thora Hird

It's the current fashion in British studios to have at least one murder in a picture, succeeded by the inevitable trial scene. And so this new company, having waited four years for the financial backing to produce this film, made in the old Buttes-Chaumont studios in Paris—there was no space here at the time—use the old ingredients none too skillfully. If any bouquets are to be handed out they should go to the art director, director of photography, and Georges Auric for a fine musical score.

There is little marquee value with Edana Romney, a newcomer, and Eric Portman, losing favor through repetitive playing in a series of pix of practically one character. But the lavish production and the novelettish story may draw its quota of patrons. It will be hard going to earn its cost in spite of an intensive campaign to popularize Miss Romney, who is wife of John Woolf, joint managing director of General, distributors of the film. An abbreviated version might find a limited public in America.

With a desire to be sensual but clean, story systematically shrouds itself with mystery and then proceeds cliche by cliche to unravel a disappointing yarn. Becoming obsessed in Italy by the 400-year-old painting of a girl, Paul Mangin believes he is the reincarnation of the girl's lover and that somewhere is the reincarnation of the girl.

Meeting Mifanwy, a judge's daughter, at a nightclub, Paul decides she is the reincarnation for whom he has been searching. She comes under Paul's spell, enjoys dressing up in period costume in the corridor of mirrors, accepts priceless gifts, but leaves when Veronica, the housekeeper, tells her Paul is a Bluebeard. Involved situations ensue.

Although South African Miss Romney, trained here, displays no impressive talents in her first major test, she does reveal latent ability coupled with a handsome presence. As the day-dreaming narcissist in love with his so-called renaissance incarnation, Portman moves around like a pan-faced actor in search of a part.

Remainder of the acting calls for no special comment, although Hugh Sinclair, one of the few male men in the pic, deserves sympathy for being so neglected. Former writer Terence Young makes his debut as director and has done quite well with his material. *Cane.*

Docks of New Orleans

Monogram release of James S. Burkett production. Features Roland Winters, Virginia Dale, Mantan Moreland. Directed by Derwin Abrahams. Screenplay, W. Scott Darling; camera, William Sickner; music, Edward J. Kay; editor, Ace Herman. At New York theatre, N. Y., week March 9, '48. Running time, 67 MINS.

Charlie Chan....................Roland Winters
Tommy....................Victor Sen Young
Birmingham....................Mantan Moreland
Capt. McNally....................John Gallaudet
Rene....................Virginia Dale
Lafontaine....................Boyd Irwin
Nita Aguirre....................Carol Forman
Pareaux....................Howard Negley
Grock....................Douglas Fowley
Henri Casternaro....................Emmett Vogan
Swendstrom....................Harry Hayden
Thompson....................Rory Mallinson
Von Scherbe....................Stanley Andrews
Dansiger....................George J. Lewis
Mrs. Swendstrom....................Dian Fauntelle
Dr. Dooble....................Ferris Taylor
Mobile....................Haywood Jones
Butler....................Eric Wilton
Detective....................Forrest Matthews
Chauffeur....................Wally Walker
Doctor....................Larry Steers
D. A. Man....................Paul Conrad
Sergeant....................Frank Stephens
Armed Guard....................Fred Miller

An implausible plot and mediocre acting wont help "Docks of New Orleans" at the wicket. Latest in Monogram's Charlie Chan series shapes up as below average program filler with little to recommend it. Production values are meagre.

Yarn traces a complicated pattern liberally sprinkled with the standard Chinese philosophy of Chan, the famed Oriental detective. Latter is fairly well portrayed by Roland Winters, but the balance of the cast is relatively undistinguished. Better scripting by W. Scott Darling might have drawn the plot's loose ends together into a more logical tale.

Case which Winters tackles involves the shipment of chemicals from the New Orleans docks. There are the usual cliches about various individuals receiving threats from unkown parties. Several killings result and the cops are baffled how these murders were accomplished. Out of a welter of suspects, including a chap who claims he was swindled out of a "secret" formula by the head of the chemical firm, Winters gets his man.

Mantan Moreland and Victor Sen Young supply the comedy relief. Virginia Dale has little to do as secretary to Boyd Irwin, her uncle and chemical firm exec. Story incorporates too many characters in the footage and as a result no one has a chance to demonstrate thesping aiblity. Title itself is a misnomer as action on the waterfront is negligible.

Direction of Derwin Abrahams is only fair in this James S. Burkett production. William Sickner's camerawork is average while other production credits reflect the low budget.

Harriet Parsons' Prod.

VARIETY'S review of "I Remember Mama" last week inadvertently omitted Harriet Parsons, the pic's producer, from the credit lineup. Official billing lists Miss Parsons as producer, and George Stevens is executive producer and director.

Pic's exact running time, incidentally, is 134 minutes.

Die Fledermaus
(MUSICAL-COLOR)
(GERMAN-MADE)

Artkino release of DEFA (Berlin) production. Features Willi Fritsch, Marte Harell, Johannes Heesters, Willi Dohm. Directed by Geza von Bolvary. Adapted from play, "Le Reveillon," by Meilhac and Halevy, and based on operetta of same title by Johann Strauss; musical arrangements by Alois Melichar; editor, Alice Ludwig; English titles, Charles Clement. At 55th St. Playhouse, N. Y., starting March 13. Running time, 96 MINS.

Rosalinda Eisenstein....................Marte Harell
Herbert Eisenstein....................Johannes Heesters
Falke (Die Fledermaus)....................Willi Dohm
Melzer, the Tenor....................Hans Brausewetter
Adele, the Maid....................Dorit Kreysler
The Warden....................Willi Fritsch
Frosch, the Guard....................Joseph Egger
Prince Orlovsky....................Seigried Breuer

(In German; English Titles)

Odd spectacle of Artkino, Russia's official distributor in the U. S., releasing this German-made picture is explained by the fact that it is a picture seized by the Russians when they got into Berlin during the war. Its release under aegis of the Russian distrib agency appears smart business since "Die Fledermaus" looks like a real money-maker.

Geza von Bolvary, who directed "Two Hearts in Waltz Time," has done a good job. Johann Strauss' fine music, coupled with the fact that this is one of the first German pictures using the Afga color film process to be been in the U. S., is good showmanship. While not appearing to be quite up to Technicolor standards, tinting is effective and never tends to detract from the plot or the immortal score.

Aside from Willi Dohm's suave portrayal of The Bat, laurels are copped by Marte Harell and Dorit Kreysler, two comely blondes. Miss Harell, as the flirtatious wife, is fascinating in scenes where she's supposedly dyed her hair to become a redhead. Miss Kreysler, while apparently assigned to lesser role, is particularly appealing and has an excellent voice. She and Hans Brausewetter, as the tenor, contribute most of vocalizing.

Willi Fritsch, young vet of many German films, does nicely with the part of Warden while Johannes Heesters is okay as the husband with a roving eye. Joseph Egger clicks with the subordinated role of prison guard. Support is headed by Seigfried Breuer, as the prince.

Some of the cast had a collaborationistic cloud but the Russians took over the film, gave it a new tag and are salvaging on the lavish production. *Wear.*

La Bataille de L'Eau Lourde
(The Heavy Water Battle)
(FRENCH-MADE)

Paris, March 3.

Trident-French release of Trident and Hero-Film production. Directed by Titus Wibe-Muller. (Norwegian.) Supervised by Jean Dreville. Script, Jean Marin; screenplay and dialog, Jean Dreville, Marin, A. Felborg, Robertson, Kurt Haukelid, Poulsen. Commentary by Marin and Pierre Laroche. Music, Gunnar Songstevold. Camera, Blach, Marcel Weiss. Previewed in Paris. Running time, 107 MINS.

Picture, which depicts the sabotage of the Norwegian heavy water works on which Hitler depended to make atomic researches, has been made in several versions spoken in Norwegian, English and French, according to which country is to be played. Though it's meant to be an action picture, like "Battle of the Rail," it boils down to a big documentary. Though there is some action in it, it always remains rather static.

Pic has been given a lot of publicity, especially because it is a war picture, backed by all sorts of Resistance organizations, but for America it looks like a dualer unless stripped down to the strictly action scenes as a documentary.

Out-of-door scenes, and some of the studio work, have been reenacted by the men who actually took part in the action during the war. Not being actors, they frequently look less authentic than if their parts had been handled by screen talent.

Picture, besides the actual war episode, includes several sequences by scientists explaining the atomic value of heavy water and why it was desirable not to let the Germans use it. *Maxi.*

Devil's Cargo

Film Classics release of Falcon (Philip Krasne) production. Stars John Calvert; features Rochelle Hudson, Roscoe Karns. Directed by John F. Link. Screenplay, Don Martin, from original by Robert Tallman and Jason James; camera, Walter Strange; editor, Asa Clark. Previewed N. Y., March 11, '48. Running time, 61 MINS.

Michael Waring....................John Calvert
Margo....................Rochelle Hudson
Lieutenant Hardy....................Roscoe Karns
Morello....................Lyle Talbot
Naga....................Tom Kennedy
Bernie....................Paul Regan
Tom Mallon....................Theodore von Eltz
Ramon Delgado....................Paul Marion

A lightweight whodunit, "Devil's Cargo" is passable entertainment. John Calvert and Rochelle Hudson head the cast of this low budgeter, obviously primed for the double bill field.

Appearing as the "Falcon," based upon the character created

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Did London 'Out-Trade' H'wood?

Continued from page 1

entirely on the American industry's terms.

Their stand is that the British have taken an exceedingly long-range viewpoint of the whole matter and are using the Americans to build up their industry. One exec declared: "The only way we can build up the $17,000,000 which we are assured is in direct proportion to the extent we build the British industry."

The other viewpoint—and the more generally accepted one—is that the settlement is favorable because it gives the American industry a fairly high percentage of its earning in Britain, it removes the intolerable principle of a tax which other nations were copying and it allows frozen coin to be invested in a wide variety of ways.

On the matter of financial returns, it is thought by some very optimistic observers that they might reach 75% or more of what the industry can expect to take out of England in 1948. General view, however, is that the amount is likely to be around 50% or 60%. To most people that looks very good. Here's the way it's figured:

U. S. Income From England

U. S. income from England, Chancellor of the Exchequer Sir Stafford Cripps said in answer to questions in Parliament last Feb. 24, was $12,000,000 for the three-month period from Nov. 1, 1947, until Jan. 31, 1948. That would be at the rate of $48,000,000 a year. Cripps stated on Feb. 10 in a "white paper" on the British economic situation, that U. S. remittances in 1947 were $52,000,000 and $68,000,000 in 1946. With a plentiful supply of new product and good weather, it is thought earnings for 1948 thus might total around $55,000,000.

First off, the U. S. industry is guaranteed $17,000,000 of that under the agreement. In addition, it gets the equivalent of British pic earnings in the U. S., its possessions, Central and South America, associated American territories and the Philippines. Although earnings last year in the U. S. were under $2,500,000 (actual remittances were only $1,400,000), Motion Pictures Assn. of America prexy Eric Johnston, who negotiated the British pact, has privately estimated that this year's income might be $5,000,000 to $6,000,000.

Calculations

Using the lower figure—and a lot of American execs won't agree that it will be even that high—total assured income would be $22,000,000. That's exactly 40% of the anticipated $55,000,000 earnings. In addition, the agreement permits such wide latitude of uses of the frozen coin as production in England, manufacture of costumes or sets for shipment to Hollywood, purchase of stories and plays, theatre buying, etc., plus investment outside the picture industry of up to £2,500,000 pounds each two years.

The doubters point out that the agreement hedges all these potential uses with the restriction that they must be agreed on by a joint Anglo-American committee and/or the British Board of Trade. They think that many of the 27 potential uses listed in the agreement will prove to be a mirage. If not, and the U. S. industry can realize $10,000,000 from its British production and assorted investments, the earnings received would amount to 60% of the potential.

Cramped Studio Space

On the matter of producing in England, it's pointed out that a great shortage of studio space exists, although there's some excess space at the moment as a result of the tax. Some American companies have their own plants, but those without them may have a tough time making a deal in the sudden rush over there. [J. Arthur Rank told VARIETY in New York Monday (15) his space was all occupied and he hadn't much interest in a partnership arrangement with American companies.]

Another downbeat opinion is that films made in England, even with U. S. stars, directors, writers and producers, still have "that foreign look" and have proved in the past they can't equal Hollywood product in income. Still more important, however, it is stated, is that every picture made outside of Hollywood means that the tremendous studio overhead (above 50% in a number of companies) must be spread over fewer films. This cuts considerably from the potential profit of films made abroad.

Still another factor presented by the downbeaters is that the playing time in American theatres used by British films is taken from Hollywood product. Therefore, the income from British films accruing to the U. S. dollar pool is not all the profit it appears to be. Furthermore, it is pointed out, in the case of the major companies with affiliated houses, when they play British films they are getting only a small percentage of the income, since the coin is going into the pool to be divided among not only themselves, but the indies and minors.

Major point of the Gloomy Gus arguments, however, is that the American industry will be recreating the competitive threat once constituted by Rank and Sir Alexander Korda. By giving them playing time in U. S. theatres and making blocked pound credits available to them, their position will be greatly strengthened. A year ago, it's said, the American industry greatly feared the competition of Rank. Now, these sources aver, the fear has been dissipated because Rank has proved he cannot compete with Hollywood's output in the U. S. or elsewhere in the world. The new agreement gives him a strong second chance.

To all this, most American execs raise the cry of "unfair criticism." Their belief is that the U. S. film industry in the present day of one world cannot any more live in a vacuum than can the U. S. itself. They feel that the British deserve a break and, anyway, "you can't get blood from a stone."

NEW BRITISH THEATRE BLDG. OUT—LARRY KENT

Possibility of American film companies investing their frozen pounds in new theatre construction in Britain is decidedly remote, opines Lawrence R. Kent, 20th-Fox's rep on the Gaumont-British circuit board. He arrived in New York last week, his first visit in three years.

Kent revealed that Gaumont long has been considering theatre expansion, but the chain's plans must be held in abeyance for at least five years due to the acute need of housing. Film industry, he said, has a low building priority and has difficulty in getting repair materials for existing theatres let alone new ones.

All Pix Shipping Licenses To Britain Now Cleared

Washington, March 16.

Every film company shipping film to Britain had its Dept. of Commerce shipping licenses cleared by Friday or Saturday, Nathan D. Golden, Commerce Dept. motion picture specialist, reveals.

The licenses provided footage for a period ending July 1, so that there is no indication how much film has been sent since the signing of the new British deal. However, some films were cleared and flown abroad Friday. Golden said the companies had been authorized to send several million feet of pictures, the biggest single license for England going to 20th-Fox, which was okayed for 450,000 feet.

Aussie Waits on London As Regards Own 50% Tax

Sydney, March 16.

Pending further advice from the British government, the Australian government is holding off any official statement on revision of its own coin freeze of 50% on foreign film earnings. Industry leaders, however, are certain that the government will either cut the present freeze in half or wipe it out completely.

According to major execs, removal of the British tax snarl will immediately see an upbeat in Australian production. Kibosh was put on domestic studio activity after the British closed the door on Aussie pix with the 75% tax.

Sop to Cripps Is That 'Arts and Charity' Clause

London, March 16.

Sir Stafford Cripps, Chancellor of the Exchequer, backtracked plenty in the pact made with the American film industry last week. Cripps had been adamant since the 75% tax was invoked last Aug. 1 that the government would neither allow to be remitted more than $16,000,000 nor permit a freeze which would pile up U. S. coin in Britain. He lost on both points in the pact as finally reached.

Sop to Cripps is seen in the stipulation of the agreement that any coin for which previous disposition has not been determined, at the end of the four-year agreement, will go to "charitable or public uses, including encouragement of arts and sciences." It is understood that Cripps has a particular interest in a cultural establishment on the Thames and it is contemplated that the unused coin will go in that direction.

Brit. Offered Only $16,000,000

Review of How Harmon Rounded Up Top Film Execs in the U. S.

Who's Kidding Whom?

Employees of the Motion Picture Assn. of America have kiddingly nicknamed Francis Harmon, v.p. in charge of the New York office, "Hatrack Harmon."

Prior to the meeting last week of company execs to hear the terms of the British pact, as phoned from England by Eric Johnston, Harmon was extra-anxious that newsmen not know the session was being held. A hatrack in the corridor outside the MPAA board room always tips the meetings off when it's loaded with the coats and chapeaux of those attending. So, in an opera bouffe move for secrecy, Harmon tiptoed out and himself carried the well-laden hatrack into the board room.

P.S.: He was caught tiptoeing.

British negotiators in the agreement reached with the American industry last week were insistent up to the last hour that the sum for remittance to the U. S. be $16,000,000, not the $17,000,000 finally agreed upon, it has been learned.

It was actually only an hour before Eric Johnston, Motion Picture Assn. of America president, was to call his membership in New York that Board of Trade prexy Harold Wilson came around to his way of thinking. Johnston had insisted that the American industry might reject the agreement altogether if the British failed to come through with the extra $1,000,000.

The terms of the agreement were phoned to New York by Johnston last Wednesday (10) morning, the day before Wilson was to go before Parliament to make a report on the negotiations. Wilson told Johnston that he was going to make the Parliamentary appearance whether or not an agreement was reached. He said that if he went before the House without being able to offer it a fait accompli, the American industry took a chance on the whole agreement's being subjected to Parliamentary debate. Wilson assured Johnston the results could hardly be as favorable as an agreement they reached privately. He wanted Johnston to have the okay or the nix of the British industry before he went on the floor the following morning.

Johnston Phones the Deal

Thus, with the necessity of speed, Johnston read the terms over the phone to Francis Harmon, v.p. of the MPAA in New York, while a secretary copied it down. Incidentally, her error in transcribing "inside the U. S." to "outside the U. S." confounded and lengthily delayed the meeting of American execs held later that day to consider the agreement. They had no inkling, incidentally, until Johnston's call, what shape the negotiations were taking.

As soon as Harmon was off the phone, he called all the execs he could get in New York for a meeting at the MPAA offices that afternoon. Only a few company presidents were in town, but v.p.s, foreign chiefs and others were gathered together. At the same time a series of calls started to other prexies in Hollywood, Palm Beach, Palm Springs and Miami Beach to get their approval. Everyone was reached without too much trouble except Barney Balaban, whom Harmon finally got on the phone at about 6 p.m.

New York confab went on from 3 p.m. until about 7:30 in the evening, when a call was made to Johnston in London to impart the okay to him. However, there were still many reservations and questions. The phone call took one hour and 40 minutes. Everything was finally agreed to and Johnston then was able to so inform Wilson that night.

MPAA prexy reportedly told colleagues on phone the day after the details of the pact were released that he was very disappointed in the American industry's reaction. He apparently was expecting enthusiastic praise, which was not altogether forthcoming, although there was general approval.

Mono Revives Co-Prod. Deal With Brit. Pathe With K.O. of the 75% Tax

Joint film-making arrangement between Monogram and Pathe Pictures, Ltd., of England, originally announced last October, but later shelved, will be revived now that Britain's 75% tax has been wiped off. Mono prexy Steve Broidy, who arrived in New York over the weekend, pointed out Monday (15) that everything was in readiness for an early resumption of the companies' reciprocal production plans.

Broidy said that several scripts had been held aside for British production during the long tax impasse. Among stories proposed last fall for shooting were two yarns, "The Maze" and "The Highwayman," which Mono producers Jeffrey Bernerd and James Burkett were to handle in Britain.

Plan, which called for Mono and Pathe to set up mutually owned producing subsidiaries in the U. S. and Britain, provided for 50% of the new American firm's profits to accrue to Pathe in dollars while revenues of the British counterpart would be split in pounds. Broidy revealed that Pathe managing director William Moffat, who inked the reciprocal production deal for his company, may visit the U. S. some time this spring. Meanwhile, the Mono chief disclosed, his firm has taken on a number of Pathe films for distribution in the U. S.

Provisions of Anglo-U.S. Film Pact

London, March 16.

Provisions of the Anglo-American film pact governing the remittances of dollars and disposal of the unremittable portion of coin is detailed as follows:

In each of the two annual periods after June 14, the Treasury will remit film earnings in dollars at current exchange rates by delivering (1) $17,000,000 per annum in equal monthly installments, and (2) dollars, payable quarterly, equal to British film revenues in the U. S., Central and South America, Associated American territories, U. S. possessions and the Philippines.

American revenues in excess of the above amounts will be handled as follows:

(1) Schedule of Permitted Uses: to encompass uses within the film industry in the sterling area without limit as to amount.

(2) Uses outside the film industry in the U. K. limited to 2,500,000 pounds sterling during the first two years.

(3) Temporary investments which are not permanent use or disposal of funds.

U. S. companies are also entitled to apply to the Board of Trade to use their earnings for other purposes. Machinery will be set up by both sides to pass upon applications of the above schedules.

Unused Balance of Earnings

Unused balance of U. S. earnings will be handled under the following terms:

(1) If agreement is extended to second two years, 50% or 2,000,000 pounds, whichever is greater, will be carried forward into the second period.

(2) Remainder will be subject to consultation, and if no agreement is reached six months after June 14, 1950, balance is to be disposed of by transactions agreed upon prior to June 14, 1951.

(3) Such transactions are not impose strain on U. K. dollar position or give rise to any future claim on sterling. Charitable, scientific and artistic institutions may be the recipients.

(4) If agreement is not extended beyond 1950, parties reserve full freedom of action, except that unexpended residue may be used as set forth in schedules for a two-year period, except that purchases of foreign rights to British films are forbidden.

(Principles and Definitions: New York Company is U. S. distributor whose films are distributed in Britain on commercial basis. Agreement Company is one entitled to receive funds for account of N. Y. company. Associated company is company in sterling area, except Agreement Company, controlled by N. Y. company.)

Disbursements

Sterling funds of Agreement Company are to be treated as follows:

(1) In payment of normal sterling expenditure without restrictions; (2) in providing sterling equivalent of dollars to be remitted to N. Y. companies; (3) payment of British producers for dollar earnings from distribution of pictures in dollar area; (4) unremittable balance subject to Permitted Uses, listed above.

In addition to specific uses listed below, Agreement companies may use unremittable sterling for any transaction with approval of the BOT and Treasury.

Permitted Uses of unremittable sterling include: payment of any obligation of N. Y. company or Associated company incurred prior to date to be agreed upon (probably date of agreement); purchase of real estate; lease, construction or renovation of buildings, including studios and equipment; if acquired by N. Y. company, latter must hold title; acquisition of theatres or interest in theatres subject to prior approval of BOT and Treasury.

Also, for purchase or license of literary, dramatic, musical, radio, television rights, and payment of royalties; patent rights and other film industry rights.

Also, payment of distribution and production, in particular payments for domestic or foreign rights to sterling area films, via outright purchase or financial participation; payments for prints without regard to origin with BOT agreeing to permit importation of raw stock for this purpose.

Also, payments for all film advertising and radio transcriptions with Britain agreeing to grant exemption from Exchange Control Act of 1947 to permit.

Also, payments for personal services in sterling area; for pension funds for employees of Agreement or Associated companies; for payment of British taxes by N. Y. or Associated companies.

Production

Also payment for production costs required by N. Y. companies in production of films; payment to charities, etc.; for acquisition and publication of film periodicals; travel, living expenses in sterling area of employees and location units of N. Y. companies, and to shipping companies and travel agencies in sterling area; freight and shipping charges, cable charges.

Also, payment to effect internal adjustments among Agreement companies; payment of capital sterling debts, including mortgages, etc.; purchase of all securities, except such interests cannot be disposed of to other than British subjects.

Also, loans, credit to sterling area companies in which Agreement or N. Y. companies are financially interested; loans to U. K. companies or individuals in film industry; payment of obligations owed by N. Y. companies to British subjects or corporations, including dividends; acquisition of British films in dollar area; amounts due to British production personnel employed by U. S. companies in any part of the world; acquisition, redemption or retirement of stocks, etc., of N. Y. Agreement or Associated companies held by British subjects.

Also, payments to Associated companies as allowed under Permitted Uses; payments to indie U. S. producers whose films are distributed by American companies as permitted by the agreement; security, deposit or collateral payments for loans by N. Y. Agreement or Associated companies, within sterling area.

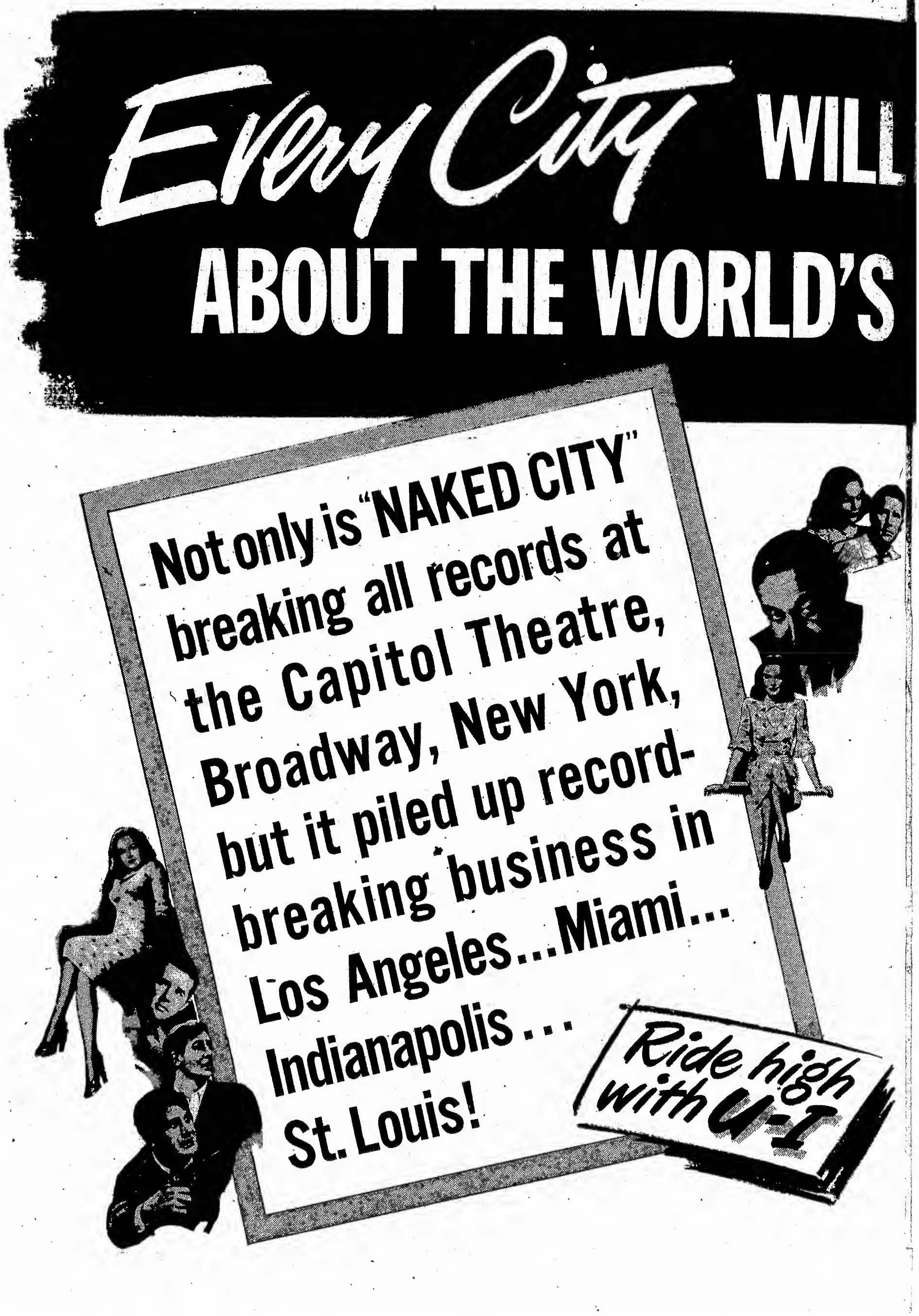
Also, payment to promote merchandise exports from the U. S. and sterling areas to dollar markets, under conditions approved by Treasury and BOT.

SOUTH AFRICA TEAROOM BATTLES CINEMA TAX

Cape Town, March 6.

Tax battle which may affect many cinema tearooms is being fought in supreme court, where Elstree Cinema Tearoom (African Caterers, Ltd.) is being sued by tax authorities for £11,000 ($44,100) entertainment tax for 1944-1948.

Cinema tearooms have always paid a flat rate of one penny per head, but it's now claimed that tax of 33⅓% is leviable if admissions are collected in advance even though refreshments are provided for this charge. African Caterers' case is that it's impossible to assess how much of admission is for refreshments and how much for entertainment.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A UNIVERSAL-INTERNATIONAL RELEASE From a Story by MALVIN WALD

Universal International

Rains, Daylight Time Fail to Keep 'Naked City' from Big $64,000, L.A.; 'Husband' 27½G, 'Northside' 44G, 2d

Los Angeles, March 16.

Weekend rains and start of daylight saving time here are failing to slow the fast pace of "Naked City," playing in five theatres, mostly small-seaters. Looks to clock big $64,000 in initial week. Reissue of "Robin Hood" also is in the blue chips with $57,000 likely, three houses, unusually strong for an oldie. "Furia," foreign-made, is very good $6,000 in the small Laurel.

"Ideal Husband" is way off at $27,500 in five situations. Third and final week of "Call Northside" looks solid $44,000 in five spots. It makes way March 19 for pop-scale run of "Gentleman's Agreement." Second frame of "Three Daughters" will be average $31,500 in three houses. "Saigon" is off in second stanza at two Paramount theatres with $25,000 but still plenty healthy. Holds a third.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"Ideal Husband" (20th) and "Half Past Midnight" (20th). Light $4,000. Last week, "Panhandle" (Mono) and "Louisiana" (Mono), $3,500.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1) — "Intrigue" (UA) (2d wk). Scant $2,500. Last week, didn't live up to hopes, dark $3,400.

Carthay Circle (1,518; 60-$1)—"Call Northside" (20th) and "Live Again" (20th) (2d wk). Near $6,000. Last week, okay $7,800.

Chinese (Grauman-WC) (2,048; 60-$1)—"Northside" (20th) (3d wk). Okay $8,500. Last week, neat $12,700.

Culver (FWC) (1,145; 60-$1)—"Ideal Husband" (20th) and "Half Past Midnight" (20th). Thin $4,000. Last week, "Panhandle" (Mono) and "Louisiana" (Mono), same.

Downtown (WB) (1,800; 60-$1)—"Robin Hood" (WB) (reissue). Nifty $20,000. Last week, "Voice Turtle" (WB) (3d wk), $11,000.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Intrigue" (UA) (2d wk). Slow $8,000. Last week, $11,300.

Egyptian (FWC) (1,538; 60-$1)—"Three Daring Daughters" (M-G) (2d wk). Average $8,500. Last week, good $13,700.

El Rey (FWC) (861; 60-$1)—"Ideal Husband" (20th) and "Half Past Midnight" (20th). Fair $4,500. Last week, "Panhandle" (Mono) and "Louisiana" (20th), dull $2,800.

Esquire (Rosener) (685; 85-$1.20)—"Nicholas Nickleby" (U) (3d wk). Oke $2,500. Last week, nice $3,100.

Four Star (UA-WC) (900; $1.20-$1.80)—"Mourning Becomes Electra" (RKO) (12th wk). Near $3,000. Last week, thin $3,100.

Guild (FWC) (968; 60-$1)—"Naked City" (U). Husky $8,500. Last week, "Black Bart" (U) and "Jiggs, Maggie in Society" (Mono) (2d wk-8 days), $1,900.

Hawaii (G&S-Blumenfeld) (1,106; 60-$1)—"Intrigue" (UA) (2d wk). Down to $3,000 or near. Last week, below hopes at okay $3,700.

Hollywood (WB) (2,756; 60-$1)—"Robin Hood" (WB) (reissue). Fast $19,000. Last week, "Voice Turtle" (WB) (3d wk), good $9,600.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Intrigue" (UA) (2d wk). Slow $2,500, Last week, $3,500.

Iris (FWC) (828; 60-85) — "Naked City" (U). Bright $9,000 or better. Last week, "Black Bart" (U) (2d wk-8days), $1,900.

Laurel (Rosener) (890; 85)—"Furia" (FC). Good $6,000. Last week, "Caravan" (EL), slow $1,900.

Loew's State (Loew-WC) (2,404; 60-$1)—"Northside" (20th) and "Live Again" (20th) (3d wk). Good $16,000. Last week, trim $20,500.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Daughters" (M-G) (2d wk). Down to $15,000. Last week, okay $23,000.

Loyola (FWC) (1,248; 60-$1)—"Northside" (20th) (3d wk). Trim $6,500. Last week, $8,300.

Orpheum (D'town-WC) (2,210; 60-$1) — "Ideal Husband" (20th) and "Half Past Midnight" (20th). Dull $9,500. Last week, "Panhandle" (Mono) and "Louisiana" (Mono), fair $13,200.

Pantages (Pan) (2,812; 50-$1)—"Knew Susie" (RKO) and "Tracy Meets Gruesome" (RKO) (2d wk). Modest $8,500. Last week, $14,800.

Paramount (F&M) (3,398; 60-$1)—"Saigon" (Par) and "Mr. Reckless" (Par) (2d wk). Oke $15,000. Last week, solid $26,300.

Paramount Hollywood (F&M) (1,451; 60-$1)—"Saigon" (Par) and "Mr. Reckless" (Par) (2d wk). Nice $10,000. Last week, $13,900.

RKO Hillstreet (RKO) (2,890; 60-80)—"Knew Susie" (RKO) and "Dick Tracy" (RKO) (2d wk). Slight $10,000. Last week, $15,800.

Ritz (FWC) (1,370; 60-$1)—"Naked City" (U). Great $13,500. Last week, "Black Bart" (U) (2d wk-8 days), thin $3,100.

Studio City (FWC) (880; 60-$1)—"Naked City" (U). Fancy $8,500. Last week, "Black Bart" (U) (2d wk-8 days), $2,600.

United Artists (UA) (2,100; 60-$1)—"Naked City" (U). Big $24,500. Last week, "Black Bart" (U) and "Jiggs and Maggie" (Mono) (2d wk), slow $6,200.

Uptown (FWC) (1,719; 60-$1)—"Northside" (20th) and "Live Again" (20th) (3d wk). Good $7,000. Last week, $9,200.

Vogue (FWC) (885; 60-85)—"Ideal Husband" (20th) and "Half Past Midnight" (20th). Fair $5,500. Last week, "Panhandle" (Mono) and "Louisiana" (Mono), slow $3,000.

Wilshire (FWC) (2,296; 60-$1)—"Daughters" (M-G) (2d wk). Neat $8,000. Last week, $13,400.

Wiltern (WB) (2,300; 60-$1)—"Robin Hood" (WB) (reissue). Solid $18,000. Last week, "Voice Turtle" (WB) (3d wk), very good $10,900.

Broadway Grosses

Estimated Total Gross

This Week $719,500
(Based on 23 theatres)
Last Year $712,000
(Based on 18 theatres)

'Earth' Torrid $22,000, St. Loo

St. Louis, March 16.

With only two of the mainstem cinemas offering fresh screen fodder "Scudda Hoo, Scudda Hay" appears to have a slight edge over "Ends of Earth," though latter is in a smaller house. Grosses were clipped last week by a 25-hour snow storm, heaviest of winter and a drop of the mercury to near zero. But spring-like weather now is on tap.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Bishop's Wife" (RKO) (2d wk). Neat $18,000 after big $21,000 initial week.

Fox (F&M) (5,000; 50-75) — "Scudda Hoo, Scudda Hay" (20th) and "Perilous Waters" (Mono). Fine $24,000. Last week, "Naked City" (U) and "Dangerous Venture" (UA), $18,000.

Loew's (Loew) (3,172; 50-75)—"Ends of Earth" (Col) and "Fabulous Joe" (UA). Big $22,000. Last (Continued on page 20)

'Saigon' Best Buff., Bet, Big $19,000; 'Winter' 10G

Buffalo, March 16.

Best bet here this stanza will be "Saigon," big at Great Lakes. "Sign of Ram" looks fairly nice at Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"If Winter Comes" (M-G) and "Captains Courageous" (M-G) (reissue). Not much over very thin $10,000. Last week, "Meant for Me" (20th) and "The Challenge" (Mono), solid $18,000.

Great Lakes (Shea) (3,400; 40-70)—"Saigon" (Par) and "Mr. Reckless" (20th). Big $19,000. Last week, "Gentleman's Agreement" (20th) (2d wk), $11,000.

Hipp (Shea) (2,100; 40-70)—"Ideal Husband" (20th) and "Tender Years" (20th). Nice $5,500. Last week, "Call Northside" (20th) and "Dangerous Years" (20th) (m.o.), great $9,500.

Teck (Shea) (1,400; 40-70)—"Meant for Me" (20th) and "The Challenge" (Mono) (m.o.). Good $4,500. Last week, "Congorilla" (Indie) and "Borneo" (Indie) (reissues), $4,700.

Lafayette (Basil) (3,000; 40-70)—"Sign of Ram" (Col) and "Return of Whistler" (Col). Nice $14,000 or near. Last week, "Double Life" (U) and "Lone Wolf London" (Col), $13,000.

20th Century (20th Cent.) (3,000; 40-70)—"Bishop's Wife" (RKO) (3d wk). Rugged $7,000 in 5 days. Last week, $12,000.

Chaplin Hot 16G, Mont'l

Montreal, March 16.

Lent is slowing up biz currently in most houses. "Monsieur Verdoux" looks week's best bet at the Palace with strong session in prospect.

Estimates for This Week

Loew's (C. T.) (3,115; 35-47-67)—"Captain Castile" (20th) (2d wk). Good $15,000. Last week, smash $23,500.

Capitol (C. T.) (2,610; 30-45-62)—"Nightmare Alley" (20th). Okay $14,500. Last week, "The Exile" (U) (2d wk), thin $5,500.

Palace (C. T.) (2,578; 30-45-62)—"Mons. Verdoux" (UA). Smart $16,000. Last week, "Woman's Vengeance" (U), dull $10,000.

Princess (C. T.) (2,270; 30-40-53)—"I Love Trouble" (Col) and "Glamor Girl" (Col). Only $5,000. Last week, "Tender Years" (20th) and "When Girl's Beautiful" (Col), $4,500.

Imperial (C. T.) (1,916; 30-40-50)—"Driftwood" (Rep) and "Spanish Trail" (U). Routine $4,500. Last week, "1,001 Nights" (Col) and "Tonight, Every Night" (Col) (reissues), $4,000.

Orpheum (C. T.) (1,119; 30-40-60)—"Camille" (M-G) (2d wk). Nice $4,500. Last week, solid $6,000.

Heidt Ups 'Angel' Husky $30,000, D.C.

Washington, March 16.

Standout in a dull week here is "Tenth Ave. Angel," at Capitol, which is being pulled out front by the draw of Horace Heidt's band and revue show on stage. Otherwise most spots seem to have dug themselves in to sit out the preholiday slump. However, "Saigon" shapes nice at the Warner.

Estimates for This Week

Capitol (Loew's) (3,434; 44-80)—"10th Ave. Angel" (M-G) with Horace Heidt's orch on stage. Husky $30,000, thanks to stageshow, and special broadcast Sunday performance, latter being sellout at $1.50 uniform price. Last week, "Alias Gentleman" (M-G) plus vaude, okay $21,000.

Columbia (Loew's) (1,263; 44-70)—"Song Bernadette" (M-G) (reissue). Blah $3,000 in 5 days, and yanked in midweek. Last week, "Capt. Castile" (20th) (2d run), satisfactory $7,000.

Keith's (RKO) (1,939; 44-80) — "Bishop's Wife" (RKO) (4th wk). Fine $11,000 after $13,000 for third week.

Metropolitan (WB) (1,163; 44-70) — "Panhandle" (Mono). Trim $9,000. Last week, "Black Narcissus" (U), hot $12,000.

Palace (Loew's) (2,370; 44-74) — "Sleep, My Love" (UA). Dull $15,000. Last week, "Double Life" (U), disappointing $17,000.

Warner (WB) (2,154; 44-74) — "Saigon" (Par). Nice $17,000. Last week, "T-Men" (EL), $15,000, a bit below expectations.

Reissues Cheer Up Pitt; 'Robin Hood' Lusty 17G, 'Life' Stout With 14½G

Pittsburgh, March 16.

The reissue, "Adventures of Robin Hood," is out in front by a wide margin at the Stanley this week. Picture opened terrific on Saturday (13) and may even get a moveover to the Warner. Next best is "A Double Life" at Harris, doing big on strength of rave reviews. Another reissue, "Philadelphia Story," at Penn, is not doing well at Stanley, but this may be due to its hurried booking. Moveovers of "Call Northside 777" at Senator and "Saigon" at Ritz are solid.

Estimates for This Week

Fulton (Shea) (1,700; 44-76)—"The Flame" (Rep). Lucky to wind up with $4,500. Last week, "Bishop's Wife" (RKO), nice $6,000 in fifth week.

Harris (Harris) (2,200; 44-76)—"Double Life" (U). Glowing notices are turning the trick for this one. Strong $14,500 or near. Last week, second of "Call Northside" (20th) fine $11,000.

Penn (Loew's-UA) (3,300; 44-76)—"Philadelphia Story" (M-G) (reissue). Stuck in on short notice when pop-priced date on "Duel In Sun" (SRO) fell through as result of differences between Loew's and Selznick. The $13,000 likely on this is something of a disappointment. Last week, "Saigon" (Par), strong $19,000.

Ritz (Loew's) (800; 44-76)—"Saigon" (Par) (m.o.). Nice $3,500. Last week, second of "3 Daring Daughters" (M-G), healthy $3,500.

Senator (Harris) (1,750) — "Call Northside" (20th) (m.o.). Continu- (Continued on page 20)

Lent Still Sloughing Detroit Albeit 'Albuquerque' 22G, 'Husband' Dim 18G

Key City Grosses

Estimated Total Gross

This Week $2,899,000
(Based on 23 cities 221 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,197,000
(Based on 21 cities 198 theatres.)

Detroit, March 16.

The boxoffice slump continues in all picture theatres here, with grosses hitting discouraging levels because of continued Lenten influence. "Albuquerque" looms as best at the Palms, with big session. "An Ideal Husband," at Fox, is very mild.

"High Wall" shapes sock at the Downtown.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Cass Timberlane" (M-G) (4th wk). Fair $8,000 after satisfactory $10,000 last week.

Art Cinema (Marten) (250; 60-90)—"Beauty and Beast" (Indie) (2d wk). Satisfactory $1,200 after big $1,500 last week.

Broadway-Capitol (United - Detroit) (3,309; 70-95)—"T-Men" (EL) and "Linda Be Good" (EL) (3d wk). Sagging to $12,000, after nice $16,000 second stanza.

Downtown (Balaban) (2,683; 70-95)—"High Wall" (M-G) and "Angels Alley" (Mono). Sock $12,000. Last week, "If Winter Comes" (M-G) and "Blondie in Dough" (Col), $7,500.

Fox (Fox-Michigan) (5,100; 70-95) — "Ideal Husband" (20th) and "Woman's Vengeance" (U). Dull $18,000. Last week, "Call Northside" (20th), lively $22,000.

Michigan (U-D) (4,089; 70-95) — "Knew Susie" (RKO) and "Main Street Kid" (Rep) (2d wk). Easy $15,000 after fancy $18,000 last week.

Palms (U-D) (2,976; 70-95)—"Albuquerque" (Par) and "Always Together" (WB). Swell $22,000. Last week, "T-Men" (EL) and "Linda Be Good" (EL), $16,000.

United Artists (U-D) (2,976; 70-95) — "Sign of Ram" (Col) and "Campus Honeymoon" (Rep). Disappointing $8,000. Last week, "Voice of Turtle" (WB) and "The Flame" (Rep), sturdy $15,000.

Snow Slaps Cleve., 'Earth' Hefty 22G

Cleveland, March 16.

Despite a traffic-stopping snowstorm at start, "To Ends of Earth" is punching out a strong-voltage gross for the Palace. "Girl Tisa" at Hipp is very dull but State's "Saigon" is fancy. "Double Life" is mild at Ohio.

Estimates for This Week

Allen (RKO) (3,000; 55-70)—"Bishop's Wife" (RKO). Smart $13,500 for fourth week after $15,000 last lap.

Hipp (Warners) (3,700; 55-70)—"Girl Tisa" (WB). Very thin $13,000. Last week, "Gentleman's Agreement" (20th) (2d wk), unexpectedly dropped to $16,000, but still oke.

Lake (Warner) (800; 55-70)—"Gentleman's Agreement" (20th) (m.o.). Satsifying $4,200. Last week, "Bambi" (RKO) (reissue), $3,000.

Lower Mall (Community) (570; 55-70)—"Furia" (Indie). Warmed up to $5,500, and may hold. Last week, "Song of Heart" (Mono), $5,000.

Ohio (Loew's) (1,200; 55-70)—"Double Life" (U). Not too hot at $6,000. Last week, "Three Daring Daughters" (M-G), lively $7,000 for third round.

Palace (RKO) (3,300; 55-70)—"To Ends of Earth" (Col). Lots of vitality here at $22,000. Last week, "Call Northside" (20th) (2d wk), very satisfying $16,500.

State (Loew's) (3,450; 55-70)—"Saigon" (Par). Strong $20,000. Last week, "Double Life" (U), way off at $14,500.

Stillman (Loew's) (2,700; 55-70—"Smugglers" (EL). Rugged going at $8,000. Last week, "Philadelphia Story" (M-G) (reissue), bright $7,500.

LADD LUSTY $17,000, DENVER; 'EARTH' 24G

Denver, March 16.

"To Ends of Earth" will land top coin this week via day-dating in three spots. But "Saigon" looks relatively stronger with smash week at Denham. It is holding.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Call Northside" (20th) and "Heading for Heaven" (EL), after week at Denver, Esquire, Webber, Rialto. Nice $4,500. Last week, "Life of Henry VIII" (FC), fair $4,000.

Denham (Cockrill) (1,750; 35-74)—"Saigon" (Par). Big $17,000. Holds. Last week, "Albuquerque" (Par) (2d wk) and "Caged Fury" (Par), nice $14,500.

Denver (Fox) (2,525; 35-74)—"Ends of Earth" (Col) and "Let's Live Again" (20th), day-date with Esquire, Webber. Fine $18,000. Last week, "Black Bart" (U) and "Challenge" (20th), good $16,000.

Esquire (Fox) (742; 35-74)—"Ends of Earth" (Col) and "Let's Live Again" (20th), also Denver, Webber. Nice $3,000. Last week, "Voice of Turtle" (WB) (2d wk) (m.o.) and "Always Together" (WB), $2,000.

Orpheum (RKO) (2,600; 35-74)—"Knew Susie" (RKO) and "Frieda" (U). Okay $14,000. Last week, "Killer McCoy" (M-G) and "Caravan" (EL), good $16,000.

Paramount (Fox) (2,200; 35-74)—"Ideal Husband" (20th) and "Driftwood" (Rep). Fair $11,000. Last week, "Girl Tisa" (WB) and "Always Together" (WB), thin $9,000.

Rialto (Fox) (878; 35-74)—"Black Bart" (U) and "Challenge" (20th), after week at Denver, Webber. Mild $4,000. Last week, "Call Northside" (20th) and "Heading for Heaven" (EL) (m.o.), fine $5,500.

Tabor (Fox) (1,967; 35-74)—"Invisible Man Returns" (Indie) and "Invisible Man Returns" (Indie). Oke $9,000. Last week, "Pittsburgh" (Indie) and "Green Hell" (Indie), good $11,000.

Webber (Fox) (750; 35-74)—"Ends of Earth" (Col) and "Let's Live Again" (20th), also Denver, Esquire. Fair $3,000. Last week, "Black Bart" (U) and "Challenge" (20th), $3,200.

Lent Dents L'ville But 'Tycoon' Swims Upstream To 14G; 'Life' Dull 12G

Louisville, March 16.

Business is on the slow side this week, no doubt reflecting Lenten season. Only two houses, Rialto with "Tycoon" and National with the Ink Spots and Lucky Millinder band plus "Vance Returns" are causing any commotion at the wicket. Spring-like week-end weather lured patrons outdoors. "Henry V" is playing second date here at the Scoop, with $5,000 or over likely.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65)—"Meant for Me" (20th) and "Half Past Midnight" (20th) (m.o.). Satisfactory $5,000. Last week, "Walk Alone" (Par) (m.o.), modest $4,000.

Kentucky (Switow) (1,200; 30-40)—"Wistful Widow" (U) and "Always Together" (WB). Okay $3,300. Last week, "Wild Irish Rose" (WB) and "Exile" (U), $3,500.

Mary Anderson (People's) (1,100; 45-65)—"Girl Tisa" (WB). Critics were not complimentary. Slow $7,000. Last week, "Voice of Turtle" (WB) (3d wk), trim $6,000.

National (Standard) (2,400; 65-85)—"Philo Vance Returns" (EL) with Ink Spots, Lucky Millinder orch, others, on stage. Nice $20,000, but Lent is hurting. Last week, "Three on Ticket" (EL) and Tiny Hill orch, others, on stage, brisk $14,000.

Rialto (FA) (3,400; 45-65)—"Tycoon" (RKO). Doing best film biz on main stem; neat $14,000. Last week, "Meant for Me" (20th) and "Half Past Midnight" (20th), good $16,000.

Scoop (L'ville Theatres) (700; 90-$1.80)—"Henry V" (UA). British import garnering moderate $5,000. Last week, "Nicholas Nickelby" (U), nice $2,800.

State (Loew's) (3,000; 45-65)—"Double Life" (U) and "Chan Chinese Ring" (Mono). Going to $12,000, on disappointing side. Last week, "Ends of Earth" (Col) and "High Tide" (Mono), about same.

Strand (FA) (1,000; 45-65)—"Louisiana" (Mono) and "Fighting Mad" (Mono). Dull $4,500 after last week's "Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues), hit sock $8,500.

Philly Blaze Routs 600

Philadelphia, March 16.

A back-firing heater filled the Royal theatre with heavy clouds of smoke last Friday (12), routing some 600 patrons and forcing cancellation of the two night shows. "Body and Soul" was held over another day at this nabe house because of blaze.

Snowstorm Hurts Chi But 'Merton' Sock 45G, Aided by Torme; 'Cass' 35G

Chicago, March 16.

Freak snowstorm and sharp winds hurt mid-week biz, but the advent of good new films are giving rebound to trade. State-Lake jumped out of the red via "Merton of Movies" and quartet of local disk jocks on stagebill plus Mel Torme and Ella Fitzgerald. Looks sock $45,000. "Cass Timberlane," at Woods, promises giant $35,000. "Good News" is exactly that, with sharp $19,000 sighted at the Monroe. "Sign of Ram" has United Artists in line for handsome $24,000. "Panhandle" is okay $14,000 at Grand. "Bambi" on reissue at Palace should do neat $19,000.

Of holdovers, "Killer McCoy" at the Oriental in third frame with Yvonne DeCarlo and King Cole Trio on stage is reaching potent $50,000. "I Walk Alone" in second frame at the Chicago is okay $30,000. "Albuquerque" in second week at Roosevelt looks good at $18,000.

Estimates for This Week

Apollo (B&K) (1,400; $1.28)—"Gentleman's Agreement" (20th) (18th wk). Mild $8,500. Last week, $8,000.

Chicago (B&K) (3,900; 98)—"Walk Alone" (Par) (2d wk). Okay $30,000. Last week, fancy $38,000.

Grand (RKO) (1,500; 98)—"Panhandle" (Mono). Okay $14,000. Last week, "Captain Boycott" (U), $13,500.

Monroe (Indie) (1,000; 98)—"Good News" (M-G). Excellent $19,000. Last week, "Desire Me" (M-G) (3d wk), $7,000.

Oriental (Essaness) (3,400; 98)—"Killer McCoy" (M-G) with Yvonne DeCarlo and King Cole Trio on stage (3d wk). Hep $50,000. Last week, big $62,000.

Palace (RKO) (2,500; 98)—"Bambi" (RKO) (reissue). Neat $19,000. Last week, "Black Bart" (U) (2d wk), $14,000.

Roosevelt (B&K) (1,500; 98)—"Albuquerque" (Par) (2d wk). Keen $18,000. Last week, solid $20,000.

State-Lake (B&K) (2,700; 98)—"Merton of Movies" (M-G) with Mel Torme and Ella Fitzgerald on stage. Thumping $45,000. Last week, "Arnelo Affair" (M-G) (2d wk) with Phil Regan and Hoosier Hot Shots on stage, only $19,000.

United Artists (B&K) (1,700; 98)—"Sign of Ram" (Col). Nifty $24,000. Last week, "Were Meant for Me" (20th) (2nd wk).

Woods (Essaness) (1,073; 98)—"Cass Timberlane" (M-G). Looks to reach sock $35,000 or close. Last week, "Bishop's Wife" (RKO) (9th wk), big $14,000.

World (Indie) (587; 77)—"Shoe-Shine" (Indie) (6th wk). Firm $4,000. Last week, $4,500.

'Susie' in the Prov. Know At Peppy $19,000; 'Life' Rugged 15G, 'Ram' 12G

Providence, March 16.

Albee's "If You Knew Susie" is the town topper this week, with Majestic's "A Double Life" not far behind. "Sign of Ram" shapes only fairly nice.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Knew Susie" (RKO) and "Green for Danger" (RKO). Peppy $19,000. Last week, "Bishop's Wife" (RKO) and "Philo Vance's Gamble (RKO) (2d wk), fast $14,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Call Northside" (20th) and "Dangerous Years" (20th) (2d run). Fairly good $5,000. Last week, "Voice of Turtle" (WB) and "Trail of Mounties" (WB) (2d run), oke $4,000.

Fay's (Fay) (1,400; 44-65)—"Anchor's Aweigh" (M-G) (reissue) and vaude on stage. Nice $6,800. Last week, "The Challenge" (20th) and vaude on stage, $7,000.

Majestic (Fay) (2,200; 44-65)—"Double Life" (U) and "Case of Baby Sitter" (U). Fairly smart $15,000. Last week, "Call Northside" (20th) and "Dangerous Years" (20th) (2d wk), strong $15,000.

Metropolitan (Snider) (3,100; 44-65)—"Buck Privates" (U) and "South of Tahiti" (U) (reissues). Slow $6,500. Last week, "History Made at Night" (Indie) (reissue) and "You Only Live Once" (Mono), so-so $8,500.

State (Loew) (3,200; (44-65)—"Ends of Earth" (Col) and "Curley" (M-G) (2d wk). Mild $12,000 for five-day holdover. First sesh, snappy $24,500.

Strand (Silverman) (2,200; 44-65)—"Sign of Ram" (Col) and "Glamour Girl" (Col). Fairly nice $12,500. Last week, "Albuquerque" (Par) and "Big Town Dark" (Par) (2d wk), $6,000.

Estimates Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Sitting' Pretty $35,000, Hub Ace

Boston, March 16.

"Sitting Pretty" looks smash standout at the Met this week, catching best take there in some time. Lionel Hampton band plus "I Became Criminal" at RKO also is solid, with "Black Bart" okay at the Memorial. "To Ends of Earth," at State and Orpheum, shapes so-so on second round.

Estimates for This Week

Astor (Indie) (1,300; 40-80)—"Bishop's Wife" (RKO) (12th wk). Still active at $11,000 after $12,000 for last.

Boston (RKO) (3,200; 30-$1.10)—"I Became Criminal" (WB) plus Lionel Hampton orch, others, on stage. Nice $28,000. Last week, "Perilous Waters" (Mono) plus Stan Kenton orch, others, on stage, $30,000.

Exeter (Indie) (1,300; 55-75)—"Capt. Boycott" (U) (2d wk). Okay $5,000 after $7,000 in first.

Fenway (M-P) (1,373; 40-80)—"Call Northside" (20th) and "Mr. Reckless" (20th) (m.o.). Solid $8,000. Last week, "Saigon" (Par) and "Let's Live Again" (Indie), $10,500 in 9 days.

Kenmore (Indie) (900; 40-80)—"Panic" (FR) (5th wk). Fine $3,000 after $4,000 for last stanza.

Memorial (RKO) (3,000; 40-80)—"Black Bart" (Col) and "Caravan" (EL). So-so $24,000. Last week, "Woman's Vengeance" (U) and "Ideal Husband" (20th), $20,000.

Metropolitan (M-P) (4,367; 40-80)—"Sitting Pretty" (20th) and "Docks New Orleans" (Mono). Best in town at wow $35,000. Last week, "Call Northside" (20th) and "Mr. Reckless" (20th) (2d wk), $23,000.

Old South (Siritzky) (700; 40-80)—"Idiot" (Lelarge) and "Don Juan" (reissue) (2d wk). Oke $2,000. Last week, $3,200.

Orpheum (Loew) (3,000; 40-80)—"To Ends Earth" (Col) and "Devil Ship" (Col) (2d wk). Fair $20,000 after $26,000 for last session.

Paramount (M-P) (1,700; 40-80)—"Call Northside" (20th) and "Mr. Reckless" (20th) (m.o.). Very big $18,000. Last week, "Saigon" (Par) and "Let's Live Again" (Indie), sock $21,500 in 9 days.

State (Loew) (3,500; 40-80)—"Ends of Earth" (Col) and "Devil Ship" (Col) (2d wk). Medium $10,000 after $13,000 for first.

'Scudda' $13,000, Omaha

Omaha, March 16.

Boxoffice is up generally here with warmer weather helping. "Scudda Hoo, Scudda Hay" looks strong at Paramount. "Personal Column" also shapes good at the Orpheum.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"Scudda Hoo, Scudda Hay" (20th). Big at $13,000. Last week, "Voice of Turtle" (WB), fine $11,000.

Brandies (RKO) (1,500; 16-65)—"Bishop's Wife" (RKO) and "Wreck Hesperus" (Col) (2d wk). Healthy $6,000. First week, nice $7,200.

Orpheum (Tristates) (3,000; 16-65)—"Personal Column" (UA) and "Time Out of Mind" (U). Good $10,500. Last week, "Campus Honeymoon" (Rep) with Clyde McCoy orch, Harmonicats, on stage. Strong $20,300 at 20c-80c scale.

Omaha (Tristates) (2,100; 16-65)—"Voice of Turtle" (WB) and "Trespasser" (Rep) (m.o.). Trim $9,000. Last week, "Body and Soul" (UA) and "Smart Politics" (Mono) (m.o.), $8,000.

State (Goldberg) (865; 16-65)—"Tenth Ave. Angel" (M-G) and "Bowery Buckaroos" (Mono). Solid $5,500 or near. Holds. Last week, "Pittsburgh" (Indie) and "Green Hell" (Indie), split with "Odd Man Out" (U), fair $4,000.

'Life' Lively $8,000, Port.

Portland, Ore., March 16.

Boxoffice take at downtown houses showing new pictures are getting rough competition from downtown holdover spots this week. "To Ends of Earth" at Paramount and Oriental and "Albuquerque" at Orpheum look best newcomers. "Double Life" at United Artists also is okay.

Estimates for This Week

Broadway (Parker) (1,832; 50-85—"Fabulous Texan" (Rep) and "Slippy McGee" (Rep). Oke $6,000. Last week, "Sleep, My Love" (UA) and "Hoppy's Holiday" (UA), (3 days) (2d wk), $4,000.

Music Box (H-E) (1,000; 50-85)—"Northside 777" (20th) and "Riff-Raff" (RKO) (2d wk) (m.o.). Fine $3,500. Last week, $4,000.

Oriental (H-E) (2,000; 50-85)—"Ends of Earth" (Col) and "Woman from Tangier" (Col), day-date with Paramount. Okay $5,000 or near. Last week, "Voice of Turtle" (WB) and "Whispering City" (EL) (2d wk), strong $5,700.

Orpheum (H-E) (1,750; 50-85)—"Albuquerque" (Par) and "Dangerous Years" (20th). Nice $8,000. Last week, "Voice of Turtle" (WB) and "Whispering City" (EL) (2d wk), strong $8,500.

Paramount (H-E) (3,400; 50-85)—"Ends of Earth" (Col) and "Woman from Tangier" (Col), also Oriental. Fine $9,000. Last week, "Saigon" (Par) and "Caged Fury" (Par), big $11,300.

Playhouse (H-E) (1,200; 50-85)—"Voice of Turtle" (WB) and "Out of Past" (RKO) (m.o.). Excellent $4,000. Last week, "Lost Weekend" (Par) and "Each His Own" (Par) (reissues), $1,600.

United Artists (Parker) (895; 50-85)—"Double Life" (U). Okay $8,000. Last week, "High Wall" (M-G) (2d wk), fair $4,000.

'Senator' a Leader In Philly, $16,500

Philadelphia, March 16.

Biz shapes on mild scale this week, with Lenten season and plethora of holdovers blamed. Despite this, "Three Daring Daughters," at Goldman, and "Senator Was Indiscreet," at Aldine, are socko. "Saigon," "Gentleman's Agreement," and "Bishop's Wife" all shape fairly well on holdover or extended-run sessions.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Senator Indiscreet" (U). Neat $16,500. Last week, "Black Narcissus" (U) (3d wk), oke $9,000.

Arcadia (S&S) (700; 50-94)—"High Wall" (M-G) (2d run). Good $6,500. Last week, "I Walk Alone" (Par) (2d run), $4,400.

Boyd (WB) (2,350; 50-94)—"Double Life" (U) (3d wk). Down to $16,000 after okay $20,000 last week.

Earle (WB) (2,760; 50-94)—"Saigon" (Par) (2d wk). Trim $20,000 after sock $29,500 opener.

Erlanger (Goldman) (1,800; 50-94)—"Cass Timberlane" (M-G) (7th wk). Off at $9,000 in final 5 days after pleasing $12,000 last week.

Fox (20th) (2,250; 50-94)—"Gentleman's Agreement" (20th) (3d wk). Hefty $23,000. Last week, big $34,000.

Goldman (Goldman) (1,300; 50-94)—"Three Daring Daughters" (M-G). Wow $29,000. Last week, "If Winter Comes" (M-G) (4th wk), dull $10,000.

Karlton (Goldman) (1,000; 50-94)—"Bishop's Wife" (RKO) (5th wk). Trim $11,000 after solid $14,500 last session.

Keith's (Goldman) (1,350; 50-94)—"Voice of Turtle" (WB) (2d run). Slow $5,000. Last week, "Woman's Vengeance" (U), $3,500.

Mastbaum (WB) (4,360; 50-94)—"If You Knew Susie" (RKO) (2d wk). Thin $17,000 after mild $25,000 opener.

Pix (Cummins) (500; 50-94)—"Outlaw" (UA) (7th wk). Surprisingly fine $7,500 after $8,000 last week.

Stanley (WB) (2,950; 50-94)—"Duel in Sun" (SRO) (2d wk). Moderate $17,000 or over. Last week, bright $23,500.

Stanton (WB) (1,475; 50-94)—"Fabulous Texan" (Rep). Good $10,000 or near. Last week, "Fugitive from Chain Gang" (WB) and "Slight Case of Murder" (WB) (reissues), about same.

Fire Guts Rockford, Ill., House

Chicago, March 16.

State theatre, 635-seater in Rockford, Ill., was damaged last week when fire swept the downtown section of that city.

Full extent of damages done to the house are not known yet, but owners say that reconstruction will start at once.

N.Y. Remembers 'Mama' to Tune Of Big $142,000; 'Sitting'-Mooney Pretty $107,000; 'Bells' Jingles Beaucoup B.O.

Milder weather most of week and five new bills are tending to overcome, in part at least, the influence of Lent and income tax day (March 15) at Broadway first-runs this stanza. Extended runs are not showing much vitality currently, many just marking time until Easter week pictures can be brought in. Rain yesterday (Tues.) did not last long enough to do a great deal of harm to business.

"I Remember Mama," with "Glory of Easter" pageant heading the stagebill, is climbing to very big $142,000 on its first week at the Music Hall. Picture was handicapped somewhat by having to tee off in the sleet-rain last Thursday but soared to capacity proportions over the weekend. Fact that the film runs over two hours is clipping turnover at the Hall where lengthy pictures always trim several thousands from the week's total.

"Sitting Pretty," with stageshow topped by Art Mooney band, Al Bernie and Betty Bruce, looks to hit big $107,000 in initial week at the Roxy. Both "Sitting" and "Mama" were helped by high crix praise. Both Warner operations, Strand and Warner, are using reissues this stanza. "Robin Hood" at the latter stands to strike sock $29,000 in first round, best the Warner has had in recent weeks. "Fighting 69th," the other oldie, is being vastly helped by Russ Morgan's band heading the stage layout at the Strand, where a remarkably strong $50,000 or close is likely in the first week ending tomorrow.

Fifth new bill is at the State, where "Mating of Millie" will wind up the first five days with nice $14,000. House ended its business week last (Tues.) night, so as to get back to usual Wednesday opening. Film holds over a full week starting today (Wednesday). "Miracle of Bells" started yesterday (Tues.) in sock fashion at the Rivoli after highly profitable run of four weeks and five days with "Ends of Earth." "Bells" looks to hit $8,000 on opening day.

Ace holdover is "Naked City" plus Tex Beneke band, Jerry Lewis and Dean Martin topping stageshow, which looks to hit a colossal $125,000 or better in its second week at the Capitol. This second week total beats the old high for an initial session at the Cap. "Naked" cracked the 28-year high at the house opening week with $147,000, a bit over hopes.

Also continuing in the chips is "Road to Rio" with Louis Prima band heading stagebill at Paramount. Combo looks sturdy $70,000 or better in fourth week ended last (Tues.) night. Same bill holds two more stanzas to take it into Easter week.

"Adventures of Casanova" comes into the Globe next Saturday (20) after 19 great weeks with "Body and Soul." All theatres with their current weeks taking in today (Wed.) are counting on a nice upbeat in trade from St. Patrick's day crowds.

Estimates for This Week

Ambassador (Siritzky) (1,200; 70-$1.50)—"Volpone" (Indie) (12th wk). Current session ending tomorrow (Thurs.) holding to $9,000, big, after $9,200 last week. Stays on.

Art (Rugoff-Becker) (570; 95-$1.10)—"Farrebique" (Siritzky) (4th wk). Third frame ending last Sunday (14) held in fine fashion at $5,800 after $6,600 in second week.

Astor (City Inv.) (1,300; 80-$1.80)—"Bishop's Wife" (RKO) (15th wk). The 14th stanza ending last (Tues.) night was down to $25,000 after $27,000 for 13th session. Stays a few days past 15th round, with "Mr. Blandings" (SRO) opening March 25.

Bijou (City Inv.) (650; 85-$1.50)—"Beauty and Beast" (Indie) (13th wk). Down to $4,000 in 12th week ended Monday (15) after $4,500 for 11th stanza. "Mr. Orchid" (Indie) opens March 27.

Capitol (Loew's) (4,820; 90-$2.20)—"Naked City" with Tex Beneke orch, Jerry Lewis, Dean Martin heading stagebill (2d wk). Looks to beat old house record again in second stanza ending today (Wed.) with giant $125,000 or over; first was $147,000, all-time record for 28-year operation of house. Now getting $1.80-$2.20 top only on Saturday and Sunday.

Criterion (Loew's) (1,700; 60-$1.25)—"Relentless" (Col) (2d wk). Initial holdover session ending next Friday (19) is way down to $12,000 or less after $16,000 opener, both very mild. "All My Sons" (U) set to open March 27.

Globe (Brandt) (1,500; 70-$1.20)—"Body and Soul" (UA) (19th-final wk). Perking a bit this session to $14,000 after $12,000 in 18th week. "Adventures of Casanova" (EL) opens next Saturday (20).

Elysee (Siritzky) (750; 85-$1.50)—"Fanny" (Siritzky) (5th wk). Fifth round being concluded today (Wed.) looks still in chips with $7,000 after sturdy $8,000 in fourth. Holds again.

Little Carnegie (Indie) (460; 95-$1.20)—"Jenny Lamour" (Vog) (2d wk). First holdover round ending next Friday (19) topping first week at sock $9,000 after $8,200 opening session. Continues indef, with 12-week run assured.

Mayfair (Brandt) (1,736; 70-$1.50)—"Gentleman's Agreement" (20th) (19th wk). For 18th stanza ended last Monday (15) night, this held well at $21,000 after $21,400 for 17th week.

Palace (RKO) (1,700; 60-$1.20)—"Knew Susie" (RKO) (4th wk). Fourth frame ending next Friday (19) likely will dip down to $12,000 or a bit better after okay $17,000 for third.

Paramount (Par) (3,664; 55-$1.50)—"Road to Rio" (Par) with Louis Prima orch heading stagebill (5th wk). Fourth week ended last (Tues.) night was $70,000 or over, still strong for this stage of run; third session was solid $85,000. Stays sixth week to take in Easter.

Park Avenue (U) (583; $1.20-$1.50)—"Song of Heart" (Mono) (2d wk). Still okay at $5,500 in current session ending today (Wed.) after trim $6,500 opener. Likely to stay a third week.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Remember Mama" (RKO) and stageshow including "Glory of Easter" pageant. Soaring to smash $142,000 in first week despite rain and sleet opening day. Length of film is holding down total. Holds, natch! Last week, third of "Double Life" (U) and stageshow was only $103,000; thin, and way below hopes.

Rialto (Mayer) (594; 35-85)—"Furia" (FC) (9th wk). Doing okay $7,000 in eighth stanza ending yesterday (Tues.) after $7,300 in seventh. Stays until March 27, when "Smugglers" (EL) is set to open.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Miracle of Bells" (RKO). Opened in sock fashion yesterday (Tues.) being aided by pre-St. Patrick's Day crowds at night. In ahead, "Ends of Earth" (Col) (5th wk-5 days), down to $14,000 after fine $23,000 in fourth week.

Roxy (20th) (5,886; 80-$1.50)—"Sitting Pretty" (20th) and stageshow topped by Art Mooney orch, Al Bernie, Betty Bruce, Salici Puppets (2d wk). First week ended last (Tues.) night was fairly big $107,000 or near. In ahead, "Call Northside" (20th) with Hazel Scott, Raye & Naldi, Gil Lamb, others, on stage (3d wk), very good $71,000.

State (Loew's) (3,450; 43-$1.10)—"Mating of Millie" (Col). In first five days ended last (Tues.) night hit nice $14,000 despite some rough treatment from some crix. Holds a full week starting today (Wed.). In ahead, "Sign of Ram" (Col), $22,400 for nine days ending last (Thurs.) night. "B.F.'s Daughter" (M-G) opens March 24.

Strand (WB) (2,756; 75-$1.50)—"Fighting 69th" (WB) (reissue) with Russ Morgan orch heading stagebill. For initial week ending tomorrow (Thurs.) this is doing nicely for oldie with strong stage layout at $50,000 or near. In ahead, third week of "Girl Tisa" (WB) and Vaughn Monroe orch topping stageshow was $42,000. "April Showers" (WB) opens March 26.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"The Pearl" (RKO) (5th wk). Fourth session ended last Monday (15) held up nicely at $8,000, after $8,700 for third week. Continues.

Victoria (City Inv.) (720; 70-$1.50)—"Albuquerque" (Par) (3d wk). Third round ending next Friday (19) likely will be $12,000, okay, and stays four days more. Second was $13,000. "The Search" (M-G) opens March 24.

Warner (WB) (1,499; 90-$1.50)—"Robin Hood" (WB) (reissue). First week ended yesterday (Tues.) was surprisingly big at $29,000, best here in some time. "Winter Meeting" (WB) set to open March 27. In ahead, "Miracle Can Happen" (UA), only $5,000 in 8 days of fifth week.

Winter Garden (UA) (1,312; 60-$1.20)—"Black Bart" (U) (3d wk). Initial holdover stanza ended last (Tues.) night dipped to $18,000 after $24,000 for opener. Holds a third, with nothing set to supplant as yet.

Gentleman's Agreement

New York—The longest-run record in the entire history of 20th Century-Fox!

and

In Chicago—Boston—Cincinnati—Cleveland—Philadelphia—San Francisco and Los Angeles

Boxoffice Barometer reports that of the 40 top pictures in current release it is the industry's No. 1 attraction—*topping the next top hit by 64%!*

and ... Already Rebooked for Repeat First-Runs Los Angeles and Pittsburgh!

20th CENTURY-FOX

359 Key-City Dates Easter Week!

Oscar Awards

Continued from page 2

with sentiment being a prevailing argument. This will crop up pretty much in the voting of the leading actors and actresses.

Indications are that the top picture award for the year will go to 20th for "Gentlemen's Agreement," with "Great Expectations" the runnerup, and "Miracle of 34th Street," another 20th entry, in the show spot. Though it was believed that "Crossfire" would make a showing, it's believed that because the producer (Adrian Scott) and director (Edward Dmytryk), are under political fire, even the "liberals" here have shied away from casting their ballots in this direction. "Bishop's Wife," the Goldwyn entry via RKO release, is not figured to be anywhere in the race with the top three despite the publicity given the pic.

For the best actors, sentiment seems to rule the roost. Propaganda around is that Ronald Colman has been in the biz for 36 years, never been really recognized and that his performance in "A Double Life" should be the winner. The propaganda has worked. Sentiment has been swung his way, and it looks as though he will beat Gregory Peck of "Gentlemen's Agreement" by a small margin. William Powell, for his "Life With Father," looms No. 3, and John Garfield of "Body and Soul" and Michael Redgrave in "Mourning Becomes Electra" as contenders.

Rosalind Russell Favored

In the line of best actresses, sentiment again creeps up, favoring Rosalind Russell, who was nosed out last year for "Sister Kenny," so may get it this year for "Mourning Becomes Electra." Miss Russell is quite a favorite with the rank and file of the Screen Actors Guild group, and voting for her has been made almost en masse.

Runnerup here should be Dorothy McGuire for "Gentleman's Agreement," and next in line is Joan Crawford for "Possessed," with Loretta Young trailing on the "Farmer's Daughter" performance.

When it comes to the best supporting actor it looks as though Edmund Gwenn has the field all to himself for his performance in the "Miracle of 34th Street," while Richard Widmark, for his support in "Kiss of Death," will be several lengths behind for the place spot. Charles Bickford, for "Farmer's Daughter"; Robert Ryan, "Crossfire," and Thomas Gomez, "Ride the Pink Horse," are just in the race for exercise.

Celeste Holm looks to be the front runner in Best Supporting Actress division for her performance in "Gentlemen's Agreement" by quite a margin, with Marjorie Main ("The Egg and I") second choice. Ethel Barrymore, "The Paradine Case" entry, shapes up as just a sentimental show spot, and Anne Revere, "Gentlemen's Agreement," suffering from the Celeste Holm balloting, having an edge over Gloria Grahame in "Crossfire."

There is question as to whether the Irving Thalberg Award will be made this year. It will not be voted on until late this week; should there be any, it looks close between Zanuck for "Gentlemen's Agreement" and Dore Schary for "Crossfire," both pictures treating the same subject matter, but with different angles. The Thalberg Award was passed up on two other occasions in the past, and the select group of the Board of Governors may feel, that, in view of the subject matter, it be passed up again.

Kazan Top Director

Feeling pretty much leans in the direction of Elia Kazan to get the plum for "Gentlemen's Agreement," with George Cukor a close runnerup for "A Double Life" and David Lean in the trey spot on "Great Expectations."

George Seaton gives evidence of grabbing the kudos for the best written screenplay with his "Miracle of 34th Street" task, which he also directed, with Moss Hart being the runnerup on "Gentlemen's Agreement," followed by John Paxton for "Crossfire," with David Lean, Ronald Neame and Anthony Havelock-Allen for "Great Expectations" and Richard Murphy, "Boomerang," finishing in that order.

In the class of best original screenplay, it looks like a very close tussle between Ruth Gordon and Garson Kanin's "A Double Life" and Sidney Sheldon's "The Bachelor and the Bobby Soxer," with possibility that the duo entry might nose out the singletonian by a very narrow margin. Other contenders who do not look to be close threats are Charles Chaplin for "Monsieur Verdoux," Abraham Polansky, "Body and Soul," and the quartet who wrote "Shoe Shine," an Italian entry.

'Miracle' Best Original

On best original film story, "Miracle of 34th Street" again has the edge, with the Oscar pointed in the direction of Valentine Davies for this chore. The place spot is pretty close between Georges Chaperot and Renee Wheeler for "A Cage of Nightingales," a French output, and Herbert Clyde Lewis and Frederick Stephani, who labored on Roy Del Ruth's "It Happened on Fifth Avenue." Eleazar Lipsky's "Kiss of Death" entry and Dorothy Parker's and Frank Cavett's "Smash-Up" trail.

Art Direction award (black and white) looks headed for "The Foxes of Harrow" over "Great Expectations," whose art work was contributed by John Bryan.

In the color division the art-direction honors should reach Robert Haas for "Life With Father" over Alfred Junge, who did the job on "Black Narcissus," for J. Arthur Rank.

Camera

George Folsey, who has been nominated nearly every year, but never taken home an Oscar, looks like the topper this year for the best black and white photography chore on "Green Dolphin Street," over Guy Green, who photoed "Great Expectations," and Charles Lang, Jr., who cranked "The Ghost and Mrs. Muir."

The color photography award appears headed toward Peverell Marley and William V. Skall, for "Life With Father," with the other contenders distantly being Jack Cardiff, "Black Narcissus," and Harry Jackson, "Mother Wore Tights."

Metro has the chance of grabbing the sound-recording award, nothing new for Douglas Shearer, on "Green Dolphin Street," and likewise the special effects for the chore on the same picture by Cedric Gibbons and his department.

The editing jobs narrow down to a three-way competition, with indication that Monica Collingwood will get the edge on "Bishop's Wife," over Harmon Jones, who edited "Gentlemen's Agreement," and Fergus McDonnell, who chored on "Odd Man Out." The other entries are George White, "Green Dolphin Street," and Francis Lyon and Robert Parrish, "Body and Soul."

Music

Award for scoring a musical picture likely will reach John Green for Metro's "Fiesta," with the closest contestant being Alfred Newman on "Mother Wore Tights," Max Steiner and Ray Heindorf's "My Wild Irish Rose" being in the show spot. Others in the race but not counted threats are Robert Emmett Dolan, "Road to Rio," and Daniele Amfitheatrof and Paul Smith, "Song of the South."

On non-musical pictures Newman again has the edge on the scoring of "Captain of Castile" over David Raskin of the same studio, who did the task on "Forever Amber," and Max Steiner's work on "Life With Father." The others voted on are Hugo Friedhofer, "The Bishop's Wife," and Miklos Rozsa, "A Double Life."

It's a three-way race in the class of best original song, with Mack Gordon and Josef Myrow having the edge with "You Do," from "Mother Wore Tights," over Arthur Schwartz and Leo Robin, who tuned "Gal in Calico," for "The Time, the Place, and the Girl," and Ralph Blane, Hugh Martin and Roger Edens' "Pass That Peace Pipe," from "Good News," and Frank Loesser's "I Wish I Didn't Love You So" from "Perils of Pauline." Other entry is Allie Wrubel and Ray Gilbert, who tailored "Zipa-Dee-Doo-Dah" for "Song of the South."

In the cartoon short subject division, George Pal seems to have the edge with his "Tubby the Tuba," produced for Paramount, over Edward Selzer's "Tweetie Pie" (Warners).

It's almost nip and tuck between Gordon Hollingshead, who has come home every year for Warners with an award, and Pete Smith. The Hollingshead opus is a one-reeler, "So You Want to Be in Pictures," with Smith's "Now You See It."

The documentary feature award looks to be headed for RKO producer Sid Rogell's "Design for Death," made by Theron Warth and Richard O. Fleisher, over the U. S. State Department's "Journey Into Medicine" and British Information Service's "The World Is Rich."

"Passport to Nowhere" made by Fred Ullman, Jr., for RKO, is out in front in the documentary shorts field, over "First Steps," made by the U. S. Visual Information Department, and "School in the Mailbox," turned out by the Australian News and Information Bureau.

Ex-Winners as Presenters

Hollywood, March 16.

Olivia De Havilland and Fredric March, winners of last year's Academy Awards for acting, will present the Oscars to this year's winners in the top thesping division, with Miss De Havilland handing out the male prize and March functioning on the distaff side.

Other thesps lined up to hand out awards are Ann Baxter, Robert Montgomery, Shirley Temple, David Niven, Dick Powell, George Murphy and Dinah Shore.

Rotating Emcees For Oscar Derby

Hollywood, March 16.

All-star cast of emcees is being lined up by Delmer Daves, program chairman of the Oscar Derby, for the annual doings at Shrine Auditorium Saturday night (20). In previous years one emcee handled the entire show but this time the job will be split half a dozen ways.

Leo Forbstein will direct the musical program, consisting of "The Star Spangled Banner" and a medley of former Derby winning tunes. Voting closed Saturday at midnight.

Geo. Raft Back to Coast From 'Morocco' Safari

With shooting of exterior sequences practically completed in North Africa on the Sam Bischoff production of "Outpost in Morocco," picture's star George Raft returned to New York, Sunday (14) and trained to the Coast the next day. Film rolls again in April, he said, on the United Artists lot when a camera crew is due back from the desert.

Raft declared the location shooting was financed by Pathe Cinema of France. Whether he and Bischoff will undertake similar joint film-making ventures in the future with Pathe depends upon how this one turns out, he said. Actor opined "Outpost," which is for UA release, will be completed about August 1.

Committee to Handle L.A. Exchanges Wage Demands

Committee representing salesmanagers of major companies is to be named this week by Robert Mochrie, of RKO, to handle negotiations with Los Angeles exchange workers. Latter's contract runs out April 1 and demands are being made for wage increases and other improvements.

Sales toppers met last week at the call of Mochrie, who is chairman of the salesmanagers committee of the Motion Picture Assn. of America. Discussion of L. A. exchange negotiations was top item on the agenda.

L. A. exchanges and some of those in New York are the only ones not under the International Alliance of Theatrical Stage Employes banner. All the IATSE locals recently won a 15% wage increase which is also guaranteed to the other locals, organized by the CIO's Screen Office & Professional Employes Guild. L. A. workers are understood to be demanding hikes beyond the 15%.

Brandon Films Wins Suit

Federal Judge William Bondy last week dismissed the $200,000 copyright infringment suit brought by London Film Productions and Hecuba Corp. against Brandon Films in the N.Y. district court. Dismissal was handed down before trial.

Complaint had charged Brandon with dealing in 24 films belonging to the plaintiffs without first securing copyright clearance from the owners. Costs and counsel fees were awarded defendant.

Now It's the Anglo-American Tiff On Olympic Reelage Being Settled

International tiff over the right of American newsreel companies to shoot the summer Olympic games in England now appears heading towards the exit as result of a meeting held yesterday (Tues.) between reel execs and J. Arthur Rank, British film topper. The Yanks believe they've impressed their point—the right to participate in a pooling arrangement with British newsreels shooting the sports events. Rank, who has exclusive filming franchise to the Olympic games, indicated that he won't seek a profit from the reels.

Rank cleared the air, it's reported, by stating that there had been a misunderstanding over the profits question. He hopes to garner a healthy profit on the Technicolor feature which he'll make on the Olympics but has no intention of making money from the American reels via charges for clips of the matches.

Yank newsreels had previously been led to believe that they'd be barred from the games and be forced to buy all film from the British magnate. G. I. Woodham-Smith, Rank's top legal aide who's now in this country, will discuss the revamped proposals with the British Newsreel Assn. on his return to England. He boards the Queen Mary Saturday (20).

Rank told newsreel execs that he was not acquainted with the full details of his deal for the Olympics franchise but was very much interested in obtaining the views of the American committee. Once he had heard them out, he indicated his sympathy with their position.

Besides Rank, meet was attended by Woodham-Smith and Jock Lawrence, veepee of Rank's U. S. organization. Newsreel execs attending were Albert Richard, committee chairman, and Ted Genock, both of Paramount; Jack Haney of Movietonews; Michael Clofine, News-of-the-Day; Al Butterfield, Warner Pathe; and Tom Meade, Universal.

Nix 5-7½% Tax Cut Bill

Washington, March 16.

Show biz high earners would have had their 1948 income taxes reduced by from 5 to 7½% under the proposed new tax bill voted out last week by the Senate Finance Committee. Committee recommended a $4,700,000,000 tax-reduction measure, scaled down from the $6,500,000,000 reduction voted by the House. The Senate scaled down the reduction percentages which the House had provided but kept the same general approach to tax reduction.

The bill made no provision for reducing the 20% admission tax nor the 20% bite on nitery tabs. This virtually made certain that the 20% rate will remain unchanged for some time.

In the highest individual brackets—those who pay taxes of $100,000 or more—the reduction rate was slashed to 5%, instead of the 10% which the House voted for the high brackets. Those who pay taxes of from $400 to $100,000 a year would have had reductions of 7.4% under the Senate measure.

Okay 2,200-Seater For Long Island

U. S. housing authorities okayed construction of a 2,200-seat theatre at Fresh Meadow, L. I., by the N. Y. Life Insurance Co. at a cost of $838,000. Theatre will be part of a 12-acre shopping center in connection with the veterans' housing project the insurance company is erecting.

Whole operation, including housing for 3,000 families, is figured to be completed this year.

Rank Opens Odeon, Victoria, B. C.

Victoria, B. C.

Newest house to be opened by J. Arthur Rank's Canadian chain Odeon Theatres is the new 1,400-seat Odeon here. House, which cost over $600,000, will be Odeon's first-run showcase here.

A new 750-seater was opened recently in suburban West Vancouver by Odeon Theatres. It cost more than $250,000.

New House in Humboldt

Regina, Sask.

At Humboldt, Sask., F. G. Bailey and son, George, have opened the new 480-seat Lux theatre. Bailey has been in the theatre business 40 years.

1,000-Car Drive-In for Atlanta

Atlanta.

Dixie Drive-In Theatres, Harris Robinson, president, will begin immediate construction of new 1,000-car theatre on 20-acre tract here. It will be the firm's second local drive-in.

Mpls. In New Drive-In Scrap

Minneapolis.

Battling to keep "outside interests" out of the Twin City area, established exhibitors have another Drive-In scrap on their hands with the application of Sid Balman, manager of Bloomington Drive-In, opened last season here by Dave Flexer of Memphis, for a new Drive-In license in Brooklyn Center, Minneapolis suburb, Minneso ta Entertainment Enterprises, group of Twin City indies formed to keep outsiders away from Minneapolis-St. Paul area, is starting work on a Drive-In midway between the two cities.

Theatre 'Unsafe,' Mgr. Held

Troy, N. Y., March 16.

State police arrested Morris Koffsky, 40, manager of the Casino in Waterford, and ordered 250 patrons from the theatre Sunday afternoon (14), because of alleged unsafe conditions they discovered during an inspection.

Troopers H. M. Murray and K. I. Gleason reported that three exit doors were so blocked by snow they could not be opened; that the decorations and drapes were of inflammable material, and that the covering on the stairs was in poor condition.

Warners Sets Notaro As Manager for Cuba

Philadelphia, March 16.

Pat R. Notaro, manager of the Bromley theatre here, has been named by Warners as its managing director for Cuba, and he'll supervise establishment of a Warner circuit in the West Indies in conjunction with the South American Broadcasting Co.

He leaves March 25 for Havana where will open an office. He will manage the recently opened Warner theatre and the Prado there, and book American and Cuban talent for their stage shows.

Notaro began his career with Warners as an usher in Pittsburgh 18 years ago. He also has managed theatres in California, Pittsburgh, Albany and New York.

Music Hall Gets 'Union' Ahead of Philly Convs.

Metro's "State of the Union," originally scheduled to preem in Philadelphia in advance of the political conventions in that city, will bow in New York instead.

Film was definitely set yesterday (Tues.) to play N. Y. Music Hall right after the current "I Remember Mama." Latter opened to strong biz last Thursday (11) and is expected to play six weeks in conjunction with the Hall's annual Easter pageant. That would bring "Union" in about April 29.

Metro's "Homecoming," new Clark Gable starrer, meanwhile, has been set to follow the current "Naked City" at the Broadway Capitol.

Paramount film, for the first time in many years, has been booked into the Hall. Par's entry is "The Emperor Waltz," Technicolor opus, filmed in the Canadian Rockies, starring Bing Crosby and Joan Fontaine. It'll preem at the Hall in the middle of May.

General release date for "Emperor" has been set for June. Par's big pix, ordinarily, have their New York opening date at the Rivoli, showcase operated by the United Artists Theatre circuit, where the company has first call on playing time.

TO THE TRADE:

Warner Bros.
earnestly invite you
to attend
the industry-wide
showings of
the picture for which
we sent an entire
production company
to France—
stars, cast, director
and crew.
It is a picture
of rare excitement.

AS THE MAN WHO SOLD HIMSELF TO THE HIGHEST BIDDER

DENNIS MORGAN

THE GIRL WHO BOUGHT HIS HONOR BACK WITH SOILED MONEY

VIVECA LINDFORS

THE NEW STAR FROM SWEDEN—1948's MOST IMPORTANT DEBUT!

"TO THE VICTOR"

TRADE SCREENINGS
March 29th

with VICTOR FRANCEN · BRUCE BENNETT · DOROTHY MALONE · TOM D'ANDREA · Directed by DELMER DAVES · Produced by JERRY WALD Written by Richard Brooks

Inside Stuff—Pictures

Novelty publicity stunt set by 20th-Fox on "Call Northside 777" is currently getting good play in a number of newspapers throughout the country. Stunt features a direct newspaper plant at no charge to exhibitors, which ties in each paper's classified ad section with the film, story of which is based on an ad that ran in the Chicago Times.

Three-column mat, included in 20th's pressbook on "Northside," tees off with the slogan, "want ads bring results," and follows with a cut showing the original Chi Times ad which started the Joe Majczek case, around which the film revolves. It also includes the name of the local theatre and date of the opening, followed by a pitch for the paper's classified section.

Incidentally, a voluntary $1 contribution by a Time reader for a Joe Majczek Fund may snowball that into a sizable sum. The Time donor thought that 20th-Fox's $1,000 fee for the Majczek story rights was inadequate hence this gesture.

More than 500 delegates from film councils throughout the country are slated to convene in New York tomorrow (Thursday) for the 39th anniversary conference of the National Board of Review at the Hotel McAlpin. With the "motion picture in public affairs" set as the theme of the meet, the group will huddle on how films can help educate the public on the consequences of atomic energy.

Playwright Lillian Hellman is slated to speak on "A Free Screen" and Joseph Lilly, assistant to Skouras theatres chief George P. Skouras, will discuss the film theatre in community affairs. Martin Quigley, Jr., author of the newly-published "Magic Shadows," is to review the industry's year and director Victor Vicas will discuss the international documentary. CBS commentator Quincy Howe, who's prez of the National Board, and exec director Richard Griffith will preside at the meet.

New source of exhib-distrib friction is expected to stem from a new habit of theatre owners in which they're slicing all picture credits from the prints except for the title. Practice started in the south and is spreading rapidly in small-town theatres as a step towards cutting down running time of programs. Situation may lead to a tangle between the talent and technical guilds and the studios over screen billing credits which are guaranteed in their contracts. In any case, distribs point out that the practice is a clear violation of exhibition agreements which state that "the exhibitor shall exhibit the pictures in the form delivered, without any alterations other than those which are consented to in writing by the distributor."

Lynn Farnol's recently-adopted technique of letter writing to motion picture editors of daily papers paid off on Sunday (14) with profuse space in both The New York Times and the Herald Tribune film sections. Samuel Goldwyn pub-ad chief wrote of his recent cross-country tour for The Times, while the Trib rewrote into story form a letter he has been sending to editors recently explaining the addition of the words "Cary and" to the title of "The Bishop's Wife." Times' letter merely mentioned the Goldwyn films incidentally.

Prewar whaling scenes, nearly 20,000 feet in all, will be used by 20th-Fox in the filming of "Down to the Sea in Ships," slated to start April 15. Shots were made by the late Otto Brower on an ancient whaling ship in Mexican waters eight years ago. At that time production was delayed by story difficulties. Then the war came on and the picture was shelved.

New N.Y. Law Allows Cities, Counties Of Over 25,000 to Tax Theatres 5%

Albany, March 16.

Additional special taxes, for general revenue purposes, may be levied by cities and counties of more than 25,000 population, under terms of a bill passed by the state legislature. The measure includes a permissive levy of 5% on admissions at places of amusement. New bill will permit an admission levy starting May 1.

The ATA and other exhibitor units unsuccessfully opposed the 1947 enactment. Theatre interests did not favor this year's great extension of taxing powers, but felt futile to battle it since having Governor Dewey's backing. Show business can now make a fight of the 5% tax bite when proposed locally.

The new tax law does not take in race tracks, boxing, sparring or wrestling matches or exhibitions and coin operated amusement devices. The tax on vending machines and similar devices is broadened and enlarged. It's termed a privilege rather than a license tax. This is at a rate not to exceed $25 a year for each device as against $10 per annum as at present.

Harrisburg, Pa., 8% Tax Rap

Harrisburg, Pa., March 16.

Price of film theatre tickets here was advanced an average of 5c. last week when the city's amusement tax ordinance became effective. Children's tickets were not affected, but adult tickets rose from 44 to 50 cents at matinees and from 60 to 65 cents after 5:30 p.m. The city tax levy is about 8%.

Upper Darby, Pa., 4% Tax

Philadelphia, March 16.

Despite protests of reps of the community's filming biz the neighboring Upper Darby Township school board last week imposed a 4% amusement tax to get added revenue. The board action was unanimous, ignoring contentions by exhibitors that it would place an unfair burden on their business.

Lauds St. Paul Tax Defeat

Minneapolis, March 16.

Decisive defeat of the proposed St. Paul 5% admission tax at a referendum will take the sails out of proponents in other Minnesota communities which have been considering such imposts, S. D. Kane, North Central Allied counsel, declares. Kane called the result "a victory for theatre owners everywhere," and pointed out it will save $150,000 annually for St. Paul independent theatre patrons. The issue is considered dead for St. Paul.

Col. Follows Collarites' Wage Pattern, $6-10 Tilts

Conforming to pattern set in recent series of wage tilt arbitration awards to white collarites in the New York film offices, 298 office workers at Columbia Pictures have received increases ranging from $6 to $10 per week. Wage hike is retroactive to Sept. 27, 1947 under a reopening clause in the company's pact with the Screen Office & Professional Employees Guild. Additional arbitration proceedings involving both SOPEG and the Screen Publicists Guild are currently being readied at all major companies.

Meanwhile, SOPEG's campaign to reinstate 50 employees laid off at Paramount during the economy wave last fall was broken by a N. Y. supreme court decision. Under ruling of Justice Morris Edeir, Paramount was granted an injunction staying SOPEG from bringing the cases to arbitration, after finding no violation of the contract. Company right to discharg for economy reasons is not arbitrable under the pact, the judge ruled.

When Will Censors Find Boston Unfit for Boston?

Boston, March 16.

Having worked out every other kind of censorship deal, Hub censors pulled a new one this week in a ruling that children could not attend "Mourning Becomes Electra" when the film is shown in Boston. Hasn't been booked yet, but will probably go into the Memorial after Academy Awards come out whether it makes the grade with honors or not.

Censors have banned films, cut them up, and ruled them unfit for Sunday consumption, but haven't ruled on children before. Haven't decided which ages will be banned.

Loew's Int'l Records Native Voices on Tape For Foreign Patrons

Continuing to hunt a formula that will give its pictures the greatest possible audience abroad, Loew's International has sent technicians from New York to make tape recordings of narrations for its films in China, Egypt, Siam, Brazil and India. Narrations by w.k. native actors, are being experimented with in place of titles and dubbing to expand audience potential of the films.

Tape-recording is a new wrinkle. After actors are hired to put the narration—actually an explanation of what's going on in the picture for patrons who can't understand the English dialog—on the tape, it is brought to New York to be recorded on the film. Object of making the tape in the country itself is not to save coin, according to William Zimmerman, chief of Loew's International narrated and titled films department, but to get the best possible voices.

Tests with the new technique have not proved decisive as yet, in all countries, as the pix haven't been sufficient in number and results have varied. In Brazil it has been definitely determined that the 35m narrations are not successful, but the 16m are. Principal reason, it is thought, are the very poor sound systems in most of the hinterland Brazilian theatres. (Big-city audiences, it has long since been established, prefer titled versions.) Sound is satisfactory with 16m projection, since the equipment is generally more modern, enabling easy understanding of the narration track.

In Siam, the three 35m test pictures have all proved successful. They were "Lost in a Harem," "Two Girls and a Sailor" and "Tarzan's New York Adventure." Whether Metro will continue the narrated versions in the country will hinge on success of the experiment in China, as the plan will be applied to the whole Far East or none of it. Reception in China so far has only been fair, although it is hoped that results will be better with a new batch of pix going over in the next few weeks. They include "Good Earth" and "Tarzan Finds His Son." They were narrated by China's biggest-name players.

Chas. Skouras Leaves Self Open to Suit Vs. 20th

Hollywood, March 16.

Charles Skouras plans to attend an exec committee meeting of the Theatre Owners of America, March 23, meaning he'll accept service in a stockholders' suit against 20th-Fox. He hasn't been in N. Y. since suit was brought several months ago and his entry into the state subjects him to its jurisdiction.

Skouras is now on swing of National Theatres (20th-Fox) divisions, prepping annual spring drive, and heads for N. Y., Thursday (18), from Chicago.

During his eastern junket, Skouras will push the National Youth Month program in which Theatre Owners of America is working closely with U. S. Attorney General Tom Clark. Skouras, who heads the TOA committee, will trek to New York this coming weekend to set up h.q. for the drive. He'll stick around New York until the program is well under way.

Skouras is donating a half-dozen of his own NT staffers to do full-time chores on the campaign. Additionally, Leonard Goldenson, Paramount's theatre veepee, is sending over five of his key theatremen to chip in with cross-country touring aimed at enlisting wide cooperation from exhibs.

TOA to Champion ASCAP in Open Battle vs. Allied's Attack on Soc.

National Board of Theatre Owners of America has decided to take on National Allied in an open battle over the Lewis Bill, proposed Federal legislation which would compel ASCAP to clear its theatre licensing through film producers instead of exhibs. Following through on the fight vote, Ted Gamble, TOA's prexy, A. Julian Brylawski, board member and Washington rep for Warner Bros., and possibly other TOAers will testify against the bill at D. C. Congressional hearings set to start Monday (22).

Their appearance spells a head-on clash with Allied officials, including Abram F. Myers, general counsel, since Allied is supporting the bill and will send reps to testify in its favor. It's the first time that biggies from the rival exhib groups will face each other in vis-a-vis jousting.

TOA, according to Gamble, will set forth six grounds for opposing the bill and asking its defeat. Those are:

1. Right to negotiate their own terms should not be taken away from exhibs. Where thousands of theatremen have political and economic strength to fight against rate boosts, a dozen or so producing companies can much more easily be coerced into granting hikes in ASCAP's theatre take.

2. Provision compelling clearance through producers won't reduce the actual bill paid by exhibs. Costs would merely be passed on via rentals with a greater expense since producers' administrative costs for handling charges would also be tacked on.

3. Theatres would have inadequate protection under the bill since exhibs would have no way of telling what music had been cleared at the source. ASCAP would have to hire a large police force to watch theatres which means more expenses passed on to exhibs.

4. Would be an improper mandate to producers since many of them own interests directly in ASCAP via subsid music publishing houses. TOA doesn't want part-owners representing the theatres in negotiations since their interests are different. Exhibs, on the other hand, have an undiminished objective in keeping the price down.

5. TOA believes the present rates, negotiated by it, are fair. Some charge should be made by ASCAP and the present one is not exorbitant.

6. It has an antipathy to unnecessary interference by Government in business. There's no need for it in the present instance.

UA's Foreign Reshuffle

In a reshuffle of foreign division personnel, Arthur W. Kelly, United Artists exec vice-prexy, made several key appointments in the company's European and Latin-American setup. Michael Green, formerly traveling auditor in London, has been named sales supervisor and auditor for continental Europe with headquarters in London.

Henry Ronge, former Puerto Rico manager, has been switched to managership of Panama, succeeding Guy C. Smith. Latter has been promoted to head UA's service bureau in Paris. Other Latin-American changes include appointment of Marco Drnkaroff as branch manager of Barranquilla, Colombia, and Armando to head company's office in Cali, Colombia.

20th's Good Breaks On 'Gentleman's' for Easter, 'Iron Curtain' for Timing

Taking advantage of its competitors' inability to get their Easter-grooved films out on time, 20th-Fox has obtained 359 bookings throughout the country during Easter Week for "Gentleman's Agreement." Mass campaign will shove into use every available print on the film.

RKO had originally hoped to get "Miracle of the Bells" into general Easter release. Film opened yesterday (Tuesday) at the Broadway Rivoli but further pre-Easter bookings on it are limited. Metro was also shooting for the holiday season on "Easter Parade" but was stymied by the Technicolor logjam and forced to delay release on the film until July. Twentieth salesmen, meanwhile, went out to sell "Agreement" as an Easter-type picture and came up with the mass bookings.

Saturation openings on "Agreement," incidentally, will follow by a week the Academy Award presentations. Film is up for the top picture of the year citation. If it cops the award, 20th hopes to move in with high-pressure publicity on each of the 359 bookings to come up with one of the highest-grossings weeks in its history for a single film.

Another fortuitous break on timing is "Iron Curtain," the atom bomb spy scare in Canada last year, which has been set for mid-May release. Twentieth will not attempt to gain saturation booking on the film, according to assistant sales chief William C. Gehring, but will seek engagements in as many key cities as possible with populations over 100,000.

Company is out to get mass bookings on the film, it's believed, to take advantage of the publicity given "Curtain" via opposition raised to the film's release by such organizations as the National Council for American-Soviet Friendship. Film publicity, of course, ties in spontaneously with the recent Soviet moves on the international scene.

"Agreement" was named the best picture of the year by the American Foreign Language Press Film Critics' Circle covering over 100 papers. Charles Schlaifer, 20th's pub-ad director, received the award in behalf of the company and Darryl F. Zanuck at a WNYC broadcast last Thursday (11) in N. Y.

"Great Expectations," J. Arthur Rank-Cineguild production, was selected as the British film, and the Italian picture, "Shoe Shine," won accolades as the best foreign language film.

Weitman's Free Feed

Robert M. Weitman, managing director of the Paramount theatre (N. Y.) and retiring prez of B'nai B'rith's Cinema Lodge, will be honor guest at a Hotel Astor dinner tendered April 14. Lodge's new prexy, yet to be elected, will be inducted at the affair.

Dinner committee named are Harry Levine, Robert K. Shapiro, Albert A. Senft, S. Arthur Glixon, Malvin T. Davidson, Milton Livingston and Marvin Kirsch.

Music Hall's Easter Week Res'd Seats Again SRO

Keeping pace with its record of recent years, Radio City Music Hall, N. Y., has posted the SRO sign for its entire reserved seat section for all shows during Easter Week (March 28-April 3). Reason for the boff advance sale, of course, is the Hall's annual Easter pageant on stage, since most seats were sold long before the film ("I Remember Mama") was announced.

Deluxe showcaser has been selling out in advance for both its Christmas and Easter stage presentations since before the war. Orders for the Christmas show and for New Year's Eve usually start rolling in about Jan. 2 each year. In addition, several thousand advance orders for other shows can always be counted on. Seats are put on sale four weeks in advance, with the demand contingent on both the attraction and the season.

Hall has retained its subscription list, which was started during the war, but has clamped down on adding any more names to it. List now includes enough to fill about half the reserved seat section for each show during the first week of an engagement. Most of the subscribers are native New Yorkers or suburbanites, with the tourists, who always give the Hall a heavy play, preferring regular seats.

Despite the business done in reserved seats, the arrangement has one drawback. Since the Hall runs on a continuous policy it's usually possible to have only three or four turnovers daily in the special section, whereas the rest of the house usually turns over four to five times daily.

Film Reviews

Continued from page 8

Devil's Cargo

by Michael Arlen, magician John Calvert racks up a fair performance. Besides making like a detective he also works in some occasional sleight-of-hand via pulling ducks out of hats, etc.

Story is familiar stuff. Paul Marion supposedly has killed a racetrack operator in a dispute over the former's wife, Rochelle Hudson. The slayer enlists the aid of Calvert prior to surrendering to the cops. Later he dies of poisoning in his cell. Meanwhile a thug is killed by a bomb planted earlier by Marion. There are several suspects in the various murders including Miss Hudson. However, the Falcon nabs his man in a climax that most filmgoers won't find too difficult to anticipate.

Acting is generally uninspired. Miss Hudson automatically endows the footage with her natural charms but her delineation of the femme lead is a mechanical interpretation. Roscoe Karns is a standard police lieutenant while Theodore Von Eltz is okay as the heavy. Marion is acceptable as a guy who assumes the rap for murder committed by another.

Occasional drags in the action might have been speeded by director John V. Link through use of faster pacing. Producer Philip N. Krasne evidently held a close rein on costs; while lensing of Walter Strange is good. *Gilb.*

Ruy Blas
(FRENCH-MADE)

Paris, Feb. 26.

Discina release of Andre Paulve-Georges Legrand production. Stars Danielle Darrieux, Jean Marais. Adapted by Jean Cocteau from Victor Hugo's drama. Directed by Pierre Billon. Music by Georges Auric. Camera, Voinquel, Michel Kelber. At Marignan, Paris. Running time, 97 MINS.

Queen	Danielle Darrieux
Ruy Blas	Jean Marais
Don Sallaste	Marcel Herrand
Goalatromba	Alexandre Rignault
Duchess	Gabrielle Dorziat
Santa Cruz	Paul Amiot
Duke of Alba	Gilles Queant
Casilda	Ione Salinas
Giovanni Grasso	Cariten
Minister	Charles Lemontier
Archbishop	Lurville
Minister	J. Berlioz
Minister	P. Magnier

This cloak-and-dagger epic of 17th century Spain can't miss here. The popular classic, Jean Cocteau's rep, and the marquee draw of the stars would suffice in any case. It's a fair bet for export.

Picture has been well cast, and the adapter has kept it moving along at a tempo unusual here. The Wakhevitch sets are excellent, filmization having taken place in the Epinay studios near Paris, with location sequences made in Italy. But the Spanish atmosphere has been well rendered.

Jean Marais plays a double part, that of a nobleman turned bandit, and a young student. He handles the double role very well, both in the love scenes, which are very restrained as befits the strictness of the Spanish court, and in the action sequences.

Danielle Darrieux, as the queen, expresses her feelings by commendable underplay, and stages a real screen comeback. She is accompanied by a lady in waiting, Ione Salinas, who is worth watching. Marcel Herrand gives a very good impersonation of the unscrupulous politician who would compromise the queen rather than lose his job, while Gilles Queant does very well as the Duke of Alba. As the maintainer of court traditions, Gabrielle Dorziat is suitably stiffnecked and handles her part very commendably.

Neither direction nor technique are standouts, but the picture depends on story, action, atmosphere, supported by excellent sets, and stars. As such, it's one of the better French pix. *Maxi.*

Spring
(MUSICAL)
(SOVIET-MADE)

Artkino release of Mosfilm production. Stars Nikolai Cherkassov, Lubov Orlova. Directed by Gregory Alexandrov. Scenario, Gregory Alexandrov, A. Raskin, M. Slobodsky; music, Isaac Dunayevsky; lyrics, Vassili Lebedev-Kumach; camera, Yuri Yekelchik. At Stanley, N. Y., March 13, '48. Running time, 105 MINS.

Irina Nikitina	Lubov Orlova
Vera Shatrova	Lubov Orlova
Arkady Gromov	Nikolai Cherkassov
Mukhin	Nikolai Konovalov
Nikolai Roschin	Mikhail Sidorkin
Nikitina's Housekeeper	Fenya Ranyevskaya
Corps de Ballet of the Bolshoy Theatre, under direction of K. Goleyzovsky	

(In Russian; English Titles)

"Spring" is another frivolous musical comedy from the Soviet studios, which used to be noted for heavy dramas. And as usual nowadays, this picture is practically devoid of propaganda, whereas Moscow productions of several years ago were often almost buried under their "message."

For all its emphasis on pure entertainment, however, "Spring" is likely to be pretty heavy going for U. S. audiences, except for the few who understand the Russian language and can presumably appreciate the comedy dialog (which audibly amused a minority at the show caught). To most spectators, the film will seem overlong, frequently tedious and only occasionally diverting. The script and musical numbers are the sort Hollywood outgrew a decade ago, while the score, performances and production are undistinguished.

"Spring" is a romantic yarn based on a hackneyed version of the mistaken identity situation. It's about an eminent Soviet scientist and a Bolshoy theatre dancer who resembles her. The scientist is a chilly article with glasses, no makeup and no time for a personal life, while the dancer is a pert dish and a taste for adventure. When a film studio, planning a screen biog of the scientist, casts the dancer to play the part, the identity mixups begin, with the stereotype emotional consequences.

There's endless footage of musical production stuff, supposedly backstage at the Bolshoy theatre, numerous shots of glorified scientific laboratory mumbo-jumbo, and more than enough picture studio scenes. Virtually all of it is in the exaggerated idiom of musical comedy, and many of the dance production numbers are shot from various odd angles (as was a vogue in Hollywood once), but some of the song numbers show at least the rudiments of staging skill.

Lubov Orlova is acceptable in the dual part of the scientist and actress, and Nikolai Konovalov is worth a smile as the dimwit assistant film director, but the others are merely standard. *Hobe.*

Der Prozess
(The Trial)

Zurich, March 6.

G. W. Pabst production, directed by Pabst, produced by Oesterreichische Wochenschau & Filmproduktions A.G., J. A. Huebler-Kahla & Co. (producer, J. W. Beyer. Screenplay, Rudolf Brunngraber, Kurt Heuser, Emmerich Roboz; score and direction, Alois Melichar; camera, Oskar Schnirch, Helmuth Fischer-Ashely; editor, Anna Hoellering; assistant directors, Georg Reuther, Hermann Lanske, Walter Meiners. World premiere, March 4, '48, Scala Cinema, Zurich.

Dr. Eoetvoes	Ewald Balser
Scharf	Ernst Deutsch
Moritz	Albert Truby
Baron Onody	Heinz Moog
Mrs. Solymosi	Maria Eis
Esther	Aglaja Schmid
Egressy	Ivan Petrovitch
Beth	Gustav Diessl
Bary	Josef Meinrad
Salomon Schwarz	Ladislaus Morgenstern
Wollner	Ernst Waldbrunn
Peczely	Frank Pfaudler
Reszky	Leopold Rudolf
Farkas	Herman Thimig
Prussian	Otto Schmoele
Dr. Eoetvoes' Fiancee	Marianne Schoenauer
A Jew	Max Brod
Jules	Klaramaria Skala

World preem of controversial Pabst pic, with its ritual murder theme, took place in Zurich before release in Austria. Public reaction at the premiere seemed favorable but the press comment in local papers ranged from mediocre to bad. Critics say that the picture is too direct in spreading its thesis against anti-Semitism and too theatrical-like, which, in certain sequences of the film, is quite true. One paper compared it to "Crossfire," due to have its Swiss preem soon, opining that the American treatment of practically the same problem is much more convincing.

It cannot be denied that "The Trial," despite several faults and exaggerations, is unusual. Pabst is still a film expert. Several sequences are potent and magnificently photographed. Unfortunately the closing scene is rather tasteless, showing some angels in white gowns singing hymns.

The story: In 1882, a young Hungarian peasant girl commits suicide. The inhabitants get the idea that the girl has been the victim of a ritual murder and they arrest all the Jews and arrange a great trial against them which stirs up the entire world. A liberal lawyer who fights for justice and unity of all religions takes the defense for the Jews and finally succeeds to win the trial, showing incontestable proof that the charge has not been justified. Based on the historic trial, the screenplay by Austrian writer Rudolf Brunngraber is very apt work. Photography is excellent, also the score by Alois Melichar, using several old Jewish melodies, one of which, in the synagog, is beautifully sung by famed Hungarian cantor Ladislaus Morgenstern.

The cast is well picked in general, but Ernst Deutsch, as the main defendant among the Jews, and the w.k. stage actor of the Burgtheater Vienna Ewald Balser are by far the best. Femme parts are rather inferior, featuring Burgtheater actress Maria Eis as the dead girl's mother who initiates the pursuit of the Jews, and Aglaja Schmid in the opening scenes as the girl. She gives a remarkable proof of dramatic talent. Heinz Moog, in the role of Baron Onody, the arch-anti-Semite, is too exaggerated and plays the villain in the good old "shouting" way.

One of the most positive points of this picture is its fight on anti-Semitism, which, more than ever, appears one of today's most delicate problems. *Mezo.*

Apres L'Amour
(After Love)
(FRENCH-MADE)

Paris, Feb. 26.

Films Osso release of Emile Nathan production. Screenplay by Jean Bernard Luc from the Pierre Wolff-Henri Duvernois comedy. Directed by Maurice Tourneur. Stars Pierre Blanchar, Simone Renant and Giselle Pascal. Dialog, Jacques Natanson; music, Marc Lanjean; camera, A. Trirard. At Marivaux, Paris. Running time, 95 MINS.

Francois Mezaule	Pierre Blanchar
Nicole Mezaule	Simone Renant
Germaine	Giselle Pascal
Fournier	Fernand Fabre
Catou	Gabrielle Fontan
Sister	Germaine Ledoyen

Maurice Tourneur, who is now 72 and has had plenty of Hollywood experience, enjoys the rare distinction among French directors of never having one of his numerous pictures turn anything but a handsome profit to the producer. He is still the safest and soundest French director, and without going in for high falutin' stunts, makes celluloid a paying investment.

This is what makes this very modest budgeter well worthy of notice, because at a time when French producers as a body claim they are stymied by spiraling costs and can't operate anymore, this sure local grosser was made in five and a half weeks, under schedule, for 25,000,000 francs ($83,000), at less than original budget. Tourneur's name is hardly visible on some of the publicity and doesn't even appear on the theatre front, which leaves him indifferent.

The 1900 style of story shows Pierre Blanchar as a literary mogul getting a Nobel prize. He has a wife (Simone Renant) whom he knows has cheated on him for a long time with a worthless newspaperman (Fernand Fabre). He also had a mistress, long dead, done by Giselle Pascal.

When the wife discovers that her husband has another menage, with a child about the same age as hers, and that one of her sisters (Germaine Ledoyen) is taking care of the kid, she finally agrees to let her husband take him home. She'll mother him as well as her own, never realizing until the end that long ago the husband substituted one of the kids for the other, and that she is really taking home her own child.

Picture is the mushy, hackneyed type of story that the French proletariat loves. It may not have international appeal, but Tourneur played safe, and it's money in the bank from French-speaking territories. *Maxi.*

Theatre Survey

Continued from page 5

circuits affiliated with the major producers control about 3,500 theatres with a boxoffice weight heavier than all the other theatres combined.

179 Drive-ins

In a separate category, the surveys list a total of 179 drive-ins currently in operation with a car capacity of 68,900. In this relatively new branch of the industry, 17 drive-ins, with a capacity of 8,366 cars, are reported as closed down.

Chambers, appointed to the MPAA post two years ago, began the theatre survey at the instigation of Eric Johnston shortly after the latter came in as prexy. Johnston then stated that the film industry knew less about itself than any other business in the country and instructed Chambers to bring the industry out of the dark.

A parallel series of directories is being issued on the world theatre situation. Due to difficulty in collecting data in overseas territories, only surveys on Cuba and Alexandria, Egypt, have been published thus far.

Film Divvies

Continued from page 3

boards of the majors in declaring melon cuts during December, 1947 was reflected in that month's figure of $8,000,000, off $2,800,000 from the equivalent period of 1946. Year's end also usually accounts for a number of cash extras voted, and the fact that 1947 disbursements were off showed wariness by directors in committing company earnings, due to shrinking foreign revenues and generally unsettled economic conditions in the industry.

$6,000,000 Take

Continued from page 4

it was able to corral only 9,000 bookings against an average total of 12,000-14,000 for the run-of-the-mill Yank film distributed by one of the Big Five. Of that $1,000,000, possibly $750,000 will ultimately find its way back to British coffers.

"Caesar and Cleopatra," Rank's expensive opus which hit American theatres in mid-1946, was good for $2,000,000 in rentals but proved of minor help to dollar-starved Britain. It's estimated that only $500,000 from "Caesar" reached England after Technicolor print costs, distribution fees and a whacking $500,000 and more for advertising expenses were deducted. "Caesar" has copped top bookings to date, a total of 10,000 throughout the country.

"Caesar" and "Expectations" are no examples of the current booking problem. For any other British pic, 7,500 playdates represent a top. Some films which lacked boxoffice punch played a few scattered spots and then faded out. Many more of the Rank imports were shelved either before breaking into any Yank flickeries at all or after a few test runs. Fact remains that unless a British pic packs real b.o. wallop, exhibs shy away.

Where the Big 5 Figures

The Big Five with their hold on key situations, however, can help plenty. It's the belief of execs peddling British pix that returns for these films can be boosted 100% by slotting the films into better houses and granting them extended and preferred runs. That's despite the fact that the affiliates to date have been playing along with the British imports much more wholeheartedly than the indies.

There's no assurance, however, film circles say that the Big Five will go all out even though it would mean more British coin. On this score, it's noted that for every de luxe house booking of an Anglo pic and every preferred run means the go-by for a Hollywood candidate for the same house and time. Certainly, the theatre-owning companies are not going to sidetrack their own product to inferior houses and dates for a fractional cut in increased British monies. What's more, it's unlikely that Big Five theatre execs will take on a British film with lower grossing power for pie in the English sky.

If the affiliates don't go big for British films, it's a cinch that the indie exhib isn't going to extend himself for the imports. So far as the indie is concerned and will so continue, British pix will have to prove themselves via better boxoffice returns before he signs a licensing contract. Nonetheless, his attitude will be friendlier, it's thought, since tax settlement has gone through.

Execs who've sold British films are stressing the better houses and playdate angle. So far as actual bookings are concerned, they feel a 25% boost in the number is all that can reasonably be expected. That would be the number of bookings which, they think, are currently being withheld because of a prejudice against British pix as such.

EL-Rank-U

Continued from page 5

the British films handled recently by it which they claim are proportionately as large as those turned in by U. The proportion, it's said, is equal when consideration is given to the difference in grossing-potential between a James Mason pic or "Expectations" against "Bedelia" or "The Adventuress," two of EL's Anglo films.

Reportedly, no change in the method of bracketing pix for either of the companies is sought. Nor is a switch in personnel of the board making designations requested. Rather, it's recognition of a principle which would henceforth guide the board in its action. Board currently includes Robert Benjamin, prexy of Rank's U. S. organization; N. J. Blumberg, U's prez; William Scully, U's sales chief; Arthur Krim, EL's prexy; and William J. Heineman, EL's distribution veepee.

3 Who Left to Start Competitive Booking Biz Ruled Not Illegal

Suit brought by the Island Theatre Circuit, N. Y., against three of its former employees, charging them with a breach of fiduciary trust by soliciting the circuit's accounts, was dismissed last week by N. Y. Supreme Court Justice Aron Steuer after a three-day trial. Court held that the defendants, Jules Liggett, Effie Weisberger and Norma Fallenberg, had the right to leave Island last July and set up a similar business.

A buying and booking combine, Island had sought an injunction restraining its former employees from servicing and soliciting its customers which at one time numbered some 55 houses. It was also claimed that the defendants had taken advantage of a "corporate" opportunity in acquiring a smaller combine operated by Sam Stiefel for themselves instead of for their employer.

In deciding this point Justice Steuer ruled that "it is found the offer as made contemplated acceptance by Liggett personally and that his subsequent acceptance of it was no breach of any duty to the plaintiff." To charges that the defendants had lifted and solicited Island's accounts, the court held this practice to have been in "bad taste" but not necessarily fatal since under the circumstances improper solicitation does not appear to have been used.

Rep. Agenda

Continued from page 7

sale, it's said, will be used to reduce Rep's bank loans.

Despite a fair return on Molded since 1940 (profit was $83,567 last year and $100,167 in 1946), Rep directors desire to sell since large additional amount of working capital would be required because of the competitiveness now of the plastics industry and because Molded has no connection whatsoever with the film industry.

Yates is listed as receiving $175,140 in salary and expenses (except traveling) during the past fiscal year. Other officers and directors listed are James R. Grainger, exec v.p., $78,120; Edward L. Walton, assistant general salesmanager, $28,760; Richard W. Altschuler, prez of Rep International, $17,500; Frederic R. Ryan, attorney, $7,740 and Albert W. Lind, stockbroker, $260. Receiving $26,080 was Goetz, who hold his interest in Rep to Yates following his minority revolt last year.

Five directors up for re-election to three-year terms are Yates, Grainger, Lind, Ryan and Altschuler. Altschuler became a director last January for the first time.

Drive-Ins

Continued from page 7

the basis of each theatre's potential gross and rental returns. Thus, one with a large car capacity and a consequent large grossing potentiality may buy product on percentage terms. Most of them, however, settling for second-run product, will be able to buy on flat rental terms. According to the sales chief of one of the majors, the drive-in will take its place in the normal clearance channel, getting product in turn according to its availability on the run schedule.

Most of the drive-ins today are franchised by Drive-In Theatres, Inc., which is headed up by William W. Smith and R. M. Hollingshead, Jr., who first conceived the idea. Under terms of each license agreement, the applicant, upon approval of these two, pays $1,000 for the franchise, plus 3½% of his net gross each year. Smith expects at least 50 more drive-ins will be built this year at an approximate investment of $8,750,000. Length of their operating season is determined by the weather, with most of them shutting shop when the temperature falls to 40 degrees or lower. Most of them average 33 weeks of operation yearly.

Last work of the young Spanish poet, Federico Garcia Lorca, "House of Bernarda Alba," will be filmed in Basle next winter by French director Roger Leenhardt for a French company.

Leo Goes Out On a Limb!

"I PREDICT THAT THESE THREE PICTURES WILL BE CANDIDATES FOR THE 'TEN BEST' OF 1948!"

Metro-Goldwyn-Mayer and Liberty Films present
SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
ANGELA LANSBURY
ADOLPHE MENJOU
LEWIS STONE
in
FRANK CAPRA'S
"STATE OF THE UNION"
Based on the Play by Howard Lindsay and Russel Crouse
Screen Play by Anthony Veiller and Myles Connolly
Associate Producer Anthony Veiller
Produced and Directed by FRANK CAPRA
A Metro-Goldwyn-Mayer Picture

M-G-M presents
CLARK GABLE · LANA TURNER
ANNE BAXTER · JOHN HODIAK
in
"HOMECOMING"
RAY COLLINS · GLADYS COOPER · CAMERON MITCHELL
A MERVYN LeROY PRODUCTION
Original Story by Sidney Kingsley • Adaptation by Jan Lustig
Screen Play by Paul Osborn
Directed by MERVYN LeROY
Produced by SIDNEY FRANKLIN
A Metro-Goldwyn-Mayer Picture

M-G-M presents
IRVING BERLIN'S
"EASTER PARADE"
Starring
JUDY GARLAND · FRED ASTAIRE
PETER LAWFORD
ANN MILLER
Color by TECHNICOLOR
Lyrics and Music by IRVING BERLIN
Musical Numbers Directed by ROBERT ALTON
Directed by CHARLES WALTERS
Produced by ARTHUR FREED
A Metro-Goldwyn-Mayer Picture

Remember what we say here! And remember that it is still early in the year and there are many other M-G-M Big Ones to come! That's why there's a new industry slogan:

"M★G★M GREAT IN '48"

Picture Grosses

ST. LOUIS

(Continued from page 12)

week "Secret Beyond Door" (U), and "Black Narcissus" (U), $16,000.

Missouri (F&M) (3,500; 50-75)—"Voice of Turtle" (WB) and "Call Northside" (20th) (2d wk). Oke $10,000 following $13,000 first session.

Orpheum (Loew) (2,000; 50-75)—"Pittsburgh" (SG) and "Green Hell" (SG) (reissues). Fine $9,000. Last week, "Cass Timberlane" (MG) (m.o.), $8,000.

St. Louis (F&M) (4,000; 50-75)—"Saigon" (Par) and "Mr. Reckless" (Par) (2d wk). Trim $11,000 after fine $13,000 first session.

Shubert (Ind) (1,500; 40-60)—"Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues) (2d wk). Okay $3,000 following $4,000 opener.

'Turtle' Snappy $17,000, K.C. Despite Big Bliz; 'Scudda' Fancy $20,000

Kansas City, March 16.

Town has two hits which are more than holding their own despite roughest March weather on record. "Scudda Hoo, Scudda Hay" in the Tower-Uptown-Fairway looks fancy after preem send-off with personal appearances by Lon McAllister, Colleen Townsend, Betty Ann Lynn and Louanne Hogan from the 20th-Fox studio. "Voice of Turtle" at Paramount is even stronger by comparison and holds. March's worst snowstorm and blizzard hit in middle of week, denting both closing runs and opening days.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Lady in a Jam" (Indie) and "Lady from Cheyenne" (Indie) (reissues). So-so $3,500. Last week, "Call Northside" (20th) (m.o.), nice $4,500.

Midland (Loew's) (2,500; 45-65)—"Alias a Gentleman" (M-G) and "Return of Whistler" (Col). Good $12,000. Last week, "Ends of Earth" (Col), $15,000.

Orpheum (RKO) (1,900; 45-65)—"Bishop's Wife" (RKO) (3d wk). Fine $8,000. Last week, $11,000.

Paramount (Par) (1,900; 45-65)—"Voice of Turtle" (WB). Opened in snowstorm but got going on weekend, with big $17,000 likely. Holds. Last week, "I Walk Alone" (Par) (2d wk), mild $9,000.

Roxy (Durwood) (900; 45-65) — "Butch Minds Baby" (U) and "Tight Shoes" (U) (reissues) split with "Let Us Live" (Col) and "Couldn't Take It" (Col) (reissues). Mild $4,000. Last week, "The Smugglers" (EL), okay $5,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65)—"Scudda Hoo, Scudda Hay" (20th). So-called world preem kicked off with p.a.'s of four Hollywood players Thursday night. Fancy $20,000, despite adverse weather. Cinch holdover. Last week, "Black Bart" (U), slowest in months $9,500.

Seattle Spotty Albeit 'Scudda' in Hay, $13,000

Seattle, March 16.

Biz is as mixed as the weather this week. "Scudda Hoo" shapes as standout with a big session at the Orpheum. Holdovers are especially hard hit.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Double Life (U) and "Dangerous Years" (20th) (m.o.). Fair $3,500 in 6 days. Last week, "Northside" (20th) and "Lone Wolf London" (Col) (3d wk), okay $5,000 in 10 days.

Fifth Avenue (H-E) (2,349; 45-80)—"Night Song" (RKO) and "Violence" (Mono). Mild $8,000. Last week, "Double Life" (U) and "Dangerous Years" (20th), good $10,500 in 10 days.

Liberty (J & VH) (1,650; 45-80)—"Albuquerque" (Par) and "Wreck Hesperus" (Col) (2d wk). Oke $7,000. Last week, fine $10,600.

Music Box (H-E) (850; 45-80)—"Voice of Turtle" (WB) and "Dangerous Years" (WB) (m.o.). Fancy $5,000. Last week, "Jezebel" (WB) and "Slight Case Murder" (WB) (reissues), thin $3,000.

Music Hall (H-E) (2,200; 45-80)—"Gangster" (Mono) and "Angel's Alley" (Mono). Mild $5,500. Last week, "Intrigue" (UA) and "Robin Hood of Monterey" (Mono), $4,100.

Orpheum (H-E) (2,600; 45-80)—"Scudda Hoo, Scudda Hay" (20th) and "Adventuress" (EL). Big $13,000. Last week, "Voice of Turtle" (WB) and "Dangerous Years" (WB), $10,000 in 8 days.

Palomar (Sterling) (1,350; 45-70)—"Spoilers" (FC) and "Diamond Jim" (FC) (reissues). Okay $6,000. Last week, "High Wall" (M-G) and "Blackmail" (Rep) (2d wk), good $5,000.

Paramount (H-E) (3,039; 45-80)—"Saigon" (Par) and "Bury Me Dead" (EL) (2d wk). Off sharply to $5,000 after fine $11,700 in opener.

Roosevelt (Sterling) (800; 45-80)—"10th Ave. Angel" (M-G) and "Ginger" (M-G) (2d wk). Solid $4,000. Last week, nice $4,800.

CHAPLIN DULL $5,500, CINCY; 'EARTH' $18,000

Cincinnati, March 16.

Business of major stands this round is slightly better than last week but only at a medium level. Top grosser currently is "To Ends of Earth," hotsy at Albee and far ahead of three other new bills. "Albuquerque" is next strongest, and stout at Palace. "Monsieur Verdoux" is slow. "Bishop's Wife" will lead the holdovers.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Ends of Earth" (Col). Hotsy $18,000. Last week, "Bishop's Wife" (RKO), corpulent $19,000.

Capitol (RKO) (2,000; 50-75)—"Alias a Gentleman" (M-G). Pleasing $8,000. Last week, "Three Daring Daughters" (M-G) (2d wk), lively $8,500.

Grand (RKO) (1,400; 50-75)—"Bishop's Wife" (RKO) (m.o.). Sock $12,500. Last week, "Gentleman's Agreement" (20th) (m.o.) (3d wk), okay $6,000.

Keith's (City Inv.) (1,542; 50-75)—"Mons. Verdoux" (UA). Below par at $5,500. Last week, "Black Narcissus" (U), okay $8,000.

Lyric (RKO) (1,400; 50-75)—"Guadalcanal Diary" (20th) and "Purple Heart" (20th) (reissues). Normal $5,000. Last week, "Call Northside" (20th) (m.o.), sturdy $7,000.

Palace (RKO) (2,600; 50-75)—"Albuquerque" (Par). Stout $12,000. Last week, "Sleep My Love" (UA), mild $9,500.

Shubert (RKO) (2,100; 50-75)—"Call Northside" (20th). Second moveover for third downtown stanza. Trim $4,500. Last week, "Meant for Me" (20th) (m.o.), $5,000.

Pix Second to St. Patrick In Frisco; 'Ram' $14,000

San Francisco, March 16.

Film theatre business came out second best here against St. Patrick's Day parade headed by Eamon de Valera plus the arrival of the Freedom Train. City is overloaded with holdovers and many new entries are not doing well. "Sign of Ram" and "Meant For Me" are faring okay. Top holdover is "Bishop's Wife." "Adventures of Casanova" looks mildish $13,000 at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Bishop's Wife" (RKO) (2d wk). Husky $25,000. Last week, sock $31,000.

Fox (FWC) (4,651; 60-95)—"Pittsburgh" (FC) and "Green Hell" (FC) (reissues). Pallid $11,500. Last week, "Call Northside" (20th) (2d wk), 6 days, $12,500.

Warfield (FWC) (2,656; 60-85)—"Meant For Me" (20th). Sturdy $18,000. Last week, "Voice of Turtle" (WB) (m.o.) (3d wk), mild $3,000 in 4 days.

Paramount (Par) (2,646; 60-85)—"Adventures of Casanova" (EL). Pale $13,000 or over. Last week, "Girl Tisa" (WB), $11,000.

St. Francis (Par) (1,400; 60-85)—"Saigon" (Par) (2d wk). Okay $11,500. Last week solid $18,000.

Orpheum (Blumenfeld) (2,448; 55-85)—"Ends of Earth" (Col) (2d wk). Nice $13,500. Last week, sock $21,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Sign of Ram" (Col). Fine $14,000. Last week, "Double Life" (U) (3d wk), slid way down to $7,500.

Stagedoor (Ackerman) (350; 60-85)—"Ninotchka" (M-G) (reissue) (2d wk). Mild $2,500 or close. Last week, sturdy $3,500.

Clay (Roesner) (400; 65-85)—"Beauty and Beast" (Indie) (3d wk). Down to $3,000, still fancy. Last week, great $3,400.

United Nations (FWC) (1,149; 60-85)—"Call Northside" (20th) (2d wk). Oke $3,500. Last week, $4,500.

Esquire (Blumenfeld) (952; 55-85)—"Buck Privates" (FC) and "South Tahiti" (FC) (reissues). Tall $5,500. Last week, "Ends of Earth" (Col), terrif $14,000.

State (Par) (2,133; 60-85)—"You Only Live Once" (Indie) (reissue) (2d wk). Mild $2,000 in 4 days. Last week, oke $10,000.

Mpls. Digs Out; 'Saigon' Paces Field at $17,000, 'Verdoux' Fair $7,500

Minneapolis, March 16.

After a stretch of 27-below weather that again dented grosses plus the income tax adverse influence, more favorable factors are getting in some healthy licks at the boxoffice this session. First pleasant weekend in more than a month got "Saigon" and "Monsieur Verdoux," only major newcomers, off to good starts.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Mons. Verdoux" (UA). Fair $7,500. Last week, "Meant for Me" (20th) (2d wk), hurt by coldest March weather in local history, 27-below, and sagged to $5,000.

Gopher (Par) (1,000; 44)—"Daring Young Man" (Col) and "Swiss Miss" (FC) (reissues). Good $4,500. Last week, "Green Hell" (Indie) and "Pittsburgh" (Indie) (reissues), $3,200.

Lyric (Par) (1,000; 50-70)—"Voice of Turtle" (WB) (4th wk). Winding up at respectable $5,000. Last week, big $5,500.

Radio City (Par) (4,400; 50-70)—"Cass Timberlane" (M-G) (2d wk). One of the real boxoffice champs here. Still virile at $14,000 after smash $22,000 opener.

RKO-Orpheum (RKO) (2,800; 50-70)—"To Ends of Earth" (Col) (2d wk). Swift $10,000 on top of corking $13,000 first stanza.

RKO-Pan (RKO) (1,600; 50-70)—"House Across Bay" (Indie) and "Stand In" (Indie) (reissues), Modest $7,000. Last week, "Bishop's Wife" (RKO) (3d wk), fine $7,000.

State (Par) (2,300; 50-70)—"Saigon" (Par). Terrific $17,000. Last week, "Pirates Monterey" (U), $7,000.

Uptown (Par) (1,000; 44-60)—"Walk Alone" (Par). First nabe showing. Fair $4,000. Last week, "Good News" (M-G), $4,200.

World (Mann) (350; 50-85)—"Bishop's Wife" (RKO) (m.o.). Hefty $2,500. Last week, "Daisy Kenyon" (20th) (2d wk), light $1,800.

'Naked City' Clothed With $16,000 in Indpls.

Indianapolis, March 16.

Deluxers started this stanza in the teeth of winter's worst blizzard, with spotty results. "Naked City" is big at Indiana to lead town, and "Night Song" looks better than average at Circle. But "Woman's Vengeance" at Lyric is slow, while "Three Daring Daughters" is only fair in holdover at Loew's.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Night Song" (RKO) and "Half Past Midnight" (20th). Nice $11,000. Last week, "Double Life" (U), sluggish $8,000.

Indiana (G-D) (3,300; 44-65)—"Naked City" (U). Sizzling $16,000 or over. Best here in months. Last week, "Meant for Me" (20th) and "For You I Die" (FC), fair $11,000.

Keith's (G-D) (1,300; 44-65)—"Flame" (Rep) and "Years Between" (U). Thin $3,000. Last week, "Flame New Orleans" (U) and "Broadway" (U) (reissues), $4,000.

Loew's (Loew's) (2,450; 44-65)—"Three Daring Daughters" (M-G) and "Wreck Hesperus" (Col) (2d wk). Oke $9,000 after solid $17,000 first week.

Lyric (G-D) (1,600; 44-65)—"Woman's Vengeance" (U) and "Mr. Reckless" (Par). Tepid $3,500. Last week, "Ride Pink Horse" (U) and "Green for Danger" (EL), $5,500.

PITTSBURGH

(Continued from page 12)

ing sock at $6,000. Last week, "Wedding Night" (UA) and "Unholy Garden" (UA) (reissues), about $3,000 in 6 days.

Stanley (WB) (3,800; 44-76)—"Robin Hood" (WB) (reissue). No doubt now about what kind of pictures they like Erroll Flynn in. This oldie looks sizzling $17,000. Last week, "Albuquerque" (Par), $12,500.

Warner (WB) (2,000; 44-76)—"Girl Tisa" (WB) and "I Became A Criminal" (WB). Not much on tap for this twinner at barely $6,000. Last week, "Knew Susie" (RKO) (m.o.), $7,000.

SASK. BANS KARLOFF OLDIE

Regina, Sask., March 16.

A film board of appeal has banned the Karloff oldie, "The Man They Couldn't Hang," from showing in Saskatchewan theatres. The ban followed within two weeks a clamp on Universal's "Brute Force." "The Man They Couldn't Hang" was described here as "owned by Alliance Films, Ltd., Winnipeg."

Rank's Good Timing

J. Arthur Rank's arrival in the United States last week, it was remarked, could have hardly been better timed. He arrived aboard the Queen Elizabeth the night the British-American negotiators in London reached settlement of the tax impasse and just about 12 hours before it was announced.

Cocktail party previously arranged by JAR's U. S. press rep, Jock Lawrence, at his new Park avenue, N. Y., apartment, for the day following Rank's arrival, was appropriately turned into a celebration-of-the-peace pact.

Labor Probe

Continued from page 6

the FBI had a file on Sorrell or, at least, samples of his handwriting.

Observers here point out that Rep. Carroll Kearns has been left pretty high and dry by the developments of the four weeks of hearings.

In his opening statement, he announced that unless the producers could talk him out of it, he was going to find that the producers and IATSE had entered into a conspiracy to freeze the Conference of Studio Unions out of the studios. There have been charges of this at the hearing, but very little of what might be called "proof."

Also Kearns had refused to permit any mention of Communism to come into the hearings. It was forced in by Matthew Levy, IA counsel. When Kearns sought to bar it, other members of the Labor Committee went to bat with Rep. Fred A. Hartley, chairman of the full committee. Hartley ordered the hearings opened up wide and also placed four others on the Kearns subcommittee to outvote him if necessary.

Kearns told newsmen last Friday that he was not prepared to make a statement on whether the FBI findings would affect his opening announcement.

The hearings will suspend until May 17, when they will resume primarily to give all whose names were taken in vain up to now to come and defend themselves.

First witness will be State Senator Jack B. Tenney, of California, chairman of that state's Un-American Activities Committee. Tenney wired, requesting permission to testify.

On May 25 Westbrook Pegler is slated to testify.

Chi IA Wants Walsh To Rebuttal Sorrell

Chicago, March 16.

Stirred by allegations made by Herbert Sorrell, Conference of Studio Unions chief, against leadership of their union, local union chiefs of the International Alliance of Theatre Stage Employees are urging IA prexy Richard F. Walsh to make a strong rebuttal. Before the House Labor subcommittee last week, Sorrell charged Walsh and other IA execs with pocketing sums of money obtained from various unauthorized sources.

IATSE exec board, meanwhile, has picked Cleveland for next convention site with date set for Aug. 16.

Arg. Tactics

Continued from page 4

firstrun preference in the more important deluxe theatres. The all-powerful Entertainment Board, headed by nationalist dramatist Claudio Martinez Paiva, has taken a hand in this regard and is trying to force exhibitors to book Argentine pix to fill in the gaps made by the delays which foreign pic distributors experience in trying to get their pix passed by the Entertainment Board and municipal censors.

The "delaying tactics" campaign has even reached the point of trying to hamper exhibitors in the job of getting their daily bills signed and approved. Formerly they could send these in to the respective municipal office at any time of the working day, between nine a.m. and six p.m. They are now given a bare two hours, between 12 and two a.m., in which to get through this job, and as government offices customarily work at slow motion time, it's often impossible to get the job through before closing time.

130 Brit. Releases

Continued from page 4

the gun by flying over nine films Friday (12) but all are in bond and only five will be released. It was also agreed not to publicize the shipments, since the distribs don't want to create bad public relations, which would result from any indications of flooding the market.

Technicolor In Sequence

Distribs also agreed that British Technicolor will make prints on U. S. films in England in the same order as they were made in the U. S. Thus, if "Unconquered" were printed by the Techni outfit in this country before "Walter Mitty," the same order is to prevail in England. It's believed that the British laboratories will follow the same procedure in processing prints of black-and-white films, which would again remove the necessity for speed in shipments. Decision on the latter factor, however, hasn't yet been reached.

Metro is the only company yet to decide on its five films, with the list indicating the company will tee off with its current releases. M-G group, which will be shipped immediately, includes "Cass Timberlane," "Body and Soul" (Enterprise), "Green Dolphin Street," "High Wall" and "This Time for Keeps." Only the latter is in Technicolor. According to Loew's International spokesmen, releases won't necessarily be in chronological order but will depend on each picture's merits.

Warners, with a backlog of some 13 pictures from which to choose, expects to tee off with a group comprising "My Wild Irish Rose" (color) "Escape Me Never," "Voice of the Turtle," "Life With Father" (color) "Treasure of Sierra Madre." Listing isn't definite, however, and other pictures may be substituted before they are shipped. Paramount hasn't yet made up its mind but has less of a backlog than the others, since many Par films that haven't yet been released in the U. S., or that went out recently, got in under the wire in England before the tax was imposed last August. These include, among others, "Road to Rio," "Unconquered," "I Walk Alone," "Big Clock," "Saigon," "Variety Girl" and "So Evil My Love."

Twentieth list includes such top U. S. grossers as "Forever Amber," "Captain from Castile," "Call Northside 777" and "Sitting Pretty." United Artists won't have much trouble in deciding, since the company had 17 unreleased pix in England by August and hasn't received many new films for release since then. David Coplan, UA's managing director in England, is now at the home office and expects to work out a listing with homeoffice execs within the next few days.

First group of RKO films grooved for England includes "Fort Apache" (Argosy), "Bishop's Wife" (Samuel Goldwyn), "Secret Life of Walter Mitty" (Goldwyn), "I Remember Mama" and "Miracle of the Bells" (Lasky-MacEwen). Eagle Lion has set for shipment "Out of the Blue," "Love from a Stranger," "T-Men," and "Adventures of Casanova."

Republic has a backlog of about 21 films from which to choose but won't be prepared to announce its decision for another week. Selznick Releasing Organization has only one film ready, "Paradine Case." "Duel in the Sun" was in England under the wire and "Portrait of Jenny" and "Mr. Blandings Builds His Dream House" are still in various stages of completion.

Dutch Market

Continued from page 7

ter Linden revealed, is negligible. Studios in The Hague were bombed out during the war and facilities in Amsterdam were also badly damaged. However, he added, a Dutch film association known as the Bioscoop Bond is reconstructing the Amsterdam lot and its anticipated the plant will be ready within three or four months for rental to indie filmmakers.

Admission taxes present a thorny problem for exhibitors, ter Linden noted. Imposts vary according to the policy of different municipalities, but in some instances the bite goes as high as 50%.

RADIO CITY MUSIC HALL ATTRACTION!!!
DORE SCHARY
presents
IRENE DUNNE
in
GEORGE STEVENS'
Production of
"I REMEMBER MAMA"
co-starring
BARBARA BEL GEDDES
OSCAR HOMOLKA
PHILIP DORN
with
Sir Cedric Hardwicke · Edgar Bergen · Rudy Vallee · Barbara O'Neil
RKO RADIO
Executive Producer and Director
GEORGE STEVENS
Produced by HARRIET PARSONS
Screen Play by DeWITT BODEEN
Based Upon the Play by JOHN VAN DRUTEN

Jaycocks, Kilpatrick Sell Interests In B.&Q. Circuit; Other Xchange News

Boston.

Peculiar theatre-swapping transaction has been put through by the Aldon Theatre Corp. of New Jersey and Donald Jacocks and A. C. Kilpatrick of B. & Q. Theatres of Boston. B. & Q. has sold its 14 houses, all located in New England, to Aldon and in return has acquired Aldon's 10 houses located in New Jersey.

Cross-purchasing was made so that Jacocks and Kilpatrick could consolidate their Jersey holdings into one greater circuit. The duo, however, still retain their interest in the Astor, Boston, showcase in which Samuel Goldwyn recently acquired a 25% interest.

Reportedly, Daniel Finn, New England division chief, will step out of Warners to act as general manager of the Aldon-owned houses. He's acquired an interest in the theatres.

Realart Picks St. Loo Reps

St. Louis.

Herman Gorelick and George Phillips acquired the Realart franchise here. Firm, which specializes in reissues, now has a nation-wide franchise holder system of exchanges.

Rounsaville Moves To SRO

Memphis.

Babe Rounsaville resigned as Eagle-Lion salesman here to represent Selznick Releasing Organization in the mid-south.

Eisenstat's Berth

Irving L. Eisenstat has been appointed office manager of Century circuit's homeoffice in N. Y. Previously, he had served for 15 years as field accountant supervisor with Warner Bros.

FWC Ups Jim Runte

Los Angeles.

James Runte upped to district manager of the valley district in Northern California by Fox-West Coast Theatres, with headquarters in Sacramento. He has been with FWC for 15 years. Fred Glass succeeds Runte as head of Southern California District No. 2.

$100,000 Charlotte House Sold

Charlotte, N. C.

Purchase of Manor theatre, unit of Providence Road Center, by Park Place theatres, Inc., has been announced by T. A. Little, a stockholder in the corporation. Manor is one of Charlotte's newest film houses and was sold by H. B. Meiselman. The $100,000 house began operations in April, 1947.

Gould Quits Par to Be Exhib

Chicago.

Art Gould, former Paramount salesman, now operating the Verdi on South Side.

Max Herschmann joined Filmack Trailers as eastern sales manager.

Annex, west side nabe, holding "Barber of Seville" for fourth week, record showing for subsequent-run.

United Artists will release "The Outlaw" as second feature on flat rental bookings, April 9, day-and-date in 12 theatres.

Arch Treblow, B & K purchasing agent, in N. Y. on loan to Paramount homeoffice.

"Green Dolphin Street" broke day-and-date in nine nabe houses last week.

FC Promotes Jules Chapman

Completing organization setup to handle Film Classic's expanded production and sales activity, B. G. Kranze, FC saleschief, has named Jules K. Chapman assistant general sales manager. Other appointments include Ted Birnbaum, exec assistant to Kranze; Arthur Reiman, director of exchange operations; Arthur Reiman, contract approval head, and Louis Bernhard, head of playdate dept.

Jack Flex Quits Loew's

Syracuse, N. Y.

Jack Flex, manager of RKO Keith's theatre for eight years, has resigned, the spot being filled temporarily by George Maxwell, assistant manager. Flex said he will go to Hot Springs, Va., for a vacation. He had been with Loew theatres as manager for 13 years.

Stoller Succeeds Rosensweig for EL

Pittsburgh.

Aaron (Twig) Rosensweig has resigned Eagle Lion sales and is being replaced in the Erie territory by Sidney Stoller, previously a traveling auditor for the company.

Glen Floyd and Joe Huszar have named Warner Ziegler manager of their Roxy theatre in Monaca. Ziegler used to be connected with the West Virginia Theatre Enterprises, Wheeling.

Irving Levinson, formerly with WB exchange in Pittsburgh, is now a booker in the company's Indianapolis office.

Leonard Mintz, salesman from Philadelphia office is manager of the UA exchange here, succeeding Dave Leff, resigned.

Louis Averbach, Par city salesman, upped to assistant to Earle W. Sweigert, company's Eastern division sales manager, succeeding Herman Lorber, resigned.

Newt Williams, National Theatre Supply manager here, has named Harry Russell salesman for the West Virginia area. He has been clerk and store manager at NTS for several years.

Gust. Marakas, Connellsville exhib, has retired from the industry. He's succeeded as manager of the Orpheum there by Wesley Lund, former Aliquippa theatre manager and son of Jesse Lund, Aliquippa city manager for Altoona-Publix.

George Tice, Columbia city salesman, elected president of local chapter of Colosseum of Motion Picture Salesmen. He succeeds Paul Krumenacker of Warners, Jack Judd, is v.p.; Floyd Klingensmith, secretary, and Maurice Silverberg, treasurer.

Dave Leff to Buff, For UA

Pittsburgh.

Dave Leff, former local exhib who came back to town to manage UA exchange, has returned to his old city salesman's berth with same company in Buffalo, Leff was replaced here by Leonard Mintz, from Philadelphia branch.

Col isn't replacing Sid Goldberg for the present and his West Virginia territory is being covered by Jack Judd and Leo Isaacs, main line and north area sales reps.

William Brooks, Par booker, made city salesman, succeeding Louis Averbach, recently upped to Earle Sweigert's assistant mideastern division manager.

Jim Laux, pilot of Whitehall, temporarily moved to Memorial in McKeesport to replace ailing Lou Fordan.

Lou Hanna named film buyer-booker for Butler, Pa., Drive-In and the outdoor Skyline in New Castle.

Sell Clinton, Rochester, N. Y.

Rochester, N. Y.

Clinton theatre, 700-seater nabe, has been sold by George Caffery to Morris Slotnick, who operates houses in Caledonia, Webster and Sodus. Price was reported upwards of $25,000.

Stewart Heads Kans., Mo., Allied

Kansas City.

Jack Stewart has resigned as general manager of Allied of Michigan to take a similar assignment with Allied Independent Theatre Owners of Kansas and Missouri.

Tom Halligan Upped

Williamsburg, Va.

Thomas Halligan, with the Williamsburg theatre since 1933, becomes manager of the house, replacing Fay P. LeCompte, resigned.

San Diego Launching Municipal Censorship

San Diego, March 16.

Film censorship goes into effect here April 10 under a new ordinance empowering the city's social welfare director to suspend licenses of theatres or other places of amusement.

Censor's authority is limited to films without the seal of the Motion Picture Assn. of America or the National Board of Review registration number. He has the power to inspect film advertising and to regulate burlesque houses, carnivals, cabarets and other commercial amusement places.

Popcorn Silencers

Hollywood, March 16.

Noiseless popcorn containers have resulted in hypoing sales of the crunchies in Fox-West Coast houses by about 20% in the past six weeks. Chain recently introduced a light cardboard box as a replacement for the customary bag which continually crackled and rattled.

Silent package was designed to eliminate criticism aimed at patrons who like to chew as they view. Apparently the innovation has attracted buyers who previously were reluctant to arouse critical glances from nearby seatholders. Sales increase more than offsets cost of the new container.

Rank-Distribs

Continued from page 3

country in the world except the United States, will gross as much and more than American films. Some day we'll disclose these figures and they'll amaze you. I realize that there's a greater problem here in selling British pictures since the American public for 30 years has been trained to see only American pictures. But the job still can be done."

Intent on stressing his British declaration of independence while still playing up the need for reciprocity between Yank and British pix industries, Rank went further: "I would have carried on with my cinemas under any conditions but I wouldn't have carried on nearly so well without American films." The same situation now holds for the Yanks, Rank asserted. They can get along without British product even under the tax settlement but they won't do nearly as well as with it.

Won't Oppose 20th on Pool

Commenting on reports that he's seeking 20th-Fox board approval for the proposed pooling of the Odeon and British-Gaumont circuits, Rank said that he won't go ahead with the project if 20th refuses its consent. That company is an associate of his (in B-G), and he has no intention of making a move against its wishes. However, Rank believes that an okay will be forthcoming.

He scouted persistent reports that the Rank interests are embroiled in a dispute with 20th on the subject or that 20th has demanded that it have the right to designate its man to share management of the pooled circuits. There was no truth to these rumors, he said, and there was no intention on his part to ride roughshod over either shareholders or associates.

Rank was chary of predictions on whether American companies would be able to find studio space for future British filmmaking with frozen pounds. His own studios would be operating at capacity until 1949 and he has no plans for deals with Yank companies to make his lots available to them. However, that's stating the proposition tentatively since he would wait until his return to England before giving the matter real attention.

British magnate, noted, however, that 17 stages in other companies were vacant about the time he left for the U. S. American producers could very likely secure space in these studios, he said.

Own Theatres Well Booked

Rank threw cold water on the possibility of American films securing extensive bookings in his houses during the free period between now and June 14, date the new pact goes into effect. His theatres are booked solid for the next six months. "I have contracts and commitments and I certainly can't tear them up," Rank said. Hence, there'd be little room for Yank films rushed to England for free coin.

There won't be as much future playing time available in his circuits, anyway, Rank thinks because of his upped production schedule. He must make room for his own films of which there'll be 40 this year as against 28 last year and 19 in 1946. At that, his houses ordinarily use 104 pix annually which would leave open time for some 60 Yank or outside British productions.

Eric Johnston, Motion Picture Assn. of America prexy, did "a wonderful job in getting rid of the tax," Rank believes. "If he hadn't done so, the tax principle might have spread to many other countries. It was a smart and farsighted move."

No More Theatres

J. Arthur Rank has called a halt to his tremendous theatre expansion program. Rank said that he's finished with gigantic theatre acquisitions and is now engaged in consolidating his gains. He's still willing to buy theatres if a really good proposition comes along but he is not actively looking for more properties.

Total of Rank holdings throughout the world comes close to 2,000 theatres either owned or operated. Most of these acquisitions were made within the past few years.

Wallis

Continued from page 3

production shortly will be "Accused," starring Loretta Young, Wendell Corey and Robert Cummings and directed by William Dieterle. Final film, "Rope of Sand," with Burt Lancaster in the lead, goes before the cameras in the fall.

Pair joined Par when the indie boom was just beginning to flourish. Since then, studio has added to its own staff, through stock trades, the members of the Liberty Film setup (William Wyler, Frank Capra, George Stevens and Sam Briskin) and Leo McCarey, who headed the Rainbow unit.

Wallis heads for the Coast Friday (19).

Crying the Blues

Continued from page 5

from "irresponsible statements on the state of the industry," TOA biggie declared. He'll ask the distribs to cooperate with TOA by prepping special trailers which would group each company's best forthcoming product in a one-reeler or so with the slogan that Hollywood isn't slipping.

TOA members and other theatre ops will be approached to join hands in each locality for joint institutional ads. Committee intends prepping mats and special material for distribution to local exhibs. There are also tentative plans to bring newspapermen and columnists to Hollywood in droves to impress them with Hollywood activity and ingenuity.

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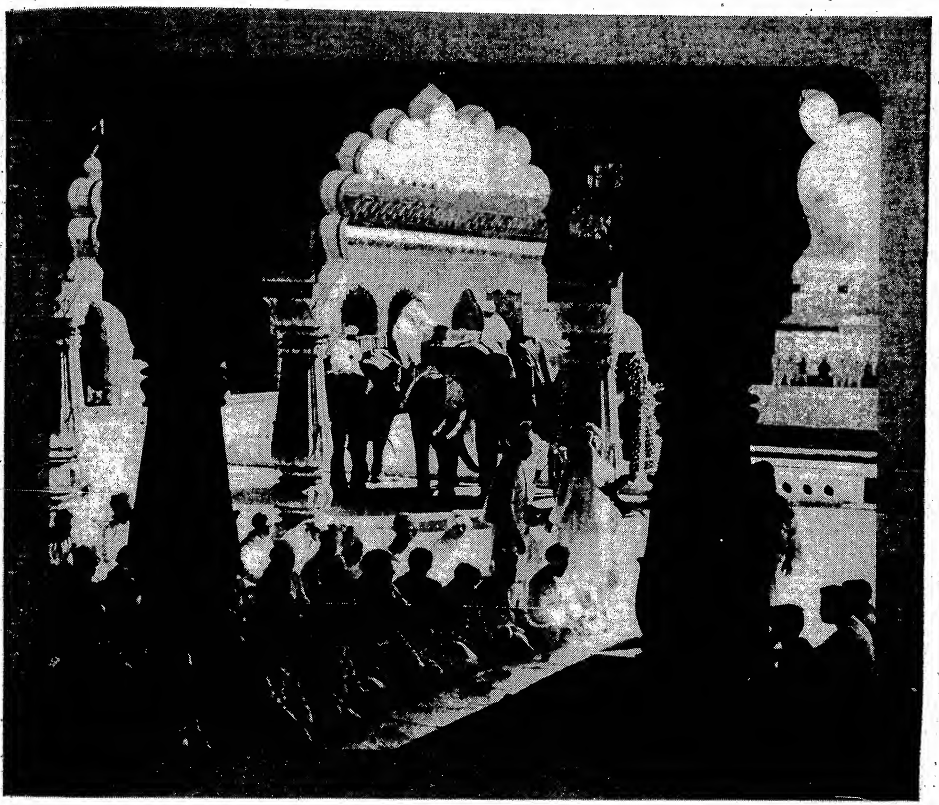

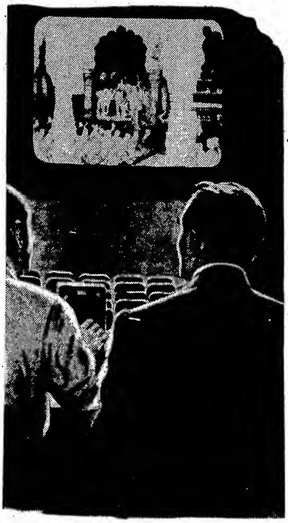

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Roxy, N. Y.

Art Mooney Orch with Galli Sisters, Bud Brees; Al Bernie, Salici Puppets, Betty Bruce, Roxyettes, Roxy choral ensemble; "Sitting Pretty" (20th), reviewed in VARIETY, *Feb. 25, '48.*

It apparently takes more than a hit record for the customers here to warm up to an act. Booked in while his "I'm Looking Over a Four-Leaf Clover" (M-G-M) is still in the bestseller brackets, Art Mooney finds himself in a curious paradox. The out-fronters give the impression of lukewarm interest in his smash platter (he prefaces the performance of the number with an announcement that it has gone 1,500,000 copies), but they do show some excitement over a current release of his "Baby Face," which in almost every facet is cut to "Four-Leaf's" pattern.

What closely amounts to a chill in the case of "Clover" may be credited to the constant dinning the tune has had from disk jockeys the past month or so. Although he and his band have been around for some time, especially as a fixture at the Lincoln hotel, N. Y., Mooney's ascent to national notice on an underscored scale derives from that one number, which the music trade has dubbed a freak. If "Baby Face" proves that lightning can strike twice in the same place, Mooney may prove not only the progenitor of a trend back to a danceband idiom of claphands melodic design but a potent attraction, particularly out among the less bedizened Main Streets of the country.

Mooney dishes out good entertainment and he makes a likeable ringmaster. The Galli Sisters have a solid way of selling their vocal wares and are quite at home at putting verve, and touches of comedy when needed, into the sporting of a novelty number. Bud Brees, the staff crooner, packs lots of sensitivity for a romantic ballad. The less-than-turbulent response that the troupe gets here could be credited to a sort of reserve. Mooney is new to them, and it's possible that he's encountering an attitude of "Alright, we know all about your hit; what else have you got?" Strange as it may seem, the number in the band's repertoire that got the most out of the payees at the performance caught was a sentimental piece, "Bluebird of Happiness," engaging the services of all the vocalists in the troupe and Mooney himself in a bit of poetic reverie. The sisters spark also in a dialect razzmatazz, "Va-Za-Pa," and the band's agenda includes the unescapable "Saber Dance." Altogether a nicely compiled and balanced program.

The Mooney bunch also has the chore of playing for the others on the bill and it's handy support the combination purveys, especially in following the intricate dance patterns that come with Betty Bruce's turn. This niftily-stacked tapster, whose main stem has been Broadway musicals, may not be a brilliant technician with the cleats but what she does is of showmanly composition and exciting to watch. Her blending of the pirouette into the buck-and-wing is carried off with much skill and mounting tempo. The sendoff she gets is big.

So are the returns for the remaining items. Al Bernie's collection of gags rarely depart from the familiar, and it is quite likely that this has lots to do with the quick and solid laughter that greets them. When caught Bernie had 'em worked up to a pitch where they drew him back for two encores. Salici's Puppets prance through their usually distinctive and artful routine of dancing, acrobatics, pianistics and caroling.

The house choir is spotted at the teeoff for an ear-ticking arrangement of a spring song, while the Roxyettes and the Escorts get their big production inning immediately thereafter in a dance conception that's both colorful and clever. *Odec.*

Apollo, N. Y.

Count Basie Band (16) with Bob Bailey, Jimmie Rushing, Stump & Stumpy, Lewis & White, Ziggy Johnson & Brownskin Chorus (12); "Slippy McGee" (Rep).

Count Basie Band and all-sepia revue, currently playing its annual stand at this Harlem vauder, has 'em hand-beating and stompin' in a manner that presages a profitable week for the house.

Band, solid as ever, has acquired a "new look" this trip via the addition of Ziggy Johnson's Brownskins, 12-girl line fronted by Johnson, that lend flash and color to proceedings. Line's "Harlem on Parade," "Ballerina" and fast-stepping finale, flanked by other acts on the show, are worked up for a sizzling and satisfying finish to the 60-minute show.

Basie's combo, comprising four rhythm, five trumpets, four trombones and four saxes, with Basie alternating on piano and Hammond organ, maintain a solid beat and give plenty zest to the sizzling arrangements. After torrid introductory, Bob Bailey takes over for slick baritoning of "Starry Night," with band following with a reprise of its Victor disk, "Robin's Nest," with the maestro spotlighted on piano, for solid reception. Sidemen are also given innings on this one and measure up well, especially alto and tenor saxes.

Lewis and White, male team, click in their comedy routine. Although they utilize the stooge-in-the-box formula for intro, they give it a new twist and, with successive crossfire gab and nifty tapstering in their baton-twirling finish, walk off to boff applause. Practically showstoppers when caught Friday (12) night.

Jimmie Rushing, rotund comic and other band vocalist, maintains the comedy motif with "Don't You Wanna Man Like Me" and "Bye, Bye, Baby." Stump and Stumpy ring the bell as usual with their standard foolery and clever hoofing. The lads knock themselves out to please and are amply rewarded. Basie's organ treatment of "Paradise Jump" is also a palm arouser. Band then takes over, with everybody on for the riotous finale to make a good clincher. *Edba.*

National, L'ville

Louisville, March 12.

Ink Spots, Lucky Millinder Orch (14), with Bull Moose Jackson, Ernestine Allen, Mitchell & Gibson; Collins & Lee; "Philo Vance Returns" (EL).

It's the Ink Spots drawing the solid business this week, but the Lucky Millinder Orch and fine specialties are giving the customers a show. The jumping-jack leader turns out a swell lineup of varied music and dancing acts that almost make the Ink Spots turn an anti-climax, although the top colored quartet deliver their usual workmanlike job of harmonizing.

Femme vocalist, Ernestine Allen, tees off the list of singers, warbling to nice returns "Dance at Your Wedding" and "Let It Roll." Band backs the gal up with glee club effects, and she cops nice applause.

Pair of fast hoofers, Mitchell & Gibson, neatly decked out in full dress togs, step off a fast routine of taps, speeding to a sock finish with difficult floor splits. Lads work hard and get ample mitting.

Millinder show carries a male vocalist, Paul Breckenridge, introed as having been a soloist with the "Wings Over Jordan" radio program. Has a flexible voice, ranging from baritone to high falsetto tenor. Garners nice reception for his high tenor piping of "Lonesome Road" and "Trees" and to a slight degree taking the edge from Bill Kenney's subsequent vocalistics.

Pair of knockabout comics, Collins & Lee, have fun with their zany roughhouse pushing around. Guys get down to work near the close of their turn, with some fast acro hoofing, for nice hand.

Millinder is generous in allotting plenty of time to Bull Moose Jackson, vocalist and baritone sax player. Jackson hits town with a rep on records, and had the house jumping with his chirping of "Sneaky Pete," aided by the Buffalo Bear Cats, sax trio. Gets slightly sentimental with "I Love You, Yes I Do," backed by tenor sax, baritone sax and trumpet, and follows up with "All My Love Belongs to You" and "You Know I Love You So." Guy has far from romantic appearance, but really turns on the appeal in his voice. Had the customers yelping for more after his blue version of "Bowlegged Woman."

Millinder has toned down his leaping from the leader's box, etc., but still hops around to do a swell fronting job. Doesn't play an instrument, but works all the way to keep the show moving at a fast clip. Brought the show to a nice close, with a gesture to King Records exec, who was in the house, with the ork giving out a swell symphonic arrangement of "Piano Concerto No. 2" by Rachmaninoff, featuring Bill Mann at the piano. Customers like it.

Ink Spots, with Bill Kenney still standing out vocally, score with their harmony work, accompanied by guitar and bass fiddle. After new tunes "Java Jive," "It's All Over But the Crying," "I Woke Up With a Teardrop in My Eye" and of course the standard and inevitable "If I Didn't Care."

Business was big at last show Friday (12). *Hold.*

HURT IN FALL

Chicago, March 16.

Peter Ivanov, aerialist, suffered a skull fracture at the Shrine Circus here last week when he plunged 20 feet from a swing.

Music Hall, N. Y.

"Glory of Easter," produced by Leon Leonidoff; Andre, Andree & Bonnie, Bellak & Elaine, Paul Haakon with Stephanie Antle, Lucille Cummings; Glee Club, Rockettes, Corps de Ballet, Symphony Orchestra (Alexander Smallens, conductor); "I Remember Mama," (RKO), reviewed in VARIETY, *March 10, '48.*

Music Hall's annual presentation of the religious spectacle, "Glory of Easter," toplines the Radio City showcase's layout this stanza in a perfect match with "I Remember Mama" to line up the family trade. Built up into an institution over the passing years, this item has become as typical a part of the New York spring entertainment landscape as the circus. And, like the big top, it doesn't change but continues to hold its appeal for this theatre's clientele.

As usual, Leon Leonidoff shoots the works in this theatrical version of church ritual. It's a calculated assault upon every sensory nerve, producing awe and astonishment not by its devout air so much as by the magic of stage effects. The luminous backdrop resembling an exquisite stained-glass window, the masses of people arrayed on the stage, the rendering of "Kamenoi Ostrow" by soloist Lucile Cummings against a throbbing symphonic and organ background, the varied soft lighting—everything is scientifically timed to evoke that climactic reaction as the Rockettes form the human cross at the windup. "Glory of Easter" remains superlative showmanship.

Rest of the bill is in an entirely different mood but without clashing. Andre, Andree and Bonnie (two gals and a guy) display a topnotch dancing routine. It opens with a sock in a Fifth avenue display window, with the two femme dancers gradually coming to life after posing as dummy models. Rest of the routine is a slight letdown after this fancy opener but the trio flashes an intricate acrobatic style of terping for surefire results.

Remaining item is an unusual vaude presentation of two pingpong champions, Bellak and Elaine, who give a remarkable exhibition of trick shots. Pair wind up by playing a regular seven-point game with commentary by Joe Wallace, who describes the fine points.

Geared to the spring season motif, production numbers involving the Rockettes, ballet corps and glee club give a takeoff on "The New Look" and a romantic number titled "April Showers." Both measure up to Music Hall's high production standards. In the finale, Paul Haakon and Stephanie Antle turn in a standout ballet number, wrapping up the whole session in a pleasant glow. *Herm.*

Capitol, Wash.

Washington, March 11.

Horace Heidt Orch (18) with Dick Contini, Richard Valeri, Harold Paar, Grant Williams, Harold Peck, Jerry Rothan, Ray Hawk, Stewart Gordon and Joby Reynolds; "Tenth Avenue Angel" (M-G).

Horace Heidt and his troupe of youngsters seems to be doing a good job filling the niche left by the late Major Bowes. In fact, the pattern is being followed even to the point of establishing off-shoot units to travel the circuit. Still in the talking stage, this expansion should soon be a reality.

Current layout, an almost exact replica of Heidt's Philip Morris airer, brings out the best in the payees. The natural human urge to cheer on the young is milked dry, with the audience getting a bigger kick out of it than most of the nervous novices. Thanks to Heidt's skillful, smoothly deft emceeing, it all adds up to slick showmanship, with some real talent worth throwing into the show biz hopper. Heidt gives impression of standing aside in favor of his newcomers, yet he remains the star of the show. Entire package is bright, well paced, with appeal for almost any type audience.

Standout amongst the Heidt "finds" is still Dick Contini, the 18-year old accordionist who was champ of the first heat in the Heidt radio contest. Lad is a skilled musician, with good looks and a flare for showmanship which has already paved his way towards the bigtime. Out of the running now by the rules of the contest, Contini will continue to travel with the show and keep a spot on the air.

Richard Valeri topped even Contini in returns, stopping the show with his routine of vocal imitations. A slightly built youngster, he surprises with a big voice and a good one, plus excellent timing and a gift for mimicry.

Others in the troupe are Harold Paar, blind baritone, who registers with his sentimental ballads; Grant Williams, tenor specializing in operetta numbers; Harold Peck, Hollywood terper of more than average ability, and Lynne Randall, a new addition who does a brief and unimpressive ballroom terping bit with Heidt. Another newcomer, and not yet a permanent member of the team, is Jerry Rothan, who doubles on the drums and a pair of xylophones. Of the local talent on first show, Ray Hawk seems most likely candidate. Tenor is stilted, but has a voice of genuine depth and sweetness. Also on the local agenda was Joby Reynolds, an overly enthusiastic blues singer, and Stewart Gordon, pianist.

Keynote straight orch numbers is novelty, with a toy symphony getting top honors. A round-robin sort of affair, "How the Ladies Get the Feathers for Their Hats," creates comic effects it aims for, and the "Grass Grows Round and Round," with band members clowning all over stage, also garners laughs. Finale, a take-off on the current bumper crop of presidential candidates, resembles something whipped up by the sophomore class of a high school. It's a pot-pourri of everything, including Gen. Myers, Clare Booth Luce (played by Mrs. Heidt) and Margaret Truman. Maybe it's the capital flavor which gives it a better reception than it deserves. Seems more likely, however, that at the hour's end, payees have that well satisfied, money well-spent feeling, and go for almost anything. All in all, it's a winning show. *Lowe.*

State-Lake, Chi

Chicago, March 12.

Ella Fitzgerald, Mel Torme, Herbie Fields Orch (6), Lee Monti's TuTones (4), Dave Garroway, Ernie Simon, Linn Burton, Eddie Hubbard, Henry Brandon Orch; "Merton of the Movies" (M-G).

For the average vaude customer this bill is a bit too much on the jazz concert idea. However, for the disk addicts and jazz devotees, it's a treat at bargain prices. Only danger here is the younger set holding onto their seats and reducing the turnover.

Format is built around four leading disk turners introducing platter personalities. Lads have been plugging the bill for the past month over their programs and it's evident that many of the audience came to see them primarily. They, in themselves, add little to the stage fare and, in most cases, keep wisely in the background.

Linn Burton, first jockey, introduces the Tu-Tones, two accordions, bass and guitar, who thump out "Tico Tico," "Chinatown," and "Pin-Up Polka." Accordionist Mario Lozer does neat carbon of Rose Murphy's "Chi Chi."

Dave Garroway, another jock, introduces Ella Fitzgerald, who after making slow and uncertain start with pop, "Gentleman Is A Dope," swings into her medium and rocks 'em with "I Love to Be-Bop." Follows with "Lady Be Good" and "A-Tisket, A-Tasket" for solid applause.

Herbie Fields and his quintet open with "Jealousy," featuring Fields on clarinet and Fred Radcliffe on drums. Drummer sets fine tempo for the band in all their numbers. Brushed-up oldie, "Dardanella," gets nice piano interpretation by Joe Gatto. Fields hits some extraordinary high notes on the sax as group rides fast and furious through closing number, "Flying Home."

Ernie Simon, comic platter turner, does the build-up for Mel Torme. Young crooner offers "You Ought to Be in Pictures." Then does an abrupt change to a dramatic mood, which doesn't come off too well, in "Best Things in Life Are Free." Singer gets back into his pace with "Pass the Peace Pipe." Essentially a bistro personality heretofore, crooner socks bobby-sox contingent with hep ad-libbing, backed with an obvious enjoyment in his work. His "Do It Again" is slightly blue-tinged, but he erases the effect by his clowning. Closer is special, "I Want to Beat a Drum." Torme rolls out his own set of drums to get in a few licks.

Henry Brandon, new house orch leader, has nice personality and voice. Does excellent m.c., also a stint at the piano. Outside of Lou Breese, former leader, rest of the sidemen remain. Eddie Hubbard, platter turner, was out because of illness at show caught. *Zabe.*

Price's Nitery Bookings

Georgie Price set for March 25 at the Glass Hat of the Belmont Plaza hotel, N. Y., will follow up with the Mount Royal hotel, Montreal, June 4.

Price is also set to go into Bill Miller's Riviera, Ft. Lee, N. J., in July.

Strand, N. Y.

Russ Morgan Orch (15) with Pat Laird; Phil Foster, Anne Thomas, Lou Wills, Jr.; "Fighting 69th" (WB) (reissue).

There's a peculiar, albeit playable, talent collection at the Strand this semester. With a reissue picture, management is apparently resigned to grosses in the lower brackets, consequently hasn't gone all-out in the matter of buttressing the picture with high-priced names. What it has done constitutes a comparatively courageous step. Of the three acts on the show, two comprise performers new to Broadway presentation houses. One of them walks off the stage a distinct hit, indicating that he'll be a regular in Stem playing time.

Phil Foster, virtually a vet performer, having played minor time before the war, started stepping up upon his discharge from service with cafe dates. His Broadway presentation debut is similarly auspicious.

Foster's humor is based upon recognizable types. Taking as his central theme, "the gang at the corner," he treats these characterizations of near-miscreants with gentle humor that in a way might recall some of the experiences of many in the audience. And he gets over his types to the mob. Some of his delivery needs considerable sharpening, but, nonetheless, he gets two encores and a begoff.

Other new personality is Anne Thomas (New Acts), who does a passable job here.

Lou Wills, Jr., takes care of the terp-section of the bill with a personable blend of genuine hoofing ability and sprightly acro work.

Russ Morgan's crew has a few moments, but generally, the music fails to generate any major excitement. He's taken the trend to corn too seriously in some sections, namely schmaltzy renditions of "Dressed Up With a Broken Heart" and "Bye-Bye Blackbird." It's a different story, however, when he takes on a humorous assignment. He knows how to get gags across. On the straight instrumental portions of his recital, "Night Must Fall" gets a respectful and pleasing rendition as do his solo piano efforts of his own compositions. His hoke of "Warsaw Concerto" doesn't hit too well.

His vocalist, Pat Laird, is a winsome miss, but doesn't have the vocal savvy for bigtime. Projection is too unauthoritative. Her turn at terping is likewise too unprofessional for Broadway. *Jose.*

RKO, Boston

Boston, March 12.

Lionel Hampton Orch (20), Roland Burton, Wini Brown, Mara Kim, Slim & Sweets, Reds & Curley; "I Became a Criminal" (WB).

Most frantic layout ever to hit this house, Lionel Hampton's show opens with an instrumental number named, for want of something better, "New Look." Features tenor, baritone sax player and shrieking trumpets to preview what is coming later.

For contrast vocalist Roland Burton, backed by the Hamptones, not too solid in "Golden Earrings." Wini Brown, husky voiced band songstress, is more successful doing "Gone Again" and "I Believe." Bass player is featured in another roofbuster, "Minus Fingers" getting robust support from band.

Hampton dances, mugs, hops around and keeps everything jumping at a feverish pitch, hardly slowing down to grab feature spot playing vibraharp. For finale, band marches off stage up one aisle and down another, the musicians breaking loose to outblow one another. Climax is Hampton jumping up and down on his drum.

Standard acts woven between band numbers include Mara Kim, "jiving China doll" doing fast terp chore. Slim and Sweets catch a big hand with zany terp routine, the "Romeo" costume of Slim drawing plenty of laughs. Reds and Curley click with more terping and gags, winding with a solid bit of drumming.

Show wows the jitterbug audience. *Elie.*

Olympia, Miami

Miami, March 12.

Yvette, Arthur Blake, Debonairs, Paul Rich, Dewey Sisters, Les Rhode House Orch; "I Walk Alone" (Par).

Lineup of acts this week are on the more sophisticated side, departing from the usual standard vaude and novelty turns, with results satisfying to the stubholders.

Yvette is a regular here, coming back annually with her softly projected versions of ballads, musicomedy tunes and pops. Clicks again with her charm and poised delivery. Includes a medley which parades hit songs through the years, sets solidly with "Body and

(Continued on page 63)

15th ANNUAL

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To each its own—yet altogether they sound out radio in our home, our town and our country.

Each station called its own tune, flavored it with its own tempo, sent it forth to its own locale, yet through the length and breadth of the land all of the sending towers gave out with a diversity of expression that was Americana—our particular brand of fun and humor, entertainment and views, thoughts and ideals.

It was almost as though the stations had assembled in caucus and decided that, over and above the regular programs that the listener had by now grown to expect, Radio in 1947 called for an extra push. All of a sudden nothing was more important than expanding radio's social usefulness, promoting international understanding, fostering racial goodwill, or fulfilling its responsibility to the community. These jobs seemed to intrude, to poke in on the regular operations. And somehow in the small town that had no place for its children to play, the station just naturally knew it was its job to pitch in and help the community get a place. Or a station that put emphasis on a series that interpreted world affairs in terms of the average American family, just felt that this was their contribution toward furthering the peace. And when, in the wake of the Big Snow, a little 250-watter on the outskirts of Manhattan was instrumental by its expose in forcing an investigation of the Long Island Railroad breakdown that paved the way for correction of abuses, that seemed a regular part of radio's job.

The pattern slowly but unmistakably shaped itself. Radio now belonged, without question, as an integral part of the town, the community, the city, each station formatting its operation for its own listeners. And if there was a constant striving in the hinterlands to emulate the 50,000-watt big sisters, they still did it in terms of their own needs.

So there it was. Radio judged itself. The stations said, "This is important"; they created their own categories. They themselves set the theme, blueprinted the course that molded the character of VARIETY'S 1947 Survey of Showmanagement. Yes, the stations can well say that they "wrote the book" for VARIETY, but only because the book they wrote was one that filled the needs in their own communities and of the bigger community that is America.

For 15 years it has been VARIETY'S pleasure to vox pop the men who run America's radio stations. For a decade and a half the annual Survey of Showmanagement has recorded the progress and achievements of the stations, big and small, establishing a permanent archive of an industry's giant strides in showmanship, business acumen and public service. In a country of rugged individualists, 1947 found the usual percentage of "isolationists" whose chief interests lay in the profit sheets.

This year's survey shows a positive trend—an acknowledgement of greater public responsibility. Greater competition among an increasing number of stations may force the hand of the "isolation" boys to follow in the same pattern. For 1947 called the tune, and a large enough number of stations answered—and answered well. The people heard, liked what they heard. It made them feel that radio spoke for them.

Citations: 1947 Showmanagement Review

How to Run A Radio Station

WNEW, New York
WSM, Nashville
WNBC, New York

WNEW, America's Razzle Dazzle station, could have sat back on its fat billings during 1947, basking in the distinction of being the most-copied operation in the land. But the parlaying of Bernice Judis' shrewdness and aggressiveness with Ted Cott's flair for showmanship paid off in '47 better than ever. It wasn't only a case of WNEW winding up with $2,500,000 in billings, highest in the station's history and top indie grosser in the country, but the station went on to find new ways, better ways, smarter ways of doing things.

The Cott-Judis combo, (with no mean assist from Dick Pack, whose own ingenious flair for off-the-beaten path ideas is peculiarly adapted to the operation) struck it rich on the showmanship front. Before the year was out WNEW, beseiged with bids from 183 different stations for aid on "how to run a radio station," was faced with the alternative of either establishing the post of Vice-President in Charge of Station Relations, or nix categorically the multiple SOS requests. WNEW chose the latter. It's probable that without a Cott to go with each blueprint, duplication of the WNEW program pattern just wouldn't hold up.

How the station sold democracy in a big way with its "Little Songs About Big Subjects," which it made available to 583 other stations; how it projected Canada Lee as the year's most unique disk jockey; how it wrapped up top comedians (at $19 a show) for its "Play It Straight" dramatic series; how it perpetuated the American Heritage in a Freedom Train series; maneuvered a change of pace with a musical version of "Christmas Carol," and developed good, free program sources like CBC's "It's a Legend" and the "BBC Showcase"—here was only part of a fabulous story about a fabulous operation.

WSM

In these days of tightened purse-strings and heightened competition for billings, many are the stations inclined to let a network feed them, filling in their local periods with a couple of disk jockeys and a big stack of records. Not so Nashville's WSM. In a city of only 175,000, this "air castle of the South" maintains an amazing total of 200 entertainers on its talent staff—a policy which it has made to pay off in a score of ways, not the least of which is an enviable roster of public service programming. As a result of its gamble, the station can boast that its vast stable of live talent not only is supporting itself, but is available for a spread of public service airers, the like of which few stations could duplicate. WSM's special dish is corn—hillbilly, cowboy, folk music. The folks down Tennessee way love it, and WSM gives it to them, not from e.t.'s, but live, through such favorites as Roy Acuff, Red Foley, Francis Craig, Cowboy Copas, Minnie Pearl, Snooky Lanson, etc.

To inject real life into its public service projects, the station has but to pluck from this roster. WSM, for instance, plugged farm safety for a solid year, using live dramatic stanzas. Currently, the station is doing a 52-week series on the Freedom Train and America's heritage. WSM's 90-minute midday sequence for the farmers (and not a minute of it is for sale), gets full-fashioned talent treatment. Ditto the station's kiddie shows. Station has cashed in on the hit-tune popularity of "Near You," composed by its own disk jockey Francis Craig; Acuff and other WSM staffers are well up front among record faves in their field. WSM originates eight NBC shows. It regularly airs waxed BBC shows, in turn sends its own folk music to Britain. It all adds up to a bright example of how to run a radio station.

WNBC

Jim Gaines' know-how was again demonstrated in 1947 as the key NBC station continued to maintain leadership. The children's programs aimed at promotion of interracial understanding; the inauguration of inter-faith round-tables to fight bigotry; the "Room 416" provocative commentary on the Gotham scene; the new concept of block programming for kiddies' shows all reflected Gaines' capacity to extract maximum showmanship and service in the public interest from his operation.

Expanding Radio's Social Usefulness

WNAC, Boston
WCHS, Charleston, W. Va.
KRLD, Dallas

A little more than a year ago the Yankee Network, of which WNAC is key station, introduced a new feature called the Yankee Network Institute. The aim was to bring to YN's listeners the foremost men of New England in the fields of art, science, law, medicine, social welfare and education, and guide them in discussions offering an understanding of current problems and a guide to better living. Initial series was an American Bar Assn. roundtable, using the cream of New England's legal minds to explain various law questions in laymen's language. Success of this venture led to inauguration, in turn, of a "Journal of the Air," a "Medical Center of the Air," and finally, a "Wellesley Summer Theatre and School" series, the latter the first of its kind, with plays, panel talks, lectures and gueststar interviews being piped out of Wellesley's campus. By the end of 1947 the Institute had presented 490 leaders from fields of law, medicine, education, etc., in 150 broadcasts on a total of 190 subjects, ranging from "The Function of the Police," "Experiences of a Woman Minister," "What Makes the Human Body Tick?" to "Stage Lighting."

In its overall concept, aimed at unfolding the thinking of an historically great region in the direction of deeper understanding and appreciation of the significant and interesting things in New Englanders' daily living, the Yankee Network Institute is truly fulfilling one of radio's promises of contributing to the enlightment of our people.

WCHS

Like oil and water, state solons and higher education don't mix too well. Maybe WCHS, energetic 5-kw'er in West Virginia's capital, doesn't believe in chemistry. Regardless, the Charleston station does place a high premium on learning. Results: West Virginia University's revolving door for its faculty is gone.

It took 6,000,000 taxpayers' dollars to do the trick—thanks to WCHS. Station learned the faculty was deserting in droves (70 out of 334 had already left, 25 more slated to go) because of meager pay checks. The state-owned ivy halls in Morgantown, 200 miles away from the capital, was a forgotten stepchild when it came to budgetary earmarking.

Harry Brawley, alumnus and WCHS Public Service Director, made a two-week survey on the campus, interviewing profs and students. He came back loaded for bear and blasted away in a series of six broadcasts with a salvo of preliminary newspaper ads to hypo listenership, invitations to all the lawmakers to tune in and, in a final broadside, made scripts and transcripts available gratis to every other West Virginia station. Timing was perfect; WCHS broadcasts kicked off in last week of legislative session, Feb., '47, booting a commercial off the air for prime 6:30 slot.

Happy ending: The West Virginia State Legislature passed an appropriation of $6,000,000 for the U., greatest in school history; six other state-owned institutions requested that WCHS case them for the next legislature.

KRLD

The dream of an Episcopalian "padre," the Rev. Vern Swartsfager, of establishing a million-dollar Kids' World Town House and a $100,000 Kid's World Ranch to fight juvenile delinquency in the Dallas area, is being realized as a result of a luncheon club talk he had given last May. Clyde Rembert, manager of the Dallas Times-Herald's 50kw KRLD, heard the talk and immediately put his station's full resources to work in behalf of the project. The result was a series of dramatic shows, spotted in cream evening time, in which the Padre's Gremlin Club boys enacted true-experience stories spotlighting the causes of delinquency. In four months the drive captured so much local attention and national recognition that Macmillan bought a book the Padre was writing about his Gremlins and a Hollywood producer bought film rights, the two contracts providing a sizeable nest egg for the Town House; Dallas businessmen underwrote the Kids' World Ranch; donations poured in from all parts of the country; the War Dept. asked for scripts of the KRLD programs for airing in occupied countries, and the Army asked Dallas' Padre to make a survey of juvenile delinquency in Germany. Overall, it was a brilliant manifestation on KRLD's part of radio-s power for good, and supplied, as a newspaper put it, proof that "radio has an answer to the hackneyed charge that it makes criminals out of youth."

Responsibility To The Community

KXOK, St. Louis
WMCA, New York
KNOE, Monroe, La.
WBBM, Chicago
WHLI, Hempstead, L. I.

Through its "Wake Up, St. Louis" weekly forum, aired at a peak evening listening hour, KXOK not only is demonstrating radio in the public interest at its best, but is contributing in a very positive way to the freedom of expression which is the heritage of our democracy. In scope and concept, "Wake Up, St. Louis" is truly and peculiarly American. St. Louis' only regularly scheduled local radio forum, the program tackles directly and forcefully vital, current, local issues. Are the local schools adequate? Should St. Louis have a rent control law? Should airports be located within the city limits? Should St. Louis have a city-owned transit system? To debate these and other issues, all with an accent on developing St. Louis as a well informed and progressive community, KXOK has been bringing in the best authorities available and let them argue it out. The St. Louis Junior Chamber and the St. Louis Bar Assn. cooperate. The forum is not for sale to any sponsor. The station insists that the forum's topics be current and of widest possible interest. As proof of the program's stature, three local newspapers feel compelled to cover every broadcast because of its news value. In this project KXOK has found a genuine avenue for promoting American ideals of free speech as well as performing a prime service to the community it serves.

WMCA

Putting itself out on an editorial limb, WMCA, the Nathan Straus-owned indie, attacked the ever-mounting New York housing crisis head-on. Getting the facts, in an all-out effort to get homes built for the city's homeless, it let the blame fall where it might. Designed as a community enterprise, the station's housing campaign sought to enlist the aid of the radio audience and interested civic groups.

The rest is history, with WMCA winning hands down in the fight to pressure Mayor O'Dwyer into a public housing campaign. Just two weeks after the station launched its "A Home to Live In" series, urging listeners to bombard City Hall with letters, the Mayor announced that a fund of $250,000,000 would be earmarked for building during the next two years. Mail resulting from the program totalled 10,000 after the first two programs of the cross-the-board series. It was a contribution unique in public service radio—a show that set specific and concrete goals, and achieved them.

WMCA gave the series maximum showmanship values, to interpret the crisis in human, dramatic terms, as reflected in the Michael Sklar scripts and again in the Mitchell Grayson production. And all the station's facilities were mobilized to make the series a station landmark.

KNOE

One of those little war-borne "coffee pots" (established in October, 1944), KNOE really demonstrated how 250 watts can be used as a community force. Open gambling had already existed in Monroe, La., and its surrounding Ouachita Parish for a number of years when a committee of local clergymen, at the behest of an incensed citizenry, approached KNOE late last year and asked air time to expose gambling and moral conditions. The station not only gave the ministers a go-ahead, opening up two cross-the-board time periods for the campaign, but went out and bought newspaper space to focus attention on the clean-up. (The local papers offered neither editorial nor news-column support). Five days later one of the participating clergymen was attacked by unknown assailants. But a week after that, the Monroe grand jury called a special session to investigate the KNOE-aired charges. The station kept pounding away, its "moral crusade" becoming the talk of the town. The upshot: Within two months, 16 true bills were returned by the grand jury, 12 persons were indicted, 11 pleaded guilty, got fines and sentences; open gambling was knocked out, well-known operators fled the parish, and KNOE won deserved plaudits from the grand jury, the townspeople and newspapers.

For being unafraid to stand up and fight for its community's welfare, VARIETY'S hat is off to KNOE.

WBBM

The Big Noise in Chicago during 1947 was WBBM's 13-week documentary series, "Report Uncensored." Here was a show worth talking about, and Chicago talked. Through this notable series of public service programs, CBS' midwest station took a long step toward meeting and solving the challenge of Chicago's most pressing social problem, juvenile delinquency. For five months before airtime, and three months on the air, "Report Uncensored" represented the most intense and conscientious expenditure of time, talent and facilities ever made by WBBM. It's a tribute to the people of Chicago who, recognizing such meritorious achievement, demanded a continuance of these documentaries during the current 1948 season.

WHLI

Hats off to Elias Godofsky and his new 250-watt daytime operation. In its brief career since first blowing a whiff of fresh air into the small community of Hempstead it has fought the good fight with telling results. Recognizing that there are more than 20 stations in the Metropolitan New York area, WHLI put all its programming eggs into the local community basket.

Because it regards the Long Island Railroad as a local institution, it went to work after the Big Snow of December and trained its guns on an investigation of the railroad's breakdown, whipped up commuter sentiment, came up with some sought-for evidence which it forwarded to the Public Service Commission, and, as a rousing finale put on its now memorable "Operations Snafu" series of shows (two documentaries and one Gilbert & Sullivan-motifed satirical blast). The good Hempstead townsfolk now say that if you listen closely, the wheels of the purged LIRR cars can be heard to sing out the refrains of the G & S parodies. As a fitting tribute, the Clifford Evans-Rhoda Cantor-scripted G & S presentation will soon get a full-blown stage production in Mineola, the county Seat—a fitting memorial to WHLI's successful campaign.

Promoting Int'l Understanding

WHO, Des Moines
KNBC, San Francisco

Because the powers-that-be at WHO felt that a clear channel radio station must do more than pay lip service to public welfare activities, they got to thinking how the primary part of WHO's audience (in the World's Food Bowl) could best contribute, under the station's inspiration, toward forging a link in the chain of world-wide understanding. A tall order, certainly, but not too tall for WHO to do something about it. Since the listeners in the WHO area are well paid in cash for their produce which is helping to feed a hungry world, the station decided to exert its influence to elicit their voluntary participation in today's No. 1 Project in the public interest—World Peace. It asked its listeners to participate in international relief for other than monetary rewards by providing gifts of food and clothing to destitute people they have never seen. The rest is Des Moines (and for that matter, world) history. The WHO European Relief Project inaugurated last October has paid off to date with 14,731 radio families in 40 states and Canada (11,000 of them from all 99 counties in Iowa) participating. A total of 40,000 food and clothing parcels, weighing in excess of 400,000 pounds (200 tons) has already been shipped to Norway, Holland, France, Czechslovakia and Greece. And when a station can enlist 2,271 community groups from 30 states for such a project, its power for good is incalculable. To WHO, for forging an unbreakable link in the chain of humanitarian assistance, VARIETY doffs its hat.

KNBC

NBC's Frisco operation, formerly known as KPO, under the adroit management of John W. Elwood, distinguished itself in the field of Public Affairs and Educational Activities. Its "World Affairs Are Your Affairs" series of programs, designed to show the relationship between the world problems and the operation of the average American household, was outstanding radio, tapping the intellectual resources of the community.

While alert to the functions of every radio station, i.e., to provide entertainment, relaxation, culture and information, KNBC chose to put the accent on one all-out endeavor—to employ its unique facilities of entertainment and dissemination of information in the service of World Affairs, National Affairs, the community of Northern California and the City of San Francisco. VARIETY salutes Elwood's aggressiveness and leadership on the Coast.

Fostering Racial Understanding

WCCO, Minneapolis

In its "Neither Free Nor Equal" series of six programs designed to combat racial and religious intolerance, WCCO geared its usefulness to meet specific northwest problems. Taking its cue from the statement by Carey McWilliams, ex-California Immigration Commissioner, that "In almost every walk of life 'an iron-curtain' separates Jews from non-Jews in Minneapolis," the station made a singularly effective contribution. For the fact-filled programs were designed to: 1) Bring home to Northwest residents the fact that such intolerance was not a theoretical, remote problem but one that was of extreme importance to the community; 2) Convince WCCO listeners that discrimination was a matter of personal concern not only to those groups that might feel its effect most directly, but to the entire community; 3) Make every thinking listener realize that his individual actions were of extreme importance in defeating discrimination and intolerance; 4) Present practical, workable suggestions for solving this problem in a specific area.

On another count, WCCO had a job to do, and it did it with glowing results. As the culmination of a year-long drive carried on against juvenile delinquency, WCCO did its laudable "As the Twig Is Bent" series to arouse the citizenry to full support of the newly-enacted Minnesota State Youth Conservation Commission. Opposition to the legislative bill ran high, for it was felt that creation of such a Commission would interfere with the handling of local problems. Public support for passage of the bill was vital, and WCCO undertook the job of enlisting such support, winning passage of the measure and then, through a series of documentaries,

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VARIETY

PLAQUE AWARDS FOR 1947

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Responsibility To The Community

KXOK, St. Louis
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Promoting International Understanding

WHO, Des Moines
KNBC, San Francisco

Fostering Racial Understanding

WCCO, Minneapolis

Outstanding Service To The Farmer

WOW, Omaha

Imagination In Promotion

WOV, New York

Highlights: 1947 Showmanagement Review

KLZ, Denver: Hugh Terry's aggressiveness was once more demonstrated by the manner in which KLZ mantained its leadership. Particularly in the sphere of social usefulness, and his boys went to work and came up with a four-pronged job of accomplishment as the station dissected problems peculiar to its own area. The station felt, for example, that something should be done about the Denver divorce situation, which found 51% of all marriages winding up in the divorce courts. Again it tackled the minority problem, with its evidence of Spanish-Americans, Jews, Japanese-Americans and Negroes, being denied equal job opportunities; it explored Colorado's political unrest, and waged an effective campaign to reduce fatalities among school children. On the Rocky Mountain front, Terry was consistently out in front.

WGAR, Cleveland: With a "More Power to You" slogan, energetic John Patt really got rolling with his 50,000-watt licensed station, the 1947 operation in fields of forums, public service programming, commercial know-how and down-to-earth entertainment reflecting imagination and hard work. Patt and his aggressive crew were all over the lot in promoting the uppedwattage station and the payoff was considerable.

WOR, New York: Expanded its annual Christmas Fund to cover 17 N. Y. hospitals with children's wards and, via heavy air plugging, got 3,841 listeners to contribute more than 4,000 Yule gifts to sick kiddies, than $12,000 for distribution of more

WEEI, Boston: Aired notably effective series on food conservation and jobs-for-vets to highlight a year in which smart innovations in local programming pushed WEEI out front in the local rating picture (29 firsts in 31 quarter-hours of local weekday shows). Station's "Job Center of the Air" picked off more than 2,000 positions for vets.

KVOR, Colorado Springs: In its 23d year of operation for the Pikes Peak Region, this 1,000-watt station in a relatively small community and in a somewhat peculiar market met its responsibility and obligations in commendable fashion. Particularly noteworthy was the work carried on by the station's personnel on the outside, apart from their jobs at the station.

WCAE, Pittsburgh: With its accent on the business part of the show business which is radio, this ABC affiliate jumped on the promotional bandwagon to leave a favorable impression with the advertisers.

WENR, Chicago: Chi station threw the 1947 spotlight on the plight of the house-hunter, enlisting the aid of its listening public in a forceful and productive series titled "Wanted: A Place To Live."

KTUL, Tulsa: Vera Croft's "Homemakers Correspondent" series carried by KTUL and its sister station KOMA in Oklahoma City gave listeners the wisdom of one of America's top authorities on the problems of the retailer, wholesaler, manufacturer and distributor in the food field. Her common-sense suggestions won the station a bigger following than ever.

WMPS, Memphis: Did a smart job of promoting its boost in power and switch to 680 kc by getting practically every store in town to plug "68." Highlight was a 68-cent sale at Sears Roebuck during which station all but took over the store.

KOA, Denver: Continued to turn in an all-around, heads-up performance, with accent on special events coverage of a public service nature. This 50 kilowatter is especially hep promotionwise and never misses a bet when it comes to hopping on anything that concerns Colorado life.

WCOP, Boston: The accent was on youth in '47 for WCOP, Cowles station in Boston. Via its airwaves came anti-juve delinquency programs that gave youngsters solid entertainment in their own homes, audience participating shows like "Jimmy Allen Flying Club," with membership badges, model plane instruction and pilot lessons. Pool room biz fell, but PTA's were pleased.

WGAY, Silver Springs, Md.: Former Interior Secretary Harold L. Ickes was asked why he singled out WGAY to begin his commercial air stints. He replied, "For the same reason a girl gets married. They asked me first." Which indexes the enterprising nature of WGAY, new 1,000-watt daytime indie in Silver Springs, hop, skip and jump from metropolitan Washington. With small budget and limited staff, it breezed into public service work a la big time, from "Serving Democracy" series to one-shot "Is Flying Disk Real?"; from interfaith weeklies to Easter egg-rolling.

WLAM, Lewiston-Auburn, Me.: Newborn WLAM marked its entry on the kilocycles with an intelligent "This Is Your City" series, presenting its Lewiston-Auburn, Me., listeners with the make-up, functions and problems of their respective charter-council and city manager forms of local government.

WLAC, Nashville: Station put all its efforts behind "Youth, Inc.," an organization of approximately 750 of Nashville's underprivileged children, and through effective programming secured funds to provide recreational activities and employment for kids who might easily have been led into trouble.

WAVE, Louisville: Because Kentucky as a State is still a "border phenomenon" that's neither north, south, east or west, but rather a synthesis of the "American" viewpoint, station originated a 15-minute weekly documentary, "The American Story," for the purpose of restating for that significant area an affirmation of faith in our system of free enterprise and government in the United States.

WRXW, Louisville: FM station owned by WAVE has patterned its programming to meet selective needs, with emphasis on serious music. Seven of Louisville's largest companies were persuaded to sponsor a longhair music program as a setting for talks on the "American Story" documentary created by parent station.

WBAL, Baltimore: Accented its public service mindedness by annexing Dr. David E. Weglein, Baltimore's public schools superintendent for 21 years, as fulltime public service counselor. And by instituting a weekly "WBAL Radio Forum" under his guidance. Mayor proclaimed a "WBAL Month" in honor of opening of the station's fine "New World of Tomorrow" studios.

KWPC, Muscatine, Ia.: This daytime-only postwar baby, just a year old in January, valuably assists a recently-established rural fire fighting department by breaking in on any program to call farmers to help when blazes spring up in surrounding farm-belt sections. Alert to local interest in sports, station copped wide attention by chartering planes for fans to attend Iowa U. basketball games as far away as Minneapolis.

WCSI, Columbus, Ind.: In an all-out campaign to make southern Indiana FM-conscious, this 71,000-watter FM station, on the air less than a year, has utilized every promotional device from full-page newspaper ads, car stickers, matchbooks and window cards to laundry-bag inserts, film trailers, regional disk jockey roundtables and "T" shirts and "bandleader keychains" for local schoolkids. Station also has its programs piped into local theatre sound systems for pickup between shows.

WSB, Atlanta: Cut through the clever lively promotion and there's good nourishing meat of accomplishment—plenty of it, too. Its arteries are still supple after 25 years. Witness a farm service that encouraged contour-plowing, planting of cover crops, sheep raising and Federal land loans; live-wire broadcasts of the post-Talmadge battle for the Governor's chair; sponsoring longhair music interest and not loading the air with indigenous folk tunes; a blood donor appeal for the RH-negative type that took an 18-year-old boy off the critical list; station engineers building a know-how for FM and TV. And a special bow for this deep South station which pledges among other things: "To fight for a man's right to worship, regardless of his creed . . . To help every man be a citizen, regardless of his color . . . To expose the little Hitlers who seek to fashion a government to their own ends or counter to American ideals." This is talk VARIETY likes.

KMPC, Los Angeles: News and special events are the "blue-plate specials"—and tasty dishes they are. Getting a leg up on the ink-stained journalists massed at the Overell murder trial by broadcasting right out of the Santa Ana courtroom took enterprise. Ditto for the scoop on Douglas Aircraft's jet-propelled Skystreak record-breaking speed run and the mercy mission flight to parachute food into destitute Navajo Indian reservation.

WHDH, Boston: Stations are like the people who man them. Take WHDH and its manager, Bill McGrath, f'rinstance. The two-year (under new management) indie is bright as a new dollar; Mr. McG. is still batting a thousand at its helm. The 1947 audience skyrocketed; gross billings were doubled; programs were smartly cut to fit—not only public taste, but public need. In a highly competitive market this lone free-enterpriser is giving its network-fed rivals a good fight.

WCAU, Phila: The Career Forum continued its level-headed vocational guidance for youths pondering the $64 question: "What Shall I Do With My Life?" Down-to-earth replies came from top-ranking executives in widely varied fields.

WHB, Kansas City: Came up with one of the year's unique stunts, designating its own Man of the Month among Kansas Citians making the outstanding contributions to community life. Plus its sock Swing Magazine promotion, which has garnered as many readers in L.A., N.Y. and Chi as in Kansas City.

WCPO, Cincinnati: Here's a station that went about its job of news gathering and broadcasting as a sincere civic responsibility; its on-the-spot coverage of the March 11 building collapse disaster made Cincy radio history and intrepid Paul Dixon, who risked his life to get the story, covered himself with glory and national recognition.

WNOX, Knoxville: Platter jockeys' press agents should turn envy-green at this one. WNOX parlayed its disk-spinner into a pop airdraw by turning his affected Kentucky hillbillyisms into a raging "Battle of Uncle Tom's Crabbin'" that hit front pages of the local press. Sotto voce for aforementioned p.a.'s: Don't take it too hard, boys; its a Scripps-Howard newspaper station; just have your client buy a printing press.

WTAM, Cleveland: Station's "Ohio Story" series was a meritorious achievement, as was its cancer series, "That These May Live."

WGH, Norfolk: ABC affiliate put its year's program accent on youth and came up with an admirable job of entertaining polio patients; sponsoring juve delinquency shows; the Golden Gloves tournament, and capped it all by a mammoth Yule festival for kids.

WROL, Knoxville: How this 5,000-watt station succeeded not only in holding its listeners but in capturing new ones in a year of increasing competition will remain as a memorial to the late Frank Gow, the sta-

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TELEVISION AWARDS

NATIONAL BROADCASTING CO.

(Industry Leadership)

For general leadership of the video industry in 1947, VARIETY bestows a SHOWMANAGEMENT accolade on NBC. It was a leadership that was reflected in the presentation of adult, dramatic theatre, such as the Sunday night Theatre Guild shows and the American National Theatre and Academy productions. It was a year which saw NBC project a four-station network on the east coast coaxial cable, despite lack of any clear-cut affiliations yet in tele, and feed much of its exclusive film material to stations in Detroit and St. Louis, thereby giving it the leadership in net operations.

They talked up television big around NBC, and among its affiliates, reshuffling its executive format to vest the TV operation with solid braintrusters. It snared the lion's share of national sponsors, including General Foods, Gulf, RCA, Kraft, Swift, Camels, U. S. Rubber, Gillette, etc. It was the first to launch a major commercial newsreel, under its recent pact with Fox Movietone and Camels. And it grabbed the spotlight in its promotion of tele, through its recent insertion of full-page ads in the nation's consumer press and through the oft-quoted statements of its No. 1 tele man, Frank Mullen.

COLUMBIA BROADCASTING SYSTEM

(Sports)

To the remote crew of WCBS-TV, Columbia's New York television outlet, goes the credit for setting the pace in remote airings of sports shows on video. With exclusive video rights to all events staged in Madison Square Garden, except the Friday night boxing matches, CBS in 1947 successfully developed a formula and technique for providing a clear, showmanly presentation of all sports televised, including hockey, basketball and track. The way CBS captured Gil Dodds' record mile run was big-time tele, a credit to the crew that was also responsible for CBS' neat job on baseball and football last year.

Underlying the good work, primarily, was the teamwork established between remote director Herbert Bayard Swope, Jr., and his cameramen and various announcers. And lending a maximum of added color and interest has been the idea of having an expert on each sport share the announcing job with the play-by-play caller. That all the Garden remotes are currently sponsored is a tribute to the CBS know-how in the realm of sports.

KRAFT TELEVISION THEATRE

(Drama)

Kraft Television Theatre, having already marked its first anniversary, has won for itself something of a "first" in video. For it has successfully established a pattern for week-to-week dramatic presentations, on a level of general excellence, that has a peculiar video flavor all its own. Whereas most dramatic shows on television are more "theatre" than "video," there's a happy blending of the two media on Kraft.

Confronted with the usual scarcity of original tele scripts, Kraft Theatre consistently has come up with entertaining dramas, running the gamut from whodunits to tragedies to farce comedies. It's also one of the first to adapt the motion picture technique of presenting credits successfully to television. Commercials on the show have also been good.

Credit is due mainly to the J. Walter Thompson agency personnel on the show—producers Harry Herrmann and Stan Quinn, and script chief Ed Rice.

AMERICAN TOBACCO CO.

(Commercials)

There's little doubt but that American Tobacco Co. (Lucky Strike) has come forth with the best commercial on television to date. True, it's the same triphammered LS/MFT technique that applies to radio, yet the readaptation of the slogans and format for the visual medium serves to heighten its showmanship values. As an entertaining video ad message, which relies entirely on film, it parlays maximum commercial impact with a tried-and-tested sales appeal that's paid off in radio, magazines and newspapers.

Foote, Cone & Belding and N. W. Ayer agencies, who have devised the plugs, rate bows for integrating into sight-and-sound the showmanship technique evolved by the late George Washington Hill.

Special Awards

NILES TRAMMELL

For executing the new "Accent On Youth" facelift within the NBC organization during 1947, "Variety" salutes the network's president. In the realignment of executive functions which gave NBC a new streamlined format, and shook the cobwebs out of network thinking, Trammell projected into the spotlight a more courageous element who had served their rolled-sleeves regimes, to help shape policies and rid the web of outmoded taboos.

On several counts Trammell emerged as an industry kingpin, particularly exemplified by his initiative at last fall's NAB convention in Atlantic City, where he spearheaded the ill-fated campaign to give the industry a hard-hitting Code of commercial standards.

ROBERT P. HELLER

To Robert P. Heller, chief of the CBS Documentary Unit, goes the accolade of "Father of the Documentaries." If for no other reason than he played the key role in helping establish the radio pattern for the most effective postwar technique in presenting vital issues, Heller rates Distinguished Merit.

One has only to recall such programs as "The Eagle's Brood," "Fear Begins At 40," the memorable "Empty Noose," or to realize the potentialities of the projected documentaries on the Henry Luce dynasty and the film industry to realize Heller's contribution to the scope and stature of radio. He has the necessary courage to face issues, and once those issues are chosen he probes deeply, honestly and intensively, then presents them in a dramatic form that is alive and understandable to all listeners.

DREW PEARSON

Last October, in one of his Sunday night ABC broadcasts, Drew Pearson first proposed The Friendship Train. The idea quickly caught on. Private organizations, federal officials, governors and mayors, railroads and steamship lines all lined up behind Pearson. He adroitly promoted his idea in his broadcasts and played a major part in arousing people everywhere to help, throwing into his campaign all the shrewd sense of showmanship that has always marked his news commentaries.

It was this exercise of radio showmanship, in a field of radio programming where showmanship is often less esteemed, that paid off for the starving children of western Europe with more than 700 carloads of food and substantial donations of cash. Tangible value of these gifts is estimated at $12,000,000.

For this and for the intangible values in terms of friendship for the American people, and in terms of strengthening the foundations for world peace, "Variety" salutes Drew Pearson.

DOORWAY TO LIFE

CBS, through this honest, forthright weekly series, shows how human problems can be presented accurately, scientifically and advantageously—and still make for good drama. When, last Summer, the network's "Doorway To Life" show was first unveiled, under the meticulous production reins of William N. Robson, it represented a far-reaching step. It offered conclusive proof that radio is fully equipped to deal in honest, fearless terms with the problems of adolescence. In place of the distortions and pretentions of the daytime serial, "Doorway To Life" actually has the substance of life. Its drama, scripted by William Alland and Virginia Mullen, is honest and decent. And in its careful week-to-week dissecting of the thematic "the doorway to life is a happy childhood," it has cast off many of radio's taboos in its subject matter treatment.

ARNOLD PERL

In Arnold Perl radio found one of its most vigorous, forceful voices in 1947. Time and again, in his multiple scripting chores throughout the year, Perl revealed a capacity for warmth and understanding, a mature and intelligent approach to vital themes. And above all there was the inspiration that changes a trained script writer into an artist.

The talent that was discernible back in the immediate postwar days when he was writing the CBS "Assignment Home" series bore fruition in '47 in Perl's commendable "War Babies" series on Mutual; again on his "Fear Begins At 40" CBS documentary, in his "Eternal Light" script contributions, and in his freelance commercial airers, thus proving that meaningful radio can pay off at the boxoffice.

Perl's unique grasp of dramatic themes, which reveals a depth and an understanding of human characters, his crystal-clear approach to thematic values, portend even greater contributions to come in the field of radio writing.

R.F.D. AMERICA

It remained for "R.F.D. America," the Mutual Network Thursday night show, to present a new pattern in farm radio shows. For here is a program that tries to picture the modern farmer as he really is—an intelligent, alert, well-informed member of the American community, active in local and national organizations, with as great a concern for domestic and world problems as his city cousin has. A sharp contrast, indeed, to the heretofore radio-perpetuated conception of the farmer as a straw-chewing hayseed.

As a sort of rural "Information Please," with its weekly panel, it parlays grass-roots thinking on such subjects as desirability of the Marshall Plan, with such technical vox-popping as trace elements in the soil and how to choose a good milk cow.

"R.F.D. America" is heightened by an appreciation of showmanship values, as reflected in its urban audience appeal, but basically "Variety" kudoses this Louis Cowan-packaged program for a worthy job in bringing about a better understanding between farm and city groups.

INSTITUTE FOR DEMOCRATIC EDUCATION

Discarding the usual brotherhood-and-goodwill platitudes, the Institute for Democratic Education during 1947 tackled the problem of intergroup tensions with a forthrightness that made the organization's work unique in the realm of broadcasting aimed at mass education on democratic principles.

Culminating an eight-year period of achievement in mobilizing public opinion on a local community level in the fight against prejudice and discrimination, the Institute in '47 attained a high-water mark in its "American Dream" series of transcribed programs. Through the facilities of 500 stations carrying the 13-week series, the Institute managed to strike a telling blow against un-democratic excrescences on the American landscape as it stimulated community action on problems of prejudice.

Similarly in its nationwide distribution of the "Little Songs On Big Subjects" tolerance tunes, and its foreign language programs distributed in Hungarian, Polish, Italian and Spanish, the Institute made a unique contribution in perpetuating the ideals of democracy.

Highlights: 1947 Showmanagement Review

(Continued from page 28) tion's manager, who died in Oct., 1947. His organized promotion activities and showmanship flair to serve East Tennessee are still remembered.

KMOX, St. Louis: CBS station maintained a high standard of showmanship and it was a consistent day-in-day-out service to listeners throughout mid-America, as reflected in its Teachers' Workshop, the Advent Programs, participation in Conservation Field Day, State Fairs, etc.

KVOO, Tulsa: Station can really take a bow as Oklahoma's pride, for its "Forty-Seven" Story is one of service to the community; good, solid entertainment, promotion and an honest pledge to democracy as particularly revealed in its public service programming designed to perpetuate Freedom of Speech. Its documentary on tornado-stricken Woodward was one of its year's standouts.

WGBS, Miami: Traditional Southern hospitality spelled out d-e-m-o-c-r-a-c-y for this Florida station. Making "foreign" residents share in the local government was its self-assigned chore. When a knockdown-dragout developed over the city managership, it made the mike a non-exclusive platform. Every group had its say; confidence was restored in the municipal regime.

WTCN, St. Paul: This station kept its eye on the FM ball, advancing it beyond the dual-broadcast phase. Promotion hypoed public interest in the static-free medium. Station followed through by selling FM time, indulging in merryandrew hoopla (i.e.: street-car wired for sound and two announcers with pack transmitters on a ferris wheel). Now they're geared for a tv push.

CKWS, Kingston, Ont.: Took advantage of the fact that Kingston is one of the leading educational centers of Canada, working in close cooperation with education media; contributed toward safety education and played a prominent part in promoting the International Hockey Hall of Fame.

WKY, Oklahoma City: Five-pronged dedication to public service radio brought such commendable projects in '47 as furthering racial tolerance; discussion of marital issues; tackling mental health problems, translating editorial comment from state papers into effective radio production, and perpetuating freedom of religion.

KYW, Phila.: Even a weight-lifting contest made public interest programming as KYW took the people's pulse in terms of mass-turnout stunts. Smart promotion for broadcasts not only delivered a listening audience but made the turnstiles click.

WBT, Charlotte: This CBS station settled down in '47 to a steady week-in-week-out job of programming, delivering audience for community projects and network shows and moving forward on the technical front with its FM operation and paving the way for tv.

KDKA, Pittsburgh: Emphasis here was on promotion, publicizing its programs to the hilt and participating in a flock of events that offered rare promotional opportunities.

KRNT, Des Moines: Its aging pappy, the press, can still teach radio journalism a worthwhile trick or two. Imitating the noblest press tradition—getting there fustest with the mostest, this 5,000-watter registered a highly creditable year for reportage. Standout jobs were information-packed coverage of the June floods and the organized labor march on the Iowa Statehouse.

4-Vet FM Parlay

WFRS, Grand Rapids, a year-old FM'er, owned and built, literally by hand, by four ex-Army buddies, is showing spectacular fruit of hard work. Staff of seven, including the four founders, has kept the station airing 15 hours daily, seven days a week. By year's end, WFRS had 152 sponsors, some of them wooed from local AM outlets. Number of FM sets in the station's primary area meantime has skyrocketed from 1,000 to 50,000.

Not bad for four vets who couldn't even afford a Washington lawyer to fill out their FCC application.

WLAC, Nashville: A crisp gardenia to WLAC in mid-Tennessee for making that area's press lords see less of evil and more of virtue in this new-fangled medium of wireless. The psychological gambit was—and still is—the station's weekly "What's Happening" broadcast encapsulating the news from some 65 county journals. It's a two-way payoff with press-radio relations upgraded and the listening public charmed.

WWDC-WWDC-FM, Washington: D.C.: Time-frayed ideas went to work and delivered a good job via press to supplement station plugging of its FM outlet. Contest called "Who Is Mr. FM?" avalanched $5,500 in prizes on surprised FBI employee who guessed it was Peter Donald's voice. If the payoff is in clippings, the contest was a success.

WEAM, Arlington, Va.: Howard Stanley's operation did an effective three-ply job on forums, music and religion that augurs well for the station's future. Its "Educational News and Views" series was particularly effective.

WTOM, Bloomington, Ind.: Knowing the folks in the home town of Indiana U. love their basketball, this 100-watter, on the air only since last July, endeared itself in short order by airing basket-by-basket coverage of 93 college and high school cage games during the past season.

WJNC, Jacksonville: Accented its attention to local affairs to counteract the booming voices of bigger watters in the vicinity.

KSEL, Lubbock, Tex.: Another postwar baby, gave its voice liberally to West Texas, pitching earnestly to help put over such community causes as a bond issue for a new library.

WTAR, Norfolk: Toted its public service in '47 to 4,150 programs and 6,929 announcements, consuming a total of 1,133 hours of air time.

WNEB, Worcester: Year-old, 250-watt indie appears to have achieved one of the best getaways of any postwar baby of its size. All-around intelligent operation, with a constant eye to integrating its small but alert voice into community life as "Worcester's Own Station" (versus a well-established newspaper-owned outlet), has paid off from scratch in local audience acceptance, as proven by the climb in WNEB's Hoopers.

WFBM, Indianapolis: Took note of the need for reducing accidents on dairy farms and waged a Dairy Safety Contest for Indiana 4-H Club members. The Indiana Farm Safety Committee feels WFBM did such an effective job the contest should be an annual competition.

Columbia Pacific Network: For years the people of the west coast have been gullible victims of medical fakers who offer "miraculous cures" to those whose pain has driven them to accept any treatment at any cost. The Columbia Pacific Network went to work on exposing these charlatans in a hard-hitting series called "Menace in White." As a starkly authentic documentary, it spoke in terms seldom before heard on the air.

WCBS, New York: On the premise that freedom of the press and freedom of radio are inseparable and that interchange of objective criticism between radio and the press would produce mutual benefits in terms of higher professional standards of work and integrity, WCBS put on its hard-hitting "CBS Views The Press" in one of the notable radio series of the year. The City Government series on Bill Leonard's "This Is New York" was also a meritorious achievement.

KLIX, Twin Falls, Idaho: A lot of showmanship went into this operation in a strictly agricultural market, aimed at the farm folks and the city people whose roots go back to the farm. Manager Frank McIntyre thought in terms of bigtime operation and came up with a programming formula that had the home folks talking.

WHOM, New York: Generoso Pope's station put the emphasis on Americanization and Naturalization programs, filling a long-felt need among foreign language-accented operations, and readapted the station's format to make use of each foreign group's cultural patterns. It was a year that saw Pope translate promise into performance.

WHN, New York: Station's "Books On Trial" tackled "hot potato" issues. Its "50 Years—City of All Nations" show was a credit to coordinator Jo Ranson, the station's flack.

WSYR, Syracuse: Col. Harry Wilder's on-the-beam promotion department kept the town jumpin' most of the year with stunts and special events keyed to WSYR's Silver Jubilee celebration. Station also established a news-exchange tieup with 35 weekly papers in its area which resulted in a 40% jump in space given WSYR in the papers.

KRIO, McAllen, Tex.: Eight-month-old Rio Grande Valley indie, stuck with a small shack for a studio because of building restrictions, went out and did a production job of special events coverage, really giving its Texas folks on-the-spot service.

WJTN, Jamestown, N. Y.: Spotlighted education as the basis for American democracy by getting the local board of education to cooperate in airing 26 half-hour programs on "Three R's," plus a "Radio Classroom" series throughout the school year which students listened to during school hours.

WPEN, Philadelphia: Set up a college network comprised of WXPN (Univ. of Penn.), WBMC (Bryn Mawr), WSRN (Swarthmore) and WHRC (Haverford) for exchange of programs with WPEN, and enlisted BBC cooperation in an "International Quiz" pitting students of the four U. S. schools against English collegians. Overseas broadcasts were aired monthly.

1,500 UN Hours

Seymour Siegel's astute guidance of WNYC, the New York City-owned indie, was reflected in the station's on-the-ball service to the citizenry during the subway hearings, the smallpox threat and the Big Snow.

But foremost was its unparalleled coverage (1,500 hours in '47) of United Nations sessions. It scored critical acclaim in the airing of five BBC transcribed "World Theatre" dramas.

KAKE, Wichita: Since first hitting the air last September, has gone a long way toward winning listener acceptance via an all-around heads-up effort to serve the community.

WTIC, Hartford: Its "Yale Interprets the News," piped in Sunday eves from New Haven and now rounding out its sixth year of airing, has become the most popular item on Connecticut's ether at this hour, outrating even topranking web shows.

WRC, Washington, D. C.: Specifically designed to expose to view many of the basic causes of juvenile delinquency and to show the progressive development of the juve delinquent from childhood to criminal adulthood, WRC's "Lost Sheep" series of shows was presented in an honest, straightforward manner and didn't pull punches. Where authentic cases indicated that parents and institutions were to blame for delinquency, that blame was assigned for highlighting on "Lost Sheep."

KMBC, Kansas City: In the words of Arthur Church himself, KMBC was really "cooking with gas" when it set about the task of launching its KFRM auxiliary outlet in north-central Kansas. Station poured all its promotional eggs into the KFRM basket and came up with one of the year's live-wire jobs to demonstrate how a two-station teamup can provide livestock and grain market reports, farm, home and school informational programs and entertainment to the entire Kansas City trading area.

WNJR, Newark, N. J.: On the air since November, '47, station's format has been designed to meet needs of North Jersey listeners. Rather than compete with the networks or New York City station operations, the accent has been on Jersey. Its North Jersey Repertory Theatre is a good example of its established policy.

WLAW, Lawrence, Mass.: In eight weeks last fall, on a sponsored weekly program, "Round the Town" raised $17,000 from open-hearted listeners to build a home for a permanently paralyzed vet and establish a trust fund for maintenance of the property.

WLOW, Norfolk: An indie in a town with four network affiliates and three competing newspaper-owned stations, through fast footwork and an alert eye for showmanship, copped itself plenty of gratis news space and lots of gratifying attention from the Tidewater folks.

WLW, Cincinnati: Outstanding series of eyewitness reports from Europe by Gil Kingsbury, WLW's Washington bureau chief, on post-war economic conditions abroad, was one of '47 highlights in the continuing overall topnotch operation of Crosley's Cincy giant. For WLW's vast farmer following, Roy Battles, the station's hard-working farm program boss, still turns out a hard-to-beat aggie agenda.

KDLR, Devils Lake, N.D.: Tape recording of Kiddies Christmas Show originating in town's department store was one of station's highlights. Also put tape recorder to use for other on-the-spot showmanship tie-ups.

KOSA, Odessa, Tex.: Did a good job on behalf of the Friendship Train and accented youth programming.

KFBI, Wichita: "Story Lady" series shunned the blood-and-thunder stuff in favor of cultural and educational values for the kiddies.

WILS, Lansing: In its brief year span, this Mutual affiliate came up with some good public service programming in a determined bid to meet its obligations to the community.

KCLA, Pine Bluff, Ark.: When the tornado struck Pine Bluff last June, station realized it had a job to do in administering aid and recruiting volunteer rescuers and, as a fund-raising collection agency, rendered a distinct contribution.

KMA, Shenandoah, Ia: In order to give its listeners an honest picture of how agricultural conditions in the world will affect American farmers, KMA, "Authentic Voice of the Corn Country," sents its enterprising farm director, Merrill Langfitt, to Europe, with one of the last of the Livestock Relief Shipments. The contribution demonstrated anew KMA's on-the-ball service to its rural listeners.

KBKI, Alice, Tex.: Parlayed its Christmas Project (including a mammoth parade), into banner sales charts for the sponsor, Alice Tire & Battery Co. Sponsor has already signed up for this year's repeat performance.

KCMC, Texarkana: Station decided to do something about juvenile delinquency, and did it in a unique way. Its weekly quarter-hour "Home Folks Game of Life" show was the answer. Hundreds of kinds now play the radio-inspired games at home; have fun as they help themselves to better citizenship.

WKYW, Louisville: Captured space on nearly every front page in the land as well as in leading mags with its novel sale of 12 hours of silence nightly (station is a day-timer) to a mattress manufacturer. Also dreamed up a gimmick in public service promotion, "billing" recipients of public service time same as regular advertisers, but with the bill stamped "paid in the interests of the community in which we serve."

WDBJ, Roanoke: Landed jobs for hundreds of workers through a weekly "Radio Job Mart" aired in cooperation with the Virginia State Employment Service. Another community service series, "Let's Educate," pointed up public education's current crisis and did much to promote personnel and the general public. mote better relations between school

Citations

(Continued from page 26) demonstrated how participation by district officials and community representatives could render the Commission effective.

Imagination In Promotion

WOV, New York

Through a year-round series of trade press advertisements, Ralph Weil, WOV's enterprising manager, captured the imagination of the industry in presenting to the buyers of radio time the station's story of Audited Audiences. The year's campaign on Specific Market Information was designed to "take the guess out of buying" and Weil gave it maximum showmanship for a healthy payoff at the kilocycle box-office. As the clincher to the effectiveness of the Audited Audiences, Weil inaugurated an off-the-air "Time Buyer's Quiz" for a check on penetration in agencies, with a daily giveaway prize. The time buyers knew the answers, the station's giveaway coin poured freely, but it came back many fold in added billings.

Equally effective on the public service front was the station's "American Family" series, a pioneer job dedicated to strengthening and preserving the foundation of the family and the home. Under Arnold Hartley's expert supervision and with Virginia Momand as author-producer-director, it tackled fearlessly and honestly such issues as "Do Divorces Do Us Part," "Adolescence: Seedtime for Divorce," "Sex Education in the Schools," "Infertility: No Cause for Divorce," etc.

Outstanding Service To The Farmer

WOW, Omaha

WOW followed up with the same double-edged, film-and-radio technique it so successfully employed in 1946 on its "Operation Big Muddy." Wise to the interests of the cornbelt it serves, the station went to town last year on a soil conservation project, cleverly dubbed "Regimented Raindrops," and had the folks talking in five states. Convinced of a pressing need for farmers to strive for more efficient use of their land, WOW farm service director Mal Hansen traveled 6,000 miles through agricultural areas reached by his 5-kw NBC affiliate to gather material for 24 broadcasts and to film, in 16m color, the story he was out to put over. The story of man's efforts to harness water and anchor the soil, as Hansen unfolded it in talk the farmer understood, caught the imagination of the whole cornbelt. So many requests poured in for showings of the color film that it had 600 screenings before clubs, schools, etc., before the year was out, 11 prints are now in constant circulation, and a prominent conservationist estimates it should be "good for another 10 years." A listener check indicated 82% of the farmers in WOW's area heard Hansen's straight-talk and the station deservedly chalked up such kudos as resolutions of commendation by the Iowa state legislature. WOW can feel proud that the project greatly stimulated thinking and actual activity along soil conservation lines.

In addition to its farm activities, WOW also demonstrated anew its public service attributes as it continued on a lofty plane to serve its community.

CO-OP COMICS THROWN FOR LOSS

WNBC Tells Its Story Via Video

WNBC, the NBC flagship in N.Y., is going to promote itself via video. Novel reversal of the current trend developed as a result of WNBC (N.Y.) manager Jim Gaines' promotional idea for a closed-circuit television showcase of the station's 1947 achievements.

Then it was decided the tele presentation, via WNBT, N.Y., might as well be broadcast as a WNBC promotion. Strange development since then is that several affiliates of NBC's tele network, hungry for programming, have expressed interest in picking up the WNBC showcase, which will be aired this Friday (19), 1:45-2:30 p.m. The network feed was not definite, however, as of yesterday (Tues.).

Stanza, titled "This Is Our Story," will be emceed by John K. M. McCaffery, the other participants including Mary Cooke, his secretary; Ben Grauer, Ted Higgins, who appeared in WNBC's "Housing" documentaries; Bob Smith, Frank Luther, Tex and Jinx McCrary, and Mayor Silas S. Clark of White Plains, N.Y., who appeared on WNBC's "Salute" to his city.

It'll be a tele documentary, comboing narrative, re-enactment of a radio show, film, blowups of scripts, details of WNBC's policies, public service features, kid shows, special events coverage, etc. Fred Coe is producing, with Ira Skutch as director and William Alcine as writer. Overall supervision is under WNBC's assistant manager, Tom McFadden.

Interesting angle is the fact that most of WNBC's regular stars who'll participate are already video vets. Tex and Jinx McCrary have the Swift Show; McCaffery is on "Author Meets the Critics" and "Screen Magazine," and Bob Smith has three hour-long shows weekly in his "Puppet Playhouse."

Solon-Shunned MBS 'Opinion-Aire,' Slightly Battered, Finally Debuts

Washington, March 16.

After several false starts, Mutual's new forum-type sustainer "Opinion-Aire" will make its official debut on the Mutual ether tomorrow (Wed.) night at 10 p.m., but question among webmen here is whether it's worth the migraine it has caused them. Show was due to preem March 3 to replace Ted Granik's 20-year-old American Forum of the Air, but ran into trouble almost at once.

Format of the show, pre-tested by Mutual over a year ago, has drawn refusals from a score of Capitol hill solons and other biggies approached to appear on it, and even more serious charges by CIO and AFL officials that the telephone listeners poll tacked to the end of the program is unscientific and capable of being rigged.

First protests came in November, 1946, when Dr. R. L. Rayhawk, public opinion analyst of Sullivan & Rayhawk, tagged a telephone poll of the end of an American Forum show discussing the pros and cons of the closed shop. He promptly put his foot in it with the labor men by editorializing his findings as follows: "Pittsburghers have just successfully overcome appalling difficulties that would have discouraged a less courageous city during a recent electrical power strike by an independent union which was seeking among other things a closed shop." (Pittsburghers had just voted five-

(Continued on page 44)

Video Issue Snarls AFM-Web Talks

Thorny problem of musicians' employment in television is still the chief stumbling block in the network-Petrillo huddles. Webs and musicians union bosses met at James C. Petrillo's N. Y. office last Thursday (11), again Monday (15), and again yesterday (Tues.) afternoon.

Stepped-up tempo of the sessions reflected a growing eagerness on the part of both sides to get the whole affair cleared up, if at all possible, before the 60-day contract extension runs out March 31. The talks have dragged out now intermittently for nearly five months.

Nevertheless, web execs to whom live music on tele is an immediate concern in current operations are holding out for full settlement of the video issues, permitting all-around use of musicians in AM, FM and tele, before going on to any other points, such as wage increases, employment quotas, etc. Feeling is, however, that once the tele format is set, the rest of the negotiations will be fairly simple.

Eye Capp as Gabber

Cartoonist Al Capp, "Li'l Abner" creator, is being submitted as summer radio replacement for Drew Pearson. Weintraub agency is currently mulling the proposition, which has been submitted by Music Corp. of America.

Capp's entrance into the ranks of prospective air commentators is the result of a recent "Town Hall Meeting of the Air" stanza which discussed comic strips. Replacement show plans to have Capp do a humorous version of the week's events.

Horvitz Beefs Nixed by FCC In Ohio Grants

Washington, March 16.

FCC took another swing yesterday (15) at two Ohio publishers it has labeled unfit to run radio stations. The FCC denied a petition from S. A. and Isadore Horvitz, publishers of the Mansfield and Lorain, O., journals, to refuse FM stations to Edward Lamb's Unity Corp. and Richland, Inc., in Mansfield. Neither, said FCC, of the Horvitz Bros. were qualified licensees.

FCC had already okayed a permit for Richland, Inc., and yesterday all commissioners except Robert F. Jones, approved FM permits for Unity Corp., in Mansfield and Springfield, O. Commission also rejected other requests in the Horvitz petition, including one for oral argument before deciding the Mansfield contest.

In January, the FCC criticized the publishers sharply for "suppressing competition" in news dissemination and insisting on exclusive ad contracts to the detriment of Mansfield's only station, WMAN. Commission concluded they could not be given either AM or FM stations in Mansfield and Lorain.

Quaker Oats Mulls Rogers As 'Websters' Replacement

A Roy Rogers show is being mulled as replacement for "Those Websters" on Mutual for Quaker Oats. Tentative plans call for a big merchandising tieup in which kids would vie for various Roy Rogers cowboy gimmicks.

QO account recently moved from Ruthrauff & Ryan agency to Sherman & Marquette.

STRIP PRICE TO MEET ALL COMERS

Hollywood, March 16.

Comedy shows with name stars are not for $10 co-op sales, the comics now agree.

It takes too many to pay them off and that's making $10 the hard way.

Trial and error—or what can you lose but a million dollars?—, has not been a popular pastime with the big radio spenders but occasionally some daring chancetaker wins his point and the chips move to table center. Exigencies often dictate such prodigal gambling and the shoe is not always on the foot of the guy who's used to putting it forward — toward the bank vaults.

Noble experimenters who dared the flame and got their tootsies singed are, of all people, the performers themselves. With them it was more of a choice than a chance and that they bet on the wrong horse is both excusable and chargeable—to experience. You can never know how far a frog can jump until you've given it the physical impetus. That they were badly advised is not to be ruled out in expiation of their bad judgment.

It's the co-op, or 100 sponsors is better than one, that threw them for both dollar and prestige loss.

Their backs up on price, they played hard-to-get and got ignored for their pains. It's no trade secret that such co-op disciples as Joan Davis, Abbott and Costello and Parkyakarkus haven't made a quarter for themselves or the networks that carry their comicalities. That they'll be back in the single sponsor list next fall, more humble and dollar-shy, is more factual than speculative.

It's an ill wind, etc., but the good will be blown client-ward and fancy price tags will be sealed down as much as a third of last season's asking figure. Of that the trade has no doubt and making its possibility even more expectant is the emergence into a dire threat of television, definitely around the corner and on the march.

Stumbling blocks are stepping stones so the casualties of the co-op offshoot have learned a bitter lesson and won't make the same mistake twice.

One of the multi-sponsored

(Continued on page 44)

Joan Davis' Scram

Hollywood, March 16.

Joan Davis is reported leaving CBS when her current co-op contract expires in June. William Morris agency is said to have a sponsor lined up for next season, on another network.

Under her co-op setup, it's understood the comedienne has less than 20 participating sponsors.

AFRA, Net Huddle On Cost-of-Living

A meeting to set up negotiations for a cost-of-living pay increase will be held tomorrow (Thurs.) by representatives of the American Federation of Radio Artists and the four major networks. The union last week called on the webs to negotiate the boost, as provided in the network code.

The AFRA bid followed release of the Bureau of Labor index for last Jan. 15, showing a cost-of-living rise of 10.7% over that of Nov. 15, 1946, the date of the first index since the present code became effective. If the union and networks fail to agree on an appropriate hike in scales under the code, the question will go to arbitration.

FCC May Move to Relax or Junk AVCO Open-Bidding Rule as Station Transfer Bids Hit All-Time Peak

Washington, March 16.

A move is quietly under way here to modify or possibly to junk altogether the Federal Communications Commission's 17-month-old AVCO procedure which calls for competitive bidding on all stations up for sale. The latest impetus comes from a quarter least expected—the FCC itself.

The Commission staff has been ordered to study relaxation of the AVCO open-bidding rules, according to reliable reports here, and Chairman Wayne Coy is allegedly one of those on the FCC bench ready to see the procedure waived on some, if not all, station transfers. Before coming to the FCC, Coy is known to have commented unfavorably on the AVCO rules.

The number of bids to transfer station properties is now at an all-time peak and is still mounting. In the six months from June to December more sales bids were filed with FCC than in the entire 12 months preceding. Despite this floodtide of transfer applications, less than a dozen competing buyers have entered the race to invoke the AVCO procedure.

Since Jan. 1, 1946, 145 sales applications have reached FCC, with only a handful of staffers on the payroll to process them. Approximately 330 transfers of one kind or another were received in the 18-month period ending Dec. 31, 1947.

100 Transfers Pending

It's no secret that new competition and an uncertain future for broadcasters in many towns will continue to result in an unprecedented turnover in station ownership. For the first time in its history, the Commission is faced with requests to transfer almost 100 construction permits. Most of

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No Waiver on WOV

Washington, March 16.

Although the FCC is dickering with the idea of softening its AVCO rules on stations up for sale, it has every intention of processing the competitive bids for radio properties now before it. This much is clear from two FCC actions last week.

One such ruling refused to waive the AVCO procedure to approve a sale of Bulova-owned WOV, New York City, to minority stockholder Richard O'Dea and the General Broadcasting Co. The second set March 29 as date of an AVCO hearing on competing bids of H. M. Bitner's Grandwood Broadcasting Co. and the Liberty Broadcasting Co. to buy ABC-owned WOOD, Grand Rapids, for approximately $850,000. All seven FCC Commissioners will sit on the latter hearing to speed a decision on the case by July 1, when ABC's sales contract expires.

Lots of Ciggie Shows Shrouded In Smoke Screen

So much smoke that there has to be a fire somewhere, billowed up this week around the radio bankrolling of two ciggie outfits, Philip Morris and Raleigh. Latest on the PM front, where Milton Berle was axed last week, was that outfit might cut loose Mutual's "Queen for a Day" and "Heart's Desire." Philip Morris sponsors a quarter-hour segment of each strip.

Report persists, meantime, that Fannie Brice is in the running as replacement for Berle, a report cuing speculation as to how PM expects to sell cigs with a kid character, appealing in considerable part at least to juvenile listeners.

Some of the PM smoke is attributed to rivalry between the two agencies, Biow and Cecil & Presbry, sharing the Philip Morris billings. C&P places the two Mutual daytimers, claims its 52-week campaign via the audience participation stanzas has been successful, and that chances are good PM won't pull out. Renewal dates for the two shows fall within the coming week.

Raleigh is reported ready to dump either Red Skelton or "People Are Funny," or both, but it's believed likely the latter show will be the only casualty, and that at the season's end, inasmuch as Skelton has a two-year contract which has another season to go.

Meantime, Camels is understood to be dissatisfied with its Saturday night slot on CBS and giving an ear to an ABC bid to spot the Vaughn Monroe Show midway in a new whodunit sequence the same night on ABC.

Ayer Gets Electric Sub In Early, Pacting Carle

Ayer agency got into the early summer-replacement swim last week by pacting Frankie Carle for the "Summer Electric Hour." Electric companies will ring down the curtain on Phil Spitalny and his all-girl orch May 2 and install Carle, with vocal group, two soloists and orch, from Hollywood the following Sunday.

Duration of Carle's strawhat stint isn't definite, inasmuch as Spitalny has not been re-signed for next fall.

Mutual to Dixie: 3 for the Show

Mutual's making dead certain the southerners have no squawk coming over their equal-time demands to answer the web's civil rights series. The Dixie crowd asked for four half-hours—equal to the full CR series—but settled this week for three after the net pointed out that one of the broadcasts, dealing with Communists and Government loyalty tests, had nothing whatever to do with the South's specific problems.

The civil rights series wound up last night (Tues.) and the South's answers will be aired in the same time slot, 10 p.m. Tuesdays, starting next week (23). Group of Dixie senators headed by Sen. Richard Russell (D., Ga.) will do two of the airers, the third being turned over to the conference of southern governors.

CBS IN CORNER ON TONI BILLINGS WITH 'CASEY'

Toni Home Permanent had a sudden change of mind last Friday (12) and gave in to CBS' pressure to pick up "Casey, Crime Photographer." Earlier, the homewaver had nixed the web package, which Anchor-Hocking Glass is dropping March 25, indicating preference for a cheaper stanza of its own ownership. Deal was in the works for a mystery series to star Van Heflin.

Sale of "Photographer" gives CBS a corner on Toni billings for '48, what with the homewaver's "Nora Drake" soaper moving over from NBC in the next month and "Give and Take," a CBS package, already flying Toni's banner. Homewaver's only non-CBS tabs now are its quarter-hour segments of ABC's "Ladies Be Seated" and "Breakfast Club."

KMPC Newsmen's Charge That Richards Ordered Them to Stir Up Religious Hatred Faces FCC Probe

Washington, March 16.

Strong possibility exists that the Federal Communications Commission will call for testimony from the three radio newsmen who have publicly accused C. A. "Dick" Richards, owner of 50-kilowatter KMPC, Hollywood, of ordering them to slant the news, when hearings on the Mayflower rule banning radio editorials resume here April 19.

This possibility was strengthened last week when the American Jewish Congress carried the ball for the former KMPC newsmen by calling on FCC to revoke the license of KMPC. Richards also owns WGAR, Cleveland, and WJR, Detroit, both 50-kw outlets. FCC may dig into the charges of "Editorializing" when hearings on Richards' video applications for Cleveland and Detroit open later this month.

The AJC petition cited charges aired earlier by former KMPC newsmen Clete Roberts, George Lewin and Maurice Starrels but based its protest solely on the charge that Richards had ordered KMPC newscasts slanted so as to "stir up religious and racial hatred against the Jews." Sworn statements by the newsmen had also claimed that Richards ordered special Republican Presidential candidates favored and only news items unfavorable to Henry Wallace aired on KMPC facilities.

Meanwhile, some observers here, both inside and outside the FCC, regard the intervention of the Jewish Congress as "unfortunate" since it focuses attention on only a small segment of the larger issue of station editorializing. These observers are plugging for airing of the overall KMPC battle within the scope of the editorial hearings rather than in the license revocation proceeding demanded by the AJC. The AJC petition, incidentally, will pit attorney Will Maslow once more against veteran radio lawyer Louis Caldwell, who represents the Richards stations. Maslow and Caldwell were the protagonists in the AJC battle with the New York Daily News in the New York FM cases.

Meanwhile, the AJC's bill of particulars against Richards included:

1. A charge that Maurice Starrels, one time news editor of KMPC, was ordered to emphasize that a murdered gangster "Bugsy Siegel" was Jewish and to couple this story with items on Russia and Communism. Starrels was also told to emphasize the religion and foreign extraction of David Lilienthal in covering hearings on his appointment as chairman of the Atomic Energy Commission and "to give prominence to the scandal involving Gen. Bennett E. Meyers . . . to make it appear falsely that he was Jewish."

2. Claim that Starrels and George Lewin had been ordered not to publicize the Palestine situation since this "would give aid and comfort to Jews and Communists." Lewin, according to the AJC petition, was also instructed generally "to keep hammering at the Jews."

John Guedel Explains Linkletter's Link Letters With a Doff to Edwards

Hollywood.

Editor, VARIETY:

Here are some additional important facts re your item on "People Are Funny" versus "Truth or Consequences," in the March 3rd issue:

Item stated we were injecting "a contest idea." This "idea" is the 11th Raleigh riddle in a continuous series we have been running for two years. We have always used the phone call device but unlike Edwards, we have conducted the calls off-stage during the program. (Mail count over a million in last four months.) So, you see, we've been doing this contest idea for a long time and have established a right to phone calls and use of the Raleigh Riddle, a right

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Corn Edges Out Concert In KMOX Poll; Hillbilly Strains Soothe St. Loo

St. Louis, March 16.

Corn has the edge over concert in the first two contest type polls conducted by KMOX, local CBS station in a weekly series of music designed to determine whether the hillbilly strains or the longhair stuff is the more popular in the area covered by the station. With 600 letters received in the weekly contest for which two $25 cash awards are made for the best letters on the subject, the mountain tunes lead with 59% to 41% for the classics.

Al Bland, the station's program director who conceived the idea, reports that those who preferred the corn music produced by the station hillbilly tooters feel it is easier to understand, easy to sing, danceable and more cheerful. Exponents of the symph strain (recordings) of the New York Philharmonic opine that symph music is more soothing, expressive and stirring.

After the initial program, during which the hillbillies vociferously applauded music of their own clan to the detriment of the recordings, which had no palmpounders, Bland put the kibosh on the live talent support and now both types of music are concluded in silence.

Woods Lays Down Law on FM For ABC Affiliates

Chicago, March 16.

If ABC affiliates nix FM duplication, the net eventually will seek FM ties with other stations in the same markets. Such is the tough policy laid down by Mark Woods, ABC prez, at a meet of Central Division affiliates in Chi last Wednesday (10).

Obviously irked by the cagey wait-and-see attitude of some stationeers, Woods urged all affiliates to hop aboard the FM bandwagon but fast. The net wants a husky FM arm in short order, he indicated, and laggards might find

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KLZ's Public Service Director
MACK SWITZER
Switzer directs and coordinates KLZ's public service programs; writes and emcees two current KLZ programs, one on minority group problems, another on safety for children. KLZ, DENVER.

34-Station Web To Air Cardinals

St. Louis, March 16.

Oscar Zahner, v.p. of Ruthrauff & Ryan's local office, has lined up a five-state 34-station web to carry the play-by-play of all games played by the St. Louis Cardinals during the forthcoming season. Additional stations may be added before the season gets under way. Sponsor is Griesedieck Bros. Brewery Co., which has the local b.b. broadcast field to itself at this writing, as Flastaff Brewing Co. dropped its sponsorship of games played by the Browns after the disastrous season last year.

Cardinals' road games will be broadcast through ticker service but all games, night and day, will be aired by Harry Caray, doing the play-by-play, and Charles "Gabby" Street, former big league manager, doing the first and second guessing. Pair teamed together for the last several seasons and has developed a large following in the Mississippi Valley.

The broadcasts will originate over WEW for day games and WTMV, East St. Louis, for the nocturnal contests, and fed to the other stations, some of which have FM permits in addition to AM. Cities that will carry the b.b. stuff are Hannibal, Jefferson City, Columbia, Kirksville, Sedalia, Flat River, Cape Girardeau, Poplar Bluff, Sikeston, Rolla, Lebanon, Carthage, West Plains, Springfield, and Kennett in Missouri; Cairo, Tuscola, Herrin, Mt. Vernon, Quincy, Harrisburg, Decatur, Jacksonville, Peoria and Bloomington in Illinois; Blytheville, Jonesboro, Paragould and Ft. Smith in Arkansas; two stations in Paducah, Ky.; and one in Paris, Tenn.

Net Time Sales for Webs, Stations Up 5.6% in '47, But Income Drops

Washington, March 16.

Net time sales of standard broadcast webs and stations showed a hike of 5.6% in 1947 over 1946, the Federal Communications Commission reported last week on the basis of preliminary returns. (Figures on income will be released later and are expected to show a drop from 1946 earnings which in turn were down 8% from the peak year of '45.)

For purposes of comparison the FCC figures cover only reports of the four major webs and their 10 key stations, three regional nets and 821 stations who were operating in both '46 and '47. Separate figures were given on the time sales of the 343 new outlets licensed in '47.

Net sales of the four major webs and their key stations amounted to $72,352,636—a hike of 3% over '46. The three regional webs showed only a 1% increase in time sales.

Due largely to hypoed sales of non-network time, the 821 independently-owned stations chalked up an increase of 6.7% in time sales over 1946. (Sale of non-net time moved up 7.6% while sales of station time to the chains dropped 3.6% and commissions to agencies, representatives, etc. slouged off 9%). The stations also showed a healthy increase of 6.6% in total broadcast revenues, which includes sale of talent, etc.

Non-affiliated outlets showed a hike of 13% in net time sales while net affiliates chalked up a 5.7% boost. Local day and part-time outlets showed the biggest percentage increase (20%) in time sales while the 41 clear-channel operators had the least (4.5%). This figure is not too significant, however, inasmuch as the wee-watters started out with a much lower revnue base.

Newcomers' $5,900 Monthly

Tentative figures for the 343 newcomers on the air in '47 show total broadcast revenues of $15,261,819 and average monthly revenues of about $5,900.

In a separate tabulation, the FCC released complete breakdowns on broadcast income in 1946 (preliminary figures have been reported earlier) together with new and unique info on profitability of stations, losing stations, expenses and costs of AM plant and investment.

These were the findings:

1. Aggregate broadcast income (before Federal income taxes) for all nets and stations was $76,466,246 in '46, or a drop of 8% under '45.

2. Broadcast expenses for all nets and stations rose in '46 to total about 79.2% of gross revenues as compared to 75.6% in '45.

3. All webs and stations showed median income ratios of 116% as based on the depreciated value of their plant. Unlimited time clears earned a median of 283% in income, net affiliates 135% and independents, 52%.

Only 112 Stations Out Of 1,052 Took B.O. Beating In '46, FCC Study Shows

Washington, March 16.

Stations currently operating in the red may get some light on their chances of climbing into the black from info released here by the Federal Communications Commission last week.

FCC's comprehensive financial reports showed that only 112 stations out of a total of 1,025 chalked up losses in 1946. (The total is probably somewhat higher for '47, FCC estimates). Of this number, 69 held network contracts and 43 were indies.

Biggest batch of losers (76) were fulltime local-watters while nine fulltime and 20 parttime regional stations were in the same fix. Losses for all 112 losing stations totaled $1,778,160 before Federal income taxes.

Reflecting added competition via new stations after V-J Day, 70 of the 112 losers reported losses for the first time in 1946. Eighteen other stations had been in the red for two or three years but only three had been chalking up deficits for as many as seven or eight years.

Hiring Is Up, Wages Even, Survey Shows

Washington, March 16.

Employment in broadcasting continued to rise in 1947 but average weekly wages changed only slightly, the FCC revealed here last week.

On a comparative check of employment and wages for sample weeks in February and October, 1947, FCC found that the number of stations moved up 27% (from 924 to 1,260) in this eight-month period, total employment increased 15% and aggregate income paid fulltime staffers rose 17%. A total of 34,720 fulltime broadcast employees were earning an aggregate of $2,508,000 as of October. Just over 1,000 stations, the networks and their m. and o. outlets employed another 8,353 part-time workers who earned a total of $373,774.

There were 710 fewer part-time program people employed by nets

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RADIO EDITORS' QUALITY RATING

Week of March 6-13

As Compiled Exclusively for Variety by Dick Mansfield, Freelance Researcher

(A composite evaluation of programs by the nation's leading radio editors, rated upon the following points: Script, Performance, Production, Advertising, Music, Originality. Rating system allows for a possible high of 30 points, as follows: Outstanding, AA or 30; A plus or 25—Excellent, A or 22; B plus or 19—Good, B or 16; Fair, C or 13; Poor, D or 10.) Of the 65 critics polled, 39 responded in this report.

Previous Rating	Program	Rating
(14)	1. Henry Morgan	24.5
—	2. Town Meeting of Air	24.1
(5)	3. Fibber & Molly	23.8
(4)	4. Ozzie & Harriet	23.5
(2)	5. CBS Is There	23.0
(3)	6. Amos 'n' Andy	22.7
(8)	7. Jack Benny	22.4
(6)	8. Theatre Guild of Air	22.2
(7)	9. Fred Waring	22.0
(1)	10. Bing Crosby	21.5
(13)	11. Percy Faith	21.2
(9)	12. Lux Radio Theatre	20.8
—	13. Eddie Cantor	20.5
(10)	14. Fred Allen	20.1
—	15. Candid Mike	19.4

EDITORS' RECOMMENDED LISTENING

Living—1948	NBC
Quiet Please	MBS
Danny Thomas	CBS

Crenesse New U.S. Head Of French Radio; 200 Stations Get Service

Pierre Crenesse, 29, described as France's most popular radio commentator, made his bow in New York last Friday (12) as the French Broadcasting System's new director in the U. S. He succeeds Robert Lange, who recently returned to France, but is continuing as director of FBS' North American Service in Paris.

Crenesse made his first official appearance in his new capacity at a Plaza hotel luncheon honoring six American broadcasters who will take off next Saturday (20) on a 10-day junket to Paris as guests of FBS (Radiodiffusion Francaise) and Air France. The six are Frederick Bate, NBC; William Fineshriber, CBS; Thomas Velotta, ABC; Robert Swezey, Mutual; John S. Hayes, WINX, Washington, chairman of the American Advisory Board of FBS; and A. D. (Jess) Willard, Jr., National Assn. of Broadcasters.

Prime reason for the trip, Crenesse explained, is to get U. S. and French radio execs together to discuss ways and means of improving and expanding the exchange of

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RADIO UNDER THE SOMBRERO

D.C.'s Audience-Sponsored Show SRO

Washington, March 16.

What is plugged here as the first U.S. radio show to be sponsored entirely by listeners has been sold out for six months in advance and closed to audience subscriptions for the time being, WQQW, town's "fine music" indie disclosed here last week. Station, like most other daytimers is far from rolling in dough in the area, in its overall operations but hit the jackpot with a two-hour noon to 2 p.m. Sunday airing of symphonic music which was opened for voluntary subscriptions from listeners beginning in January.

According to WQQW manager M. Robert Rogers, enough money has been received to carry the show for six months and listeners have been urged to keep their dollars for the nonce. Rogers said he originally suggested on the air that music-lovers who wanted to hear two hours of uninterrupted symphonic music send in a dollar to help buy the Sunday period. The average subscription, he said, has been a little less than $3 and the largest single donation, $26.

Rogers said the station neither plans nor desires to support more than this particular show through voluntary subscriptions. Station, which specializes in classic jazz and symphony fare, at one point last summer was up for a distress sale but its board of directors put up more coin to keep it going under new management.

Pepsodent's 300G Sat. Plum Helps CBS Escape From Affiliate Kickback

Tempest in a teapot was brewed up this week by a CBS affiliate, WHP of Harrisburg, Pa., over the web's airing of "Escape"—which the station termed a "gruesome" show — immediately following "Let's Pretend" Saturday mornings. But the network, while unable to deny the validity of WHP's claim, had a handy answer, by coincidence. The argument's academic now, said CBS, because the "Escape" time, 11:30-12, was sold over the weekend to Lever Bros., which'll put a family-type airer in the segment.

Purchase of the time, a $300,000 annual billing, represents a three-way agency deal on behalf of Lever's Pepsodent Division. Agencies represented are Ruthrauff & Ryan (Rinso and Lifebuoy), Foote, Cone & Belding (Pepsodent paste), and Needham, Louis & Brorby (Pepsodent powder).

Stanza to get the time, effective

(Continued on page 44)

Most-Oscared Gabber—Murrow

CBS' Edward R. Murrow copped one of the Overseas Press Club's awards at the organization's annual dinner last night (Tues.) at the Waldorf, N. Y., making Murrow the most-Oscared gabber of the year. (Last week he won the DuPont commentator citation.) It's been learned that he's also in line for an upcoming Headliners Award along with Mutual's Al Warner and NBC's Morgan Beatty.

Murrow, who shoves off shortly for Rome to cover Italy's mid-April general elections, won the OPC award for "best interpretation of foreign affairs by radio." Citation for best reporting of foreign affairs from abroad by radio went to NBC's Merrill (Red) Mueller. Other awards went to Anne O'Hare McCormick, N. Y. Times, for best interpretation of foreign affairs in the press, and A. T. Steele, N. Y. Herald Tribune, for best overseas reporting in the press.

Barbasol Picks Up Tab On Billy Rose Show As Musterole Scrams

Barbasol shave cream, which used to sponsor Gabriel Heatter, is returning to radio as Tuesday-Thursday sponsor of Billy Rose's five-minute cross-the-board gab on Mutual.

Twice-weekly tab, now carried by Musterole, is being dropped by that outfit April 8, with Barbasol moving in April 13. That keeps the billing in the Erwin Wasey agency, which has both accounts as well as Semler, which pays the freight on Rose the other three nights of the week.

Faster Gallup Needed

There was extreme unhappiness in certain NBC quarters when CBS recently popped its public-opinion airer featuring pollster Elmo Roper. Seems NBC had the same idea, with a Roper rival, George Gallup, doing the vox popping. Audition platter had been cut and a tentative time slot set.

When CBS whipped out Roper, on short notice, NBC, wanting no copycat tag, just shelved the Gallup item.

NBC Revamps Its Public Affairs Personnel Setup

NBC shook up its public affairs and education department during the past week in a move seen cued to the organizational facelift now underway for months. Net brass officially offered no reasons for the realignment.

In the reshuffle, Dwight B. Herrick stepped down as manager of the department and was replaced by Sterling Fisher, who has been adviser to the web on public affairs and education. Fisher has directed NBC's "University of the Air" and supervised the NBC-United Nations project.

Reports that Herrick would leave NBC altogether were denied both by Herrick and the net, the latter saying a new assignment would be found for him.

Program veepee Ken Dyke's announcement of Fisher's appointment was followed in three days by announcement by Fisher of new titles for three women members of his department.

Margaret Cuthbert, manager of the department's organization division, was named director of public affairs; Doris Corwith, manager of the talks division, was appointed director of talks and religious broadcasts, and Jane Tiffany Wagner, assistant manager of the organization division, was upped to director of education.

Titles have tones in keeping with NBC's efforts of recent months to streamline its personnel setup. Overtone of the whole department reorganization is one reflecting the web's apparently heightened public affairs consciousness.

East's 'Breakfast' in West

Hollywood, March 16.

Polly (Mrs. Ed) East has rejoined her husband in a regional show over CBS here. It's a 7:45 a.m. stanza similar to the "Breakfast in Bedlam" chatter series they did several years ago in New York.

Meanwhile, East is m.c. of the "Meet the Missus" program here and also has his own transcription-making service.

MESTRE CUBA'S NO. 1 SHOWMAN

By GEORGE ROSEN

Havana, March 16.

Cuba radio hit the bigtime last week. Goar Mestre, the 35-year-old operator of CMQ, the Big Noise in Havana radio and key station of a seven-outlet network dotting the black-beaned island, officially preemed his new $3,000,000 Radio City on Friday (12). Habanans never dreamed there could be such splendor in their manana.

Opening of the Radiocentro project, attended by a kleiglighted, glamor-studded Hollywood showcasing for the premiere, with a flock of U. S., South American and Mexican representatives on hand, culminates a five-year career in radio for Mestre.

The Cuban-born, Yale-taught showman of the Sombrero Circuit, who with his two older brothers, Abel and Luis Agusta, have parlayed their multiple operations into a sizeable chunk of the Cuban pesos now in circulation, has practically stood the city on its suntanned ears. For it's, likely that, with the exception of its New York Radio City counterpart in Rockefeller Center, there's nothing in the states to match this Cubano enterprise.

It's a tribute to Mestre's ingenious flair for showmanship, in adapting the best in U. S. and Mexican programming and operational techniques to fit into the Cubano pattern — a showmanship and business acumen that has spiraled station billings from less than $400,000 to nearly $1,500,000 in less than five years and has given CMQ a strangehold on a majority of the Cuban radio audience.

In his brief regime as a radio man, Mestre has taken undisputed possession of Cuba's "Mr. Radio" title, and on the basis of what he's already achieved with the Cuban frequencies and his blueprinted plans for the future, U. S. broadcasters could learn a lot about economics and show business.

Mestre's Radio Clock

In addition to converting CMQ into a bigtime radio operation, feeding 18 hours of programming a day (17 of them live) into various parts of the island via the seven-station pickup, Mestre has grabbed himself a couple of other independent station operations in Havana. On the premise that all radio will eventually adapt a new format of channeling specific programming over a single outlet, he bought the 250-watter CMBF about six months ago for $15,000 and turned it into Radio Clock.

Mestre borrowed the idea from the Mexico City's XEQK, which gives the time each minute and runs commercials in between. Mestre, however, went one step further, and set up a format of a time announcement each minute, followed by two commercials of five seconds each, then 30 seconds of news, two spot commercials, the time announcement, and so on around the clock, for 18 hours. That original $15,000 investment already brings in a net profit of $3,500 a month, with each block of 135 announcements per day fetching $297 in client coin a month. Station, lifted from obscurity, now ranks No. 7 in audience pull among Havana's 33 stations.

Mestre's third Havana outlet, now in process of getting set, is for music fans. It's the kind of stuff he'd like to get on CMQ, but the bigtime station is loaded down with dramatic fare (the Cubanos prefer that to anything else).

CMQ has a talent roster of 350 persons, all professionals and all guaranteed a minimum of work and pay a month. Mestre believes in talent development, and since the Radiocentro project includes a new 1,650-seat film house which has been leased to Warner Bros., he himself runs the stageshows, utilizing his radio talent exclusively for the presentation house and getting a percentage of the week's

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Bing's Gag 'Guesters'

Hollywood, March 16.

Ducat holders to Bing Crosby's disk cuttings for Philco just don't know what to make of The Groaner. Here they sit in a studio and hear with their own ears that next week's guest will be Walter Winchell and Joe Stalin and what happens when they hear the program on their home sets weeks later? They're not on at all and the guestar is some bloke named Groucho Marx. What they don't know is that a pair of pixies by the names of Crosby and Bill Morrow, the producer-writer, must have their little joke even if it startles the sitters-in. It's an odd device they've hit on when the guestar for the following week's cutting it still unset.

Impossible combinations of names are tossed into the cutting but later dubbed out by the ABC record spotters. One week it was Westbrook Pegler and Henry Wallace.

Sponsor-Bait Rooney Show Penciled In

CBS got the kinks ironed out of the projected high-budgeted Mickey Rooney show sufficiently this week to pencil in the preem for March 28. The web, however, pulled a switch in its slotting plans, pegging the Rooney series for 9:30-10 Sundays, the spot vacated by Texaco "Star Theatre," rather than the 10 o'clock period now occupied by "Escape."

Shift puts the costly ($10,000) new series in the middle of the 9-10:30 segment now open Sunday nights, idea apparently being to heighten the value of the other two cream half-hours by sandwiching the sponsor-bait between them.

What sort of fare is going into the two open periods—whether "Escape," for instance, will stay in the 10 o'clock spot—is yet to be decided. It's known CBS has romanced U. S. Steel to move "Theatre Guild" from ABC to the 9-10 segment on CBS, but the slotting of Rooney at 9:30 would seem to indicate Steel evidenced no disposition to move.

Production crew for the "Shorty Bell" shows, in which Rooney will portray an adventure-seeking newspaperman, has taken shape. William N. Robson, who has a couple of Peabody awards on his wall, will direct, with an assist from Norman MacDonnell. Series will be scripted by two film writers, Frederick Hazlitt Brennan and Richard Carroll, both ex-newspapermen. (Brennan authored Rooney's latest film, "Killer McCoy.") Music will be under the baton of Cy Feuer, who also scores "Escape."

CHRISTIAN SCIENCE TO SPREAD SERIES ON MBS

Christian Science Church is setting a deal with Mutual to air a 15-minute transcribed religious show over 116 stations Saturdays at 4:45 p.m., starting April 3. Same program already is being aired, via the H. B. Humphrey ad agency, over about 250 individual stations, many of which are Mutual affiliates. Latter, under the MBS deal, will take a net feed on the show rather than originating it locally.

Deal doesn't affect the ABC stanza, "The Christian Science Monitor Views the News," also placed via Humphrey.

Femme B'casters, with Flock Of Grievances, Threaten to Break Loose from NAB, Form Own Ass'n

The airwaves' femmes are in bitter revolt against the National Assn. of Broadcasters, over its high-handed treatment of their Assn. of Women Broadcasters, and there are maneuvers quietly afoot aimed at setting up an independent organization which wouldn't be a "step-sister" to the NAB.

Meantime—and very belatedly, say rebellious members of AWB—A.D. (Jess) Willard, Jr., NAB exec secretary, has called an AWB committee headed by new prexy Ruth Crane; of WMAL, Washington, to a meeting in Washington April 9 to meet Pat Griffith, who was named by NAB last week to succeed Dorothy Lewis as director of women's activities.

As of now, the AWB'ers are fit to show up at the parley with fire in their eyes. They don't know anything about the new appointee, they say, but, worst of all, AWB wasn't consulted in any manner on the selection of Miss Lewis' successor.

This last, however, is only another in a mounting list of grievances the femmes are nursing. The mood to shake loose from NAB really began to take hold when AWB's annual convention took place in Washington late in January. Miss Lewis had been "ungraciously bounced," as one network AWB'er puts it, and the New York NAB office, where Miss Lewis held forth, had been shuttered.

The confab turned out a round of social functions, with the only business session scheduled on Sunday morning when most of the women had to head for home. What really burned the femmes up, however, was the word that got around that NAB wanted to keep control of AWB in Washington, where it could be run over the luncheon table.

As AWB'ers recount it, the capper was Willard's talk to them in

(Continued on page 38)

ABC's $11,632,912 For 1st Quarter

ABC expects to top by $1,000,000 last year's first quarter billings when gross time sales for the first three months of 1948 are toted up. If so, the web will be off to a flying start toward topping 1947's peak total of $43,548,057, which was up 7.2% over the previous year.

Sales totalled $3,898,648 in January, $3,739,923 in February, and are expected to reach $3,994,341 this month, producing a quarter total of $11,632,912. Figure for the same period last year was $10,387,004.

Semler-Block Fizzle, Burl Ives Bowout Cues Gloomy Friday at MBS

April 9 will be a gloomy Friday at Mutual. Burl Ives will sing his swan ballad for Philco that night, and Martin Block will do his last commercial for his one and only sponsor, Semler, that afternoon. With both shows, it's apparently the old story of too little Hooper.

Ives, whose waxed 15-minute folksong airer teed off on MBS for Philco in the fall of 1946, at the same time the radio manufacturer planted Bing Crosby on ABC, has almost consistently ridden in last place in the Hooper stakes, despite efforts of the Hutchins ad agency to hypo the stanza via guestars, added vocalists, etc. Show, which Hutchins put together, has a weekly tab of about $1,500.

Philco is said to have no imme-

(Continued on page 44)

Tele's Free-and-Easy Days Over; Chi's Stations Now Cash-Carry

Chicago, March 16.

WBKB, Chi's pioneer video venture, is at long last quietly putting together a talent staff. Station in the past has relied on freelancers for commercial shows, while sustainers have been manned by volunteer talent paid off in "experience."

Several weeks ago Jack Brickhouse, WBKB sportscaster, was named sports service manager of WGN-TV, Chi Tribune tele station. His loss crystallized the talent problem WBKB will face when net-affiliated video stations get going here in fall. At such time AFRA also can be expected to be less lenient about pay-offs in "experience."

Following the Brickhouse exit, Capt. Bill Eddy, director of WBKB, called in several of his top freelancers and told them to sign exclusives or else. Verbal agreements obtained at that time will be inked when Eddy returns from the Coast, where he's working out a new system of tele coverage of Cubs games.

Eddy also faces a tough problem in retaining production staffers whose stipends by current standards are less than hefty. WGN-TV already has hired away two veteran WBKB producers, and it's no secret that several of those who remain are seriously weighing attractive offers from other sources.

Anticipating losses when rival stations take to tele here, WBKB last December inaugurated a training program. The program hasn't met its announced objective of halting personnel raids, but it has enabled WBKB to plug some gaps in its own setup.

All in all it looks as if Chi tele has passed the free-and-easy, non-professional and almost non-salaried phase of tele's development. From here on in it's cash and carry plus competition.

Hollywood Baseball Tele To Be Free to All Comers

Hollywood, March 16.

Looks like Chicago has set its first video trend. Like the Windy City's baseball, Hollywood-Los Angeles will be free to all stations. So say the aides of P. K. Wrigley, Cubs owner, who holds the radio-tele franchise for the Angels and Stars.

Last year Paramount's KTLA claimed an "exclusive"—but even then it was for free and exclusive only because there was no one else on the air, presumably. And at the moment it looks like Par will go through the summer sans competition anyway unless Don Lee gets FCC approval for commercialization that will open up the operation greatly.

Meanwhile, the Pacific Coast League is attempting to make Coast ball a League matter and eliminate individual club deals in other locales.

WTVR Throws Philco Party to Aid Set Sales

Richmond, March 16.

WTVR, which is slated to go on the air shortly, last week hosted around 100 Philco officials and dealers at a special meeting to help promote the sale of video sets in the area. Other get-togethers involving other brand receivers are planned.

Wilbur M. Havens, WTVR gen. mgr., welcomed the Philcoites to the meeting and spoke of his work in tele for the past eight years. The Richmond News Leader put out a "Philco Television Extra" to exploit the event.

WLWC Selects Site

Cincinnati, March 16.

Eight-acre site in Clinton Township, just outside Columbus, has been taken under option for WLWC, television station which Crosley Broadcasting will erect this year to serve central Ohio. Location must be approved by the Civil Aeronautics Authority before construction of an antenna can begin.

First Crosley video station, WLWT, is now operating in Cincinnati. Another, WLWD, is scheduled for construction in Dayton this year.

Wellesley Strawhatters In Yankee Net TV Pact

Boston, March 16.

Yankee network signed last week for video rights on all programs and dramatic productions at the Wellesley Summer theatre, experimental outfit begun last summer by Wellesley College which clicked plenty in its first season. The net, through its Institute, tied up with the school and theatre and gave it a solid boost during its first brief season.

Strawhatter opens July 5 for a five-week session with Eldon Winkler returning as executive director of a staff of directors and professors from Yale, Dartmouth, Amherst and the University of Texas.

Yankee figures to be on air with video by June 1.

Par Subsid Files For Des Moines

Washington, March 16.

A pix-affiliated television bid—the 12th from theatre folk to reach FCC—led a parade of 11 new video applicants who entered the fold this week.

Tri-States Meredith Broadcasting Co., applying for channel 2, Des Moines, is half-owned by Tri-States Theatres and by the Meredith Publishing Co., publishers of Better Homes and Gardens. Tri-States Exhibitors is also a 50%-owned Paramount subsidiary which would give Par a fourth interest in the tele application. Second Des Moines bid from the Murphy Broadcasting Co., also for channel 2, will require FCC hearing there.

Other bids of the week: Radio Diablo, Inc. (KSBR), channel 13, Frisco, with a record power of 250kw. proposed for the visual transmitter; Don Lee Broadcasting System, channel 6, La Jolla; Tampa Tribune (WFLA), channel 4, Tampa; Topeka Broadcasters Assn. (Sen. Arthur Capper's WIOW), channel 7, Topeka; Midland Broadcasting Co. (KMBC), channel 13, St. Joseph, Mo.; WOAI, channel 4, San Antonio; WCAO, channel 6, Baltimore; WLOL, channel 7, Minneapolis and New Orleans Television Co., channel 2, New Orleans.

Also on the telefront, FCC awarded channel 9 in Minneapolis to the Cowles Publishing Co., publishers of the Minneapolis Tribune and Star-Journal. Skedded March 18 hearing on five video bids for Cleveland was postponed to May 1 and a hearing on two bids for Wilkes-Barre, was pushed back from March 16 to April 1.

Television Review

TELEVISION SCREEN MAGAZINE
With John K. M. McCaffrey, Millicent Fenwick, Edward Lucas, Victor Scholer; Ray Forrest, announcer
Producer: Frederick Coe
30 Mins.; Thurs., 8:30 p.m.
Sustaining
WNBT-NBC, N. Y.

Idea behind this program — a group of "magazine editors" discussing various topics to go into an issue, and either debating or dramatizing these topics—is a good one. Initial program Thursday (11), however, was too hodge-podgy and stagey to be successful. A couple of angles brought in from radio—such as the inquiring reporter picking up comment from pedestrians on streetcorners—had the same dull faults of radio, to further deaden and slow up the program. Format, though, is inherently good and can be developed satisfactorily.

John K. M. McCaffery and Millicent Fenwick, as the phantom mag editors, discussed juvenile crime, the new fashions and a Danish pianist, Victor Scholer, as chief subjects for their next "issue." Edward Lucas, of the Society of Prevention of Crime, dropped in to discuss an article he would do on arresting crime by attacking the pre-teenage inflences.

Monotony of photographing faces in the discussions was broken up by a Danish film showing the pianist in a performance of the Tchaikovsky Concerto with a symphony orchestra, and was further alleviated by dramatic flashback bits in relation to the juve delinquency problem. Dialog was crisp, informal and the "magazine office" seemed authentic.

Matter-of-fact way the material was thrown at one, however, marred the program, as did some of the more obvious segues. McCaffery posed too much in his role as "editor," as if he were a matinee idol. *Bron.*

Ed Pauley in Bid For S.F. Channel

Washington, March 16.

Edwin W. Pauley of Beverly Hills, Cal., former U. S. reparations commissioner, filed with the FCC for television channel 9 in San Francisco today (16) in behalf of Television, Cal. Firm is a partnership, Pauley stated, in which he has put up $360,000. Other principals are Ross H. Chamberlain, contractor, who put up $25,000, and Victor E. Breedon, investment banker, who posted $15,000. Chamberlain and Breedon are San Franciscans.

It's believed Pauley and his associates may also seek channels in other California cities. They'll have to compete against six other applicants, including Paramount, for the two remaining S.F. channels.

CBS today also filed for Channel 9 in S. F.

Inside Television

The American National Theatre & Academy is looking for original scripts for its Sunday night dramatic video series on WNBT, New York. It pays $50 for a 30-minute script, getting only single performance rights for that price, with the author retaining all repeat and other rights.

Of the seven shows done on the series so far, two have been originals—Noel Jordan's "Outside of Time" and the third act of "The Bachelor Queen," Lawton Campbell's full-length play about Queen Elizabeth. Richard Harrity is the co-producer of the series for ANTA, and William Matthews is assistant in charge of script and casting.

Question of whether theatres will be able to charge for exclusive television programs that won't be available on home receiving sets was temporarily settled recently in the negative, when the FCC refused to allocate any video channels specifically for theatre tele. Commission granted permission only to retain the status quo, which allows experimentation below the 960-mc band on the spectrum.

Commission declared in its decision that the needs of theatre tele have not yet been clarified, adding that if and when channels are handed out, they will probably be on a common-carrier basis. That would indicate the FCC's determination not to grant exclusive channels to theatres.

WBKB, Chi's pioneer tele station, lately has been badgered by persistent rumors it will suspend operations when the Chi Tribune's WGN-TV tees off in April. Rumors are without foundation and WBKB spokesmen are at a loss to account how they may have been started. One set owner reported that a nabe retailer told him the Balaban & Katz station would shortly bow out. WBKB says it's in biz on a permanent basis.

Idea of newspapers with TV station organizing their own network apparently seems to have been laid to rest. Progenitors of the project have found that such newspapers who already have network affiliations through their AM stations prefer to maintain that connection in video as well. They feel that networks, because of experience and general knowhow, will be in a better position to take care of whatever programs are needed along with local originations and film material.

St. Paul's KSTP-TV Becomes NBC's First 'Formal' Video Net Affiliate

NBC television is expected to take the first formalized step in the establishment of its video web today (Wednesday) by inking its initial tele affiliation contract with KSTP-TV, Stanley Hubbard tele station now under construction in St. Paul.

Move is the direct result of the NBC affiliates meet, held in N. Y. last Friday (12). Hubbard, general manager of KSTP, remained in N. Y. following the meet for further huddles with NBC toppers, and was all set yesterday (Tuesday) to affix his signature to the contract. Station will thus become the first formally to join the NBC video web, since all others now linked to NBC are tied in only through temporary "working agreements."

Meet, which was attended by representatives of NBC's 31 AM affiliates who are either operating video stations now or expect to take the air before the end of the year, shoved farther into oblivion the long-discussed plans for the establishment of a network of newspaper-owned tele stations.

All 31 reportedly agreed to join the NBC video web. Major question, in fact, was not the setting up of a suitable affiliation contract but rather one of how soon networking service could be extended to the different cities. Most of the delegates, expressing complete optimism, reportedly tried to push the web toppers to get N. Y.-originated shows out to them as soon as possible.

Meet was given over mostly to thrashing out contract terms, about which NBC is remaining quiet for the time being. It was reported, however, that all station reps agreed to the basic formula as laid down by exec veepee Frank E. Mullen and video chief Noran E. Kersta. Fact that the meet was attended by reps of WWJ-TV, Detroit News' outlet, and KSD-TV, owned-and-operated by the St. Louis Post-Dispatch, indicates that those stations, among others, will continue to ride the NBC tele web, instead of cutting over to the still-nebulous newspaper chain.

CBS, meanwhile, will hold its affiliates meet March 31, with reps of some 100 different stations throughout the country expected to attend. CBS huddles will revolve more about tele operation than affiliation, although the stations' reps will also huddle on that question with network toppers. Other points to be discussed are networking services, costs of station operation, programming, etc., with CBS homeoffice chiefs ready to furnish advice to tele newcomers on the basis of experience gained in their N. Y. video operation.

Zenith Moving Fast To Catch Up on Sets

Chicago, March 16.

Zenith Radio, last of the major manufacturers to enter television, is expected to start rolling its first video receivers off the production line in the near future.

Zenith will reportedly use the same chassis as that embodied in the U. S. Television 10-inch table model under a licensing agreement with UST. Chassis will be designed into a specially-built Zenith cabinet for either table models or console sets. With the UST table model selling for $375, it's expected that Zenith will at least equal that price.

Pal Plugs Puppet Films Via Video

Hollywood, March 16.

George Pal is going into television on a curved approach. He'll make combination live action and puppet reels as an initial experiment in video while, incidentally, also using them on the air to plug home consumption sale of a planned 16m series of puppet films. The video reels will, in effect, be teasers, containing some of the puppet material to be found in complete over-the-counter reels.

Hope is to sell home projection pix via a national drug chain with the chain also sponsoring available video time. Reels would be used as a lure to encourage other sales, a standard emporium practise, as well as for their own coin value.

Footage peddled will have no connection with the stuff Pal made for Paramount under the "Puppetoon" tag. They will be culled from a reported large library of films Pal previously made in Europe, plus possible new ones. Clinton Stanley, until recently with Finley Productions on video, will produce with Pal. Latter's staff is already prepping brochures, etc., with which to pitch possible sponsors.

Tele to Get Going Over From Press at Forum

Television industry in general will get its ears pinned back by the trade press at a forum meeting of the American Television Society at the Hotel Victoria, N. Y., tomorrow (Thurs.) night.

Speaking out in a roundtable discussion on "What's Wrong with Television" will be Jerry Franken, Billboard; Fred Kugel, Television; Jim Owens, Radio Daily; Bruce Robertson, Broadcasting; Irwin Shane, Televisor, and Bob Stahl, Variety. NBC staffer Ed Sobol, chairman of the ATS evening forum committee, will serve as moderator.

Philly's 2,000 Sets a Month

Philadelphia, March 16.

Television sets are being installed in the Philly area at the rate of 2,000 a month, a survey made by the Electrical Assn. of Philadelphia shows.

There were some 18,500 video receivers in the area as of Dec. 31, the EAP said.

At the same time, WFIL-TV, Philly, has revised for the first time, its original rate card. New rates are based on a charge of $300 an hour for live telecasts and $150 an hour for film programs, subject to the usual discounts.

Young to WPIX Flackery

Frank Young, former member of the N. Y. Daily News broadcasting staff, has been named publicity chief for WPIX, News' television station now under construction. He had previously flacked for several radio shows.

News, meanwhile, continues its personnel raiding on other stations. Latest coup was the signing of Otis S. Freeman, former chief operating engineer for WABD (DuMont, N. Y.), as operations assistant. WPIX is scheduled to go on the air June 15.

Fourth Bid In for Tele Station in Charlotte, N. C.

Raleigh, March 16.

Surety Broadcasting Co., operator of FM station WIST, Charlotte, has applied to the FCC for permission to operate a commercial tele station at Charlotte. When the station is in operation it will use part of the facilities of WIST, including the tower on the roof of the Liberty Life Bldg. Much equipment, including mobile units for televising sports and other public service events, will be necessary.

Application is the fourth to be made for a tele station at Charlotte. WBT has already been granted a construction permit and applications went on file a few weeks ago by WSOC and Inter-City Adv. Co. The FCC has allotted three stations to Charlotte but more may be allowed later. Surety Broadcasting Co. has also made application for a 5,000 watt standard radio station.

WRR's Dallas Tele Bid

Dallas, March 16.

An application by city-owned WRR for a television outlet has been filed with the FCC. The application is the fourth filed with the FCC for three remaining television channels allotted to the Dallas-Fort Worth area. Others have been filed by WFAA, KIXL and Leo Corrigan.

A hearing on the applications is scheduled to be held here on April 13 and 16.

WU's $4,700 a Month for Microwave Relay Use No Bargain-Basement Deal

Washington, March 16.

Use of Western Union's new microwave relay system to network television shows between New York and Philly won't be much, if any, easier on the pocketbooks of tele licensees than the phone company's coaxial cable between these points, according to proposed rates which WU disclosed here last week.

Western Union applied for six Class 2 experimental transmitters to provide a two-way reversible relay between New York and Philly, with expectation of getting it in operation in time to ease the heavy tele coverage of the Demo and G.O.P. conventions in the latter city. Company said it would specify (in tariffs to be filled later) a rate of $4,700 a month for video use of the relay between 4-to-12 midnight seven-days a-week. Extra time outside the 4-to-12 o'clock period would be charged at the rate of $340 an hour with a flat $25 for overtime use beyond five minutes. No rate was quoted for occasional or part-time use.

As a result, unless WU permits several licensees to share the eight-hour-a-day charge, the tele boys will still be paying through the nose for network shows. Boosters of microwave relays, including Philco and Dumont, have been plugging them as cheaper and capable of producing higher quality images than is possible on a 2.7 megacycle cable.

A. T. & T., meanwhile, is expected to file new tariffs for its coax between New York and Washington by April 1, specifying rates "slightly under" the $40-per-circuit-mile monthly charge submitted and withdrawn last summer. Those rates would have cost a D.C. station more than $10,000 a month for an eighth-hour-a-day hookup with New York. However, WU's rate for the same distance would not be undercutting the phone company's by much if any dough since the $4,700 a month pays for the 96-mile circuit between Philly and New York. And Washington is another husky 141 miles from Philly. WU hopes to complete the N.Y.-Philly loop by June 1.

(A proposed radio relay circuit, projected on paper to FCC by Dumont research director T. T. Goldsmith, Jr. last June called for two-way service between N. Y., Philly and Washington with stations paying an average cost-per-hour of $5.15 for 28-hour-a-week hookups. Goldsmith's blueprint called for one-way service to five other points—Trenton, Reading, Lancaster, Wilmington and Baltimore.)

Meanwhile, A.T. & T. last week applied at FCC for permits to link Toledo-Detroit and Chicago-Milwaukee by radio relay for tele networks. Company apparently had a change of heart in favor of the microwave system since as of November '47 it planned to use cable to tie these points together. No rates were proposed for the phone company tele relay.

N.Y.'s Filmcraft Studio, Recently Up for Sale, May Become Tele Plant

Reported several weeks ago to be on the block, Filmcraft Studio in the Bronx, N. Y., has attracted a flock of prospective buyers including television producer Jerry Fairbanks, among others. Plant, consisting of two sound stages plus Mitchell camera equipment and RCA sound apparatus, lighting facilities, etc., is being disposed of by Soundies Films, Inc., a subsidiary of the Mills Novelty Co.

According to J. A. Tanney, prexy of S. O. S. Cinema Supply Corp., who is handling the sale for the Mills interests, Filmcraft has been used by Soundies on a long-term lease for more than eight years for production of some 1,500 shorts there for exhibition in Mills Panoram coin projector machines. Since sale of these gadgets has been discontinued, it is said to be no further need for the studio.

Jim Furness to WFIL-TV

Philadelphia, March 16.

James Furness, attached to WCBS-TV staff and formerly with ABC's television department in New York, has been appointed a member of WFIL-TV's production staff.

Term-Touchy James

Chicago, March 16.

E. P. H. James, Mutual veepee in Chi last week to case the tele setup of WGN-TV, warned against the use of "telephone terminology" in describing video. According to him the term "network television" is at this time a flat misnomer stemming from radio's phone hookups.

As he sees it, tele stations eventually will be linked by film, co-ax cable and relay transmitters. Best term to cover this combination, he says, is not "network" but "national television service."

ABC's Stations In L.A., Frisco To Be on Air Dec. 1

Hollywood, March 16.

"We'll have pictures flying through the air by Dec. 1 and our television network on the Coast will be anchored at two points." That's how ABC's tele prospects shaped up to Charles C. "Bud" Barry, v.p. in charge of programs and video. The two anchor points are Los Angeles and San Francisco, and by that winter date he believes the net will be on its megacycle with 28 hours of programs weekly.

Personnel for the two stations will be gradually engaged starting in September, and Barry estimates that the two new operations will require 50 engineers and as many in other departmental operations at each site.

It wasn't all tele, however, that brought Barry to the Coast. While he's making a study of the net's Hollywood originations as to their adaptability to video, he also took time out to shop around for new broadcast programs. He's after two quarter-hour daytime strips for co-op clienting and a nighttime show for around $4,000 that'll bridge the gap between a whodunit and drama. If a good comedy show is around and loose he said he would be willing to take a gamble with it.

Accompanied here from New York by Robert Hinckley, ABC veepee in charge of the Washington office, they moved on to Frisco before returning east.

DUDLEY PIC TRAVELOGS SET FOR VIDEO BOW

Hollywood, March 16.

Carl Dudley has peddled a travelog series to NBC, produced long before any deal was started. Filmer is culling the 26 weeks of film from his "This Land of Ours" and "This World of Ours" series, a number of which Warners has released for theatres. Video bow is slated for May on a once-weekly, quarter-hour basis.

Producer plans shaping all his future travelogs toward video also, patterning them for quarter-hour shows to which commercials may be added. Aim is to steer clear of long shots, etc., and they will be made with two tracks—one for music and the other for sound effects and narration only, with an eye peeled Petrillo-ward. Dudley and aides go to Europe May 15 for more footage.

Southland Industries' 400G Texas TV Bid

San Antonio, March 16.

Southland Industries, Inc., owners and operators of WOAI and WOAI-FM have filed application with the FCC for construction of a television outlet here. It would have an effective radiation power of 25,000 watts and would service an area 60 miles radius of this city.

Application calls for a construction expenditure of $400,000.

Chi NBC Snags Motorola

Chicago, March 16.

NBC's tele sales department here broke the ice last week by getting Motorola on the dotted line for 26 weeks. Firm will bankroll 15-minute "Nature of Things" on NBC's five station eastern net, beginning April 1.

Show will be spotted Thursdays, with Dr. Roy Marshall of the Franklin Institute giving visual lectures on scientific subjects. Gourfain-Cobb is the agency.

Ayer Snares New Luckies Tele Acct.

N. W. Ayer ad agency came through with another coup this week by copping more of American Tobacco's television budget from the Foote, Cone & Belding agency. Ayer tagged Luckies for bankrolling of a new half-hour mystery adventure series, which is set to tee off at the end of April over an as yet undesignated video web.

F. C. & B. has long had the entire Lucky Strike radio budget and was expected to handle all the account's tele programming. Ayer came through last fall, however, to ink the tobacco firm for a series of east coast football games and now, in addition to the new mystery series, is seeking to wrap up Luckies on sponsorship of more football games next fall.

New series, titled "Barney Blake, Police Reporter," is to be produced by Ayer in cooperation with Wynn Wright Associates. Plans call for each week's show to be a complete story in itself. Each show will feature a cast of 10, with Blake and his girl-friend the only two permanent members. Gene O'Donnell has been set for the title role. Part of his girl-friend hasn't yet been filled.

Ayer is out after the top radio and tele writers to script the series. First has been penned by Max Ehrlich. Hector Chevigny has also submitted a couple of outlines and is expected to draw down a writing assignment on at least one show.

Set Sale in Cincy Area On Sharp Upbeat; Reds' Ballcasts Big Factor

Cincinnati, March 16.

Sales of television sets in the Cincy area, which have increased since Feb. 9 when Crosley's WLWT, the only video station here, switched from experimental to commercial operation, are gaining additional momentum because of the subsequent announcement that 34 of the Reds' baseball games are to be televised this season. Many of the new buyers are keepers of taverns. Another important factor in the upswing is that dealers are now able to obtain receivers in quantities sufficient for immediate installation, the manufacturers getting ahead on production.

Still further boosts of sales are expected after April 1 when WLWT jumps its power from 500 to 50,000 watts via transfer of transmission from the old experimental setup atop Carew Tower in the downtown section to a high-gain antenna on a 571-foot tower in a hilltop location overlooking the basin of the city.

Justin R. Duncan, acting director of television operations for the Crosley Broadcasting Corp., maintains a progressive score on television sets installed in a 40-mile area serviced by WLWT. Names and addresses of owners are furnished by dealers and also by the owners direct to the station for free service on mailing of a week's daily program schedules.

NBC WRAPS UP GOLF TELE RIGHTS FOR 5 YRS.

NBC last week wrapped up exclusive radio and television rights for the next five years to all events sponsored by the U.S. Golf Assn. First event to be covered under the pact is the National Open, scheduled for June 10-12 in Los Angeles, with Bill Stern handling the narration.

Events will be filmed for television pending extending of current networking facilities to their sites, all of which are now beyond the reach of NBC's east coast web.

TV Film Trailers Via Industry-Wide Weekly Series on Gosch Agenda

Santa Video

Used to be a case of liquor, or a Capehart, or something like that, when a show business personality wanted to pay off for a favor.

Now they give each other television sets. It's particularly the vogue in Hollywood where, if there's one in the house, there is always room for another in the playroom or upstairs for the children. Latter rate among the No. 1 video fans.

WPIX Film Dept. Set; Scramble For Major Reels Seen

Current stress being laid on the development of a top newsreel crew by WPIX, forthcoming television station of the N. Y. Daily News, is expected to result in stiff competition for the major tele reels now on the air, at least as far as local coverage is concerned. WPIX station manager Robert L. Coe declared last week that his programming wouldn't be "news-heavy," but experience of the newspaper in its daily work is expected to give it an edge over competing stations newswise.

Formal organization of the WPIX film department, which includes the newsreel operation, was set this week, with Coe assigning James S. Pollack, former exec with several of the major film companies, to head up the department. Comprising the film relations department, newsreel editing and local newsreel, the new setup will cover all phases of film operations, procurement of film, leasing and processing of newsreels and relations with all picture production outfits.

E. T. Woodruff, former DuMont film manager, takes over the film relations department. Local newsreel setup is to be supervised by Walter Engels, member of the News picture staff for 14 years, with James Frezzolini, former electronics engineer with the N. Y. Daily Mirror, assisting. Department, including seven newsreel photogs, is to be responsible for newsreel coverage in the N. Y. area. Fact that the News has made no arrangements to date for national and foreign coverage indicates the station will depend on outside sources for that material.

Chief of the newsreel editing department has not yet been named. Setup so far includes Paul Keough, an editor, and Agnes Moss, cutter.

CHI TRIBUNE IN PACT WITH IATSE ON TELE

Chicago, March 16.

Pact between the Chicago Tribune tele station, WGN-TV, and Local 110 of the International Alliance of Theatre and Stage Employees was inked here last week. Contract, which goes in effect March 22, calls for hiring one motion picture operator at $132 for a five-day week.

Pact with the cameramen's union, Local 666 of IATSE, is still pending. WGN-TV last month announced that Chicago Tribune staff photogs would be assigned to newsreel coverage. Staffers have no affiliation with Local 666, which has jurisdiction over newsreels.

WBKB, pioneer tele station in Chi, has long-standing contracts with both Local 110 and 666. WGN-TV is set for its formal bow early in April.

Racket-Busting Video

New 15-minute television show titled "Rackets Are My Racket" is being whipped into shape by producers of "Television Fashions on Parade," currently aired Friday nights over the DuMont web.

New series is to feature police sergeant Ardrey Walsh of Ridgefield Park, N. J., in a dramatized expose of card sharks, dice games, etc. Show will bow in over WABD (DuMont, N. Y.) starting next month.

Concerted pitch for film producers to trailerize their product over television in a weekly series of shows on an industry-wide level will be made soon by indie package producer Martin Gosch. With a few details left to wrap up before teeing off his "Tonight on Broadway" series, which trailersizes the legit stage, Gosch declared last week that he would head for the Coast as soon as "Tonight" takes the air to show the film producers how the same format can be adapted for their needs.

"Tonight," meanwhile, is slated to tee off April 6 on the CBS web under American Tobacco (Luckies) sponsorship. Deal, set through the Foote, Cone & Belding agency, calls for the first in the series to feature actual scenes and interviews with the cast, producers and director of "Mr. Roberts" direct from the Alvin theatre, N. Y. Chief obstacle remaining in Gosch's path is the setting of an agreement with the International Alliance of Theatrical Stage Employees on wage scales for the stagehands. Settlement of the problem is expected to set a pattern for the entire IA scales for all future tele operations.

Special waiver on Actor Equity's ruling of charging a full week's pay for any show televised directly from a theatre was granted to Gosch. All Equity members taking part in the "Tonight" series are to receive $75, which includes the half-hour air time and two hours of rehearsal, plus $6 per hour for any time over that. "It is the opinion of the (Equity) council," according to Equity prez Clarence Derwent, "that the nature of this program warrants special consideration, since it is obvious that Equity members and the theatre as a whole have much to gain artistically and economically from this merging of the two great mediums of entertainment."

Gosch declared the budgets on each show would be elastic, adding that there are no big program profits involved, since most of the money would go into union fees and scales. Format also is elastic, with Gosch hoping to expand the program to encompass all the factors "which make up Broadway." Thus, the show eventually may take in out-of-town legit openings, summer strawhatters, the drama critics' award dinner, etc. Gosch believes the show, by whetting the public's appetite for legit, will lure new theatre-goers and also bring back those who have dropped out since the war's end. It will also further an interest in the legit theatre, since the show is to be carried over CBS' four-station web.

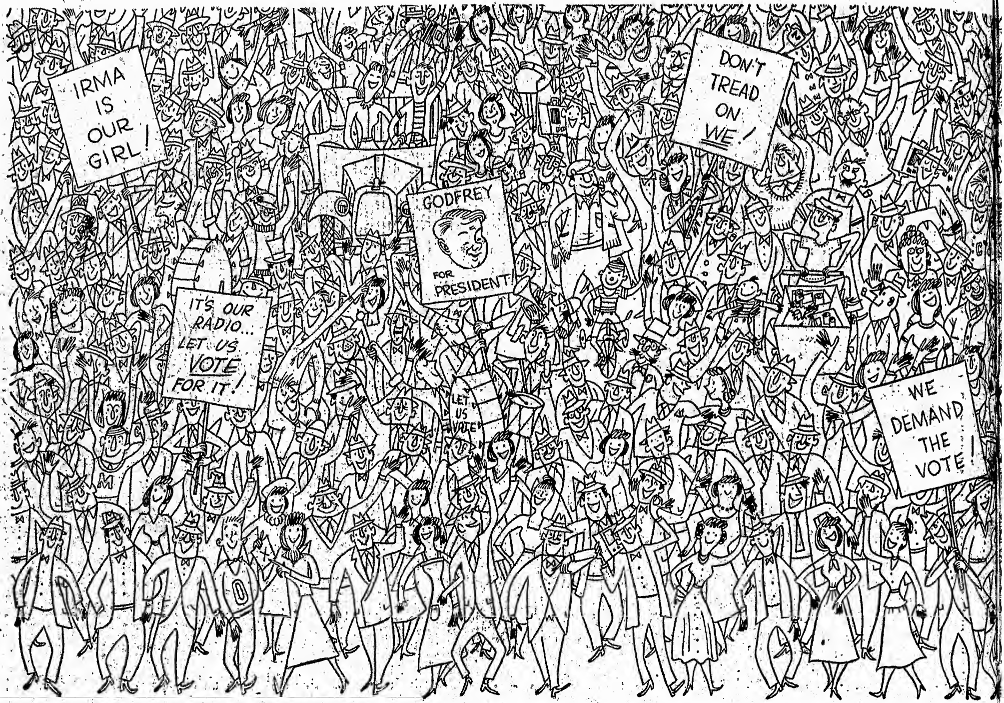
CBS, incidentally, also came through with a waiver to make the new series possible. Web has long had a strict ruling against any show on a double-commercial basis. Since "Tonight" will plug both Luckies and the legit plays, it would fall in that category. CBS set aside the rule, though, on the assumption that this show "may well prove one of the more significant milestones" in tele's history.

Twin Video-AM Pitch On O'Hanlon by B. L. Schubert Points Up the New Trend

Indicating the extent to which television has caught the fancy of radio executives, Radio Artists Corp., indie package outfit headed by Bernard L. Schubert, is now auditioning shows with a twin video-AM pitch.

Schubert returned from the Coast last week with an audition platter for radio cut by George O'Hanlon, star of the Joe McDoakes series of Warner Bros. shorts titled "Behind the Eight Ball." With two of the shorts reduced to 16m film, the prospective sponsor will be shown a typical McDoakes film so that he can see the possibilities of O'Hanlon for tele. Immediately after the film is screened, the platter is run off so that O'Hanlon can be heard in a direct radio audition.

Series of shorts have been produced by Warners since 1942. Eighteen have been turned out so far and one of them has been nominated for an Academy Award this year.



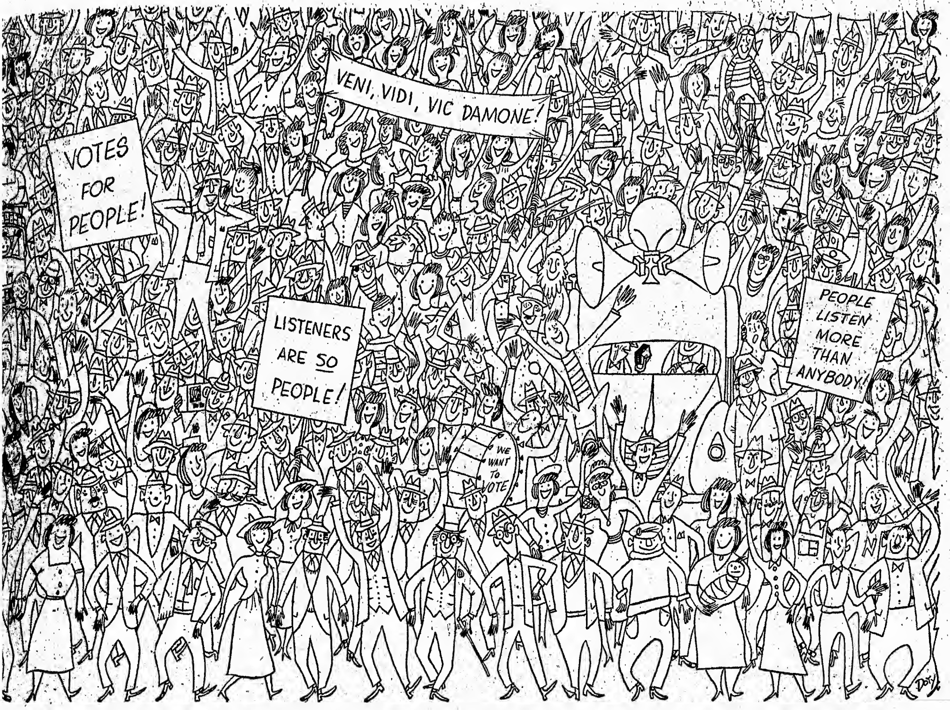
The listeners are big enough to vote!

Here's a revolutionary notion—letting the listeners, of all people, get into the act of medal-pinning in Radio. But there it is—Radio Mirror magazine has just done it—in the first nation-wide listener's poll. And it turns out that Radio's most intense fans, who listen to Radio most devotedly, and who love it best—jump by the thousands at a chance to vote for their favorites.

And they vote CBS

Thirteen "firsts"—as many as for all other networks put together—went to CBS programs or personalities.

And here they are—the PEOPLE'S choice:



FAVORITE RADIO **PROGRAM:** ARTHUR GODFREY
—for two shows—both CBS-created Package Programs
—Godfrey's Chesterfield Show and "Talent Scouts" (Lipton)

FAVORITE **NEW** PROGRAM FOR 1947: "MY FRIEND IRMA"
—again a CBS-created Package Show (Swan Soap)

MOST PROMISING **NEWCOMER:** VIC DAMONE
—first nationally spotlighted by CBS on "Talent Scouts"
—now starring on "Saturday Night Serenade" (Pet Milk)

FAVORITE **DRAMATIC** PROGRAM: LUX RADIO THEATRE

FAVORITE **COMEDIENNE:** JOAN DAVIS (CBS Co-op)

FAVORITE **HUSBAND-WIFE** TEAM: OZZIE AND HARRIET
(International Silver)

FAVORITE **FEMALE VOCALIST:** DINAH SHORE *(Philip Morris)*

FAVORITE SHOW FOR **CHILDREN:** "LET'S PRETEND"
—another CBS Package (Cream of Wheat)

FAVORITE **EDUCATIONAL** PROGRAM: THE CBS AMERICAN SCHOOL OF THE AIR—*CBS-created, now in its 18th year*

FAVORITE **COMMENTATOR:** LOWELL THOMAS *(Ivory Soap)*

FAVORITE DAYTIME SERIAL **ACTOR:** KARL SWENSON
—of "Our Gal Sunday" (Anacin). Also appears on NBC

FAVORITE DAYTIME SERIAL **ACTRESS:** BETTY WINKLER
—of "Rosemary" (Ivory Snow)

Looks like more proof of CBS' winning ways

. . . in programs that please most (CBS-created and produced Godfrey Shows, Irma, mr.ace and JANE, Suspense, Abe Burrows, Studio One, Hoagy Carmichael . . . all evidence of CBS' commanding lead in creative programming)

. . . in programs that deliver most (CBS leads all networks in size of audience delivered for each advertising dollar spent for time *and* talent)

. . . in programs that serve most . . . the great CBS documentaries, the unmatched CBS news service, the powerful lineup of public affairs broadcasts . . . all have helped win for CBS such recognition as that of the New York *Times,* which has labelled CBS programming "far and away the leader"

Columbia Broadcasting System

Code Should Be Guidepost, Not Cop, B. U. Institute Is Told in Hot Session

Boston, March 16.

Significance of the Standards of Practice set up in the new NAB code came under plenty of scrutiny here last week at Founder's Day Institute of Boston Univ. Consensus seemed to be "it should apply to everybody but me."

Session was presided over by Justin Miller, NAB prexy, in a roundtable discussion as part of the Institute's four-way series of panels on public relations, journalism, radio and films. Programs were presented by B. U.'s new school of public relations. The NAB code discussion offered Harold E. Fellows, general manager of WEEI; Craig Lawrence, general manager of WCOP, and Ted Cott, manager of WNEW.

Cott told of the indie's battle to get into the NAB platform, originally drafted without the indie viewpoint at all. He complained the indies still don't have enough time to sell their time buyer's products, the 20-second NAB recommendation being too little time for rural indies, which have different audiences and different problems. Claimed they needed at least a minute.

Lawrence said much the same thing, stressing the need for flexibility in the code. Standard allowances were impractical, he said, and the code should be a guidepost, not a cop.

Fellows, a member of the Screening Committee, outlined difficulties of preparing a code, and said a new proposed document being readied for consideration at the NAB convention in Los Angeles in May, is a detailed guide for broadcasters in specific areas. He said it incorporates the majority suggestions and criticisms of originally proposed standards. This will be published at least 30 days before the convention.

Prudential Prepping Pop Program Filler

Prudential Insurance Co. is considering a pop music show this year as summer replacement for its regular "Family Hour." It'll give the idea a tryout, with Joan Edwards as guest star for the April 18 broadcast. Previously, the account has sponsored light-classic music over the summers, as a warm weather change of pace from its semi-concert format of the regular season.

Benton & Bowles is the agency.

Army Disks Cue WNEW Series to Hypo Interest In Foreign Languages

Novel half-hour series to try to interest listeners in learning foreign languages is the latest program idea at WNEW, N.Y. indie. Shows will be built around records used by the Army during the war to supplement "Spoken Language" instruction books for troops going overseas.

WNEW program veepee Ted Cott went to the American Council of Learned Societies to get air rights to the records. (Henry Holt publishing house recently brought out postwar editions of the "Spoken Language" manuals.) Both records and books were prepared for the Army by Dr. Henry Lee Smith, now head of the State Dept.'s foreign language division, who, when he was at Brown Univ. in the early '40's, emceed a Mutual show called "Where Are You From?"

WNEW series won't be aimed at actually teaching languages via air, but rather at exciting enough interest to lead listeners to pursue study of various tongues. A name guestar will be brought in each week as "guest student" to parlezvous with the emcee of the program. Station probably will invite listeners to vote on which languages they're most interested in, and follow through with a 13-week series on each language.

Crosley Broadcasting Corporation announces

CINCINNATI'S FIRST COMMERCIAL TELEVISION SERVICE WLWT

WLWT, Crosley Broadcasting Corporation's television service for Cincinnati, began commercial operation on February 9 and on February 15 a special T-Day celebration was observed throughout the Queen City.

Television is not new to Crosley or Cincinnati. We established one of the first television stations in the United States in April, 1939, under the call letters W8XCT. Experimental television broadcasting has been conducted continuously since that date, interrupted only by the war.

Now, after years of experimentation—training personnel, developing programming and technical techniques—we are ready to provide Greater Cincinnati with the finest television service possible under an expanded, commercial operation.

The newest, most modern television transmission equipment available will, within a few weeks, be sending the sight-and-sound of WLWT. This new transmitter plant will deliver one of the strongest effective radiated television signals in the world, assuring an even finer, more dependable service.

The Crosley Broadcasting Corporation is proud to have established the first television service in Ohio and Cincinnati. We believe television inevitably will become the world's greatest medium for mass communication. And not only can it be expected to provide the greatest and most effective advertising medium yet conceived, it must also contribute immeasurably to the broad fields of entertainment, education and religion within the home.

WLWT Rate Card No. 1, and we believe television's most unusual rate card, is now available upon request.

WLWT Crosley Broadcasting Corporation

TELEVISION SERVICE OF THE NATION'S STATION

Radio Under the Sombrero

Continued from page 33

gross. Later averages about $17,000, with a continuous-run policy.

The Cubanos are suckers for soap operas—but of the more emotional, Latino type, with adultery as the chief comeon in story continuity. Today nearly 60% of CMQ network programming is dramatic fare, mostly cross-the-board soap opera stuff. When he first took over the station in 1943 Mestre tried adapting into Spanish the Americano serials for the Cuban audience, but it was no dice from the start. Listeners complained it was dull. As Mestre says: "They like it clean, but there's got to be plenty of adultery." They haven't caught up with disk jockeys as yet down here.

Colgate, General Foods and Procter & Gamble are among U. S. bankrollers splurging in Cuban radio, but 60% of the total billings comes from local spots. As he woos more and more listeners into the CMQ fold, Mestre has hiked his rate card nine times during his regime. But you can still buy a half-hour time segment for $136. That permits the client two minutes of commercials.

One of the major ripleys of Cuban radio is the fact that its 500,000 radio homes support 84 stations, 33 of them in Havana, with its 900,000 population. (That compares with New York metropolitan area's 28 stations.)

With CMQ and its top rival, RHC, grabbing off 90% of the Cuban audience, the other 70 stations share the remaining 10%. In contrast with CMQ (a 25kw station) running the show in Havana, a majority of the 33 Havana stations are strictly 100-250 watt axe-to-grind politico outlets operating eight, nine or 10 hours a day and utilized for propaganda purposes. Hooper's non-official counterpart on the island claims that many of these stations play strictly to an audience comprised of the owner's family and circle of friends.

Down here they editorialize all over the lot, take positions on elections, etc. The only Communist Party station in North America is located here. It's Radio Milledias.

Stormy Petrel Chibas

Unquestionably the most colorful mike personality on the island is Sen. Eduardo Chibas, who does a weekly Sunday night broadcast over CMQ. Parlay Henry Morgan, ex-Mayor LaGuardia and Huey Long—and you've got Chibas, who boasts a Sunday night audience comparable to Winchell's in the States. He'll challenge his enemies to duels. He questions the virility of his opponents. No charges can be too spectacular. Last year he was all for President Grau. Today he has no time for him; calls him effeminate.

Grau, incidentally, was among the notables who attended Friday's official opening, on the day that CMQ became 15 years old. (Mestre and his brothers own two-thirds of the station, with Arturo Combo, one of the original founders, holding the remaining third.) Cubans say that the President's hour-long speech was reminiscent of 200 others he's adlibbed on the mike, all around the central theme that "Cuba-ism is love." For CMQ he threw in an addenda; the Radiocentro is symbolic of all progress in Cuba.

The building is the last word in ultra-modernity, even in terms of U. S. architectural, last-word-in-equipment standards. In addition to the 11-studio station itself, there's a 10-story office building, the Warner-leased theatre, restaurants, a nightclub on the roof, shops and promenades. And it's strictly a Mestre Bros. "package deal" with Abel and Luis moving their assorted enterprises (drug business, advertising agency, manufacturers representative and food manufacturing business) into the edifice. The $3,000,000 financing was done principally by Luis and Abel, "among Cuban investors," they add. There's talk that a lot of the coin came from NBC, with which CMQ is affiliated, but mostly on a goodwill basis, since there are only occasional shortwave pickups. However, NBC execs in attendance for the opening say "'t'aint so," that as far as financing goes, it's strictly a Cuban enterprise.

New station hadn't even opened before Goar Mestre got his initial payoff. A Havana brewer, spending $75,000 a year on the rival RHC, went into a tailspin when he gandered the client's booth in the two main studios. If you bankroll a CMQ show, it automatically permits you to bring your family and friends into the booth to watch the program. Brewer thought that was swell. So he switched his business over to CMQ.

Femme B'casters

Continued from page 33

which he said in substance: "Been hearing a lot of talk about you gals being dissatisfied with your role in NAB. You've been wanting to get out on your own, worried about money, etc. Now, if you gals will set up a committee to work with us. . . ."

In a retaliatory mood, the femmes kudosed Miss Lewis, naming her an honorary lifetime AWB officer; then, to stymie any concentration of control in Washington, elected officials representing various geographical areas. A liaison committee, as suggested by Willard, was chosen on a similar basis. NAB was advised of the elections, but weeks went by without acknowledgment. The meeting call this week was the first the liaison committee had heard from NAB.

Femmes Polled

Meantime, some district veepees of AWB, on their own, had begun polling femmes of their respective areas on their feeling about pulling out of NAB. As it stands, they pointed out, AWB is doing nothing. Women of non-NAB stations can't belong to AWB. Closing of the N. Y. office has cut the femme broadcasters off from many contacts.

AWB has associate members among women in organizations using radio, such as the Red Cross and YWCA, industries such as the grocery manufacturers, and in ad agencies. Under the old setup, associate members, before making a trip, could call on Miss Lewis in N. Y. and ask, "Who are the women in Central New York radio?," for instance, get a list and take off. Meantime, Miss Lewis wrote these women broadcasters, advised them so-and-so would be in their city on such a date, etc. It was, in the AWB'ers' estimation, a prime liaison and most effective.

Typical of the stories passing among the AWB'ers is one about a newly elected veepee who, at some trouble, managed to get hold of a copy of the AWB constitution, which she found larded with such nifties as: "NAB must appoint or fill the office of second vice president."

Typical apparently of the sentiments of many AWB'ers is that of a key network exec, who said this week: "I'll never attend another AWB meeting until they stop treating us like step-children."

JERSEY B'CASTERS VOTE FOR RADIO INSTITUTE

An annual Radio Institute patterned after the New Jersey Newspaper Institute at Rutgers (state university) was voted by the newly-formed N. J. Broadcasters Assn. at its annual spring meeting in Asbury Park, N. J., on Saturday (13). W. C. Moreland, assistant to Rutgers' prexy, in presenting the plan, pointed out such a program would provide an effective sounding board for the radio business in getting its ideas across to residents of the state.

He also cited that it would serve an educational purpose in training Rutgers undergrads interested in radio as a career.

WJBK's Hockey Playoff Scoop

Detroit, March 16.

WJBK has grabbed off the Detroit franchise to air 1948 Stanley Cup hockey playoffs of Detroit Red Wings, tentatively set for March 23. Pact also cinches 1948-49 season hockey broadcast for this station.

Sponsored by Dodge Dealers of Greater Detroit, the account was handled by local Ruthrauff & Ryan office.

REVERE ALL-STAR REVUE
With Andy Russell, Marion Hutton, the Pied Pipers, Ray Sinatra's orch; Tobe Reed, announcer
Writer-Director-Producer: Myron Dutton
15 Mins.; Thurs., 8 p.m. (EST)
REVERE CAMERA
Mutual, from Hollywood
(Roche, Williams & Cleary)

Successor to the Jan August show, this merry little musical package got away to a start last week (11) which had the earmarks of topgrade "supper club" fare. It's by far the classiest pop musicai interlude to hit the MBS skein recently, and the web needs such stuff.

Andy Russell teed off the vocalizing with the oldie, "Best Things In Life Are Free," with an assist from the Pied Pipers, and swung into an easy duo with Marion Hutton on "Gimmie a Little Kiss" after she'd piped "But Beautiful" in nice form. In a second number, she sold "Manana" niftily with some originai verses. Signoff, immediately following, cleverly worked show credits and closing commercial into "Manana" tempo.

One of the pleasant added features of the stanza, in fact, is its couching of much of the song-bridging talk in versified chatter. Chatter on shows of this type is apt to be pretty inane, anyway, and it's more digestible gigged up in rhyme. Mid-commercial, easy to take, was in this vein, too, with a "To make it clear, you want a Revere" catchline and a musical tag.

All told, a pleasing dish. *Doan.*

BOATING FOR FUN
With H. E. Jamison
15 Mins., Thur., 10:15 p.m.
BRYANTS MARINA
KIRO, Seattle

Back on the air with shhowmanlike stories on the beauties of small-boating in Puget Sound waters, H. E. Jamison, locally w.k. Waterfront Reporter, does a fine job in delineating the joys and scenes that are available to boat owners in the Pacific Northwest.

Jamison knows whereof he speaks and his yarns hold interest right from the start. A rich voice, pienty of good material, and nice pacing add up to a quarter-hour that is right down the alley in an area where small-boatmen, both commercial and amateur, are as thick as clams on a Hood Canal beach. *Reed.*

ADVENTURES IN READING
With Edwin H. Bronner, Edwin Fadiman, Jr., Robert Kuhn
Producer: Bronner
15 Mins.; Fri., 8:15 p.m.
Sustaining
WEVD, N. Y.

Idea behind this new package assertedly is to "present a top author, editor, critic, et al., each week to discuss and read an excerpt from his favorite forgotten book"—a book that should have been widely read but somehow wasn't. Guesting for the show's second stanza was author Robert Kuhn.

Analysis of such a topic undoubtedly provides excellent raw material for sparking listener interest and its only natural for a flood of words to pour from the studio discussions. Therefore, if the identity of the individuai participants were more carefully pointed out to the dialer it would considerably clarify just who is doing the commenting.

Kuhn's "forgotten" tome was Steila Benson's "The Faraway Bride." As one of the trio metaphoricaily recalled, "she dredged the words from her heart and left them bleeding on her desk." It's a story of a young boy living in China, Kuhn expiained, but added that essentially it's a book of characterizations rather than plot. He read a brief extract with feeling.

Writer-publicist Edwin Bronner, who owns the package, observed that the book had good notices but somehow failed to click. In weighing the pros and cons of these volumes each week it might be more interestlng to dwell a bit more on just why these "forgotten" books were forgotten. Joint-moderator of the program is Edwin Fadiman, Jr., book reviewer for a number of publications.

BEAT THE BRAIN
With Jack Douglas
30 Mins., Monday, 8:30 p.m.
BENDIX RADIO
KRSC, Seattle

This newest of local quiz shows has a good format in the contest between the audience and "The Braln," who was Emmet Watson, local sportswriter, on the show caught. Jack Douglas, owner of the idea, handles the quips and questions in nice fashion.

Chief appeai lies in the sportsmanlike manner in which show is handled, with contest clearly between the "Brain" and the entire audience. Questions are limited to non-technical ones, an obviously necessary limitation, and those fired at the "Brain" were chiefly on sports. Watson did a good job, answering about half of the questions, some of which were pretty tough.

The "Brain" gets a chance for a comeback at the windup of the program when he asks a "revenge question" of the winners. Question was, "who was the first baseball player to become famous for hitting home runs?" Answer was: Home Run Baker; but the winners all muffed it.

Show is held at Blue Mouse theatre, and looks as though it would be a big help in packing the house on Monday nights. *Reed.*

Thanks From An A.M. Listener

By JOE LAURIE, JR.

Must report a very pleasant couple of hours (which seemed like 15 minutes) Saturday night (13) on WOR when Jack Lescoulie interviewed Howard Lindsay. For here was a little something out of the ordinary for listeners. Have heard hundreds of interviews; if you don't believe me I can show you the marks on my radio dials where I turned them off. But here was something different, a hep platter-jockey who knows his stage, interviewing a very hep and successful playwright, actor, producer, manager, director and radio narrator, Howard Lindsay. He didn't tell you how great he was, or what's wrong with the stage and pictures and radio. He didn't teli you how smart he was because he happens to be a very rich man via the theatre. He didn't spend half the interview telling about his new play and his future plans.

Instead he told Lescoulie that he was really a very bad actor for a long time after he started and realized it. He told about taking up stage managing, then doing a bit of scribbling, then going back to acting because he had to make a living. He stated that it was his fault that Damon Runyon's "Slight Case of Murder" wasn't a hit. He toid about his partner and collaborator Russell Crouse arguing out lines that should go into a show when they are writing and that the argument is never carried further when the line is rejected or put in. He told about how in "Life With Father," he and his talented wife, Dorothy Stickney, many times had to fight off the feeling to just play for laughs—something so dear to any actor's heart, and instead play so the audience would believe them.

"If you can't amuse them, convince them," is a hunk of sage advise from this veteran. He gave the radio actors a boost and toid how amazed he is at them when they just walk in and sink their teeth in a characterization so quickly. True, maybo legit actors get a deeper characterization through four weeks rehearsals, but stili he takes nothing away from the radio actor's ability.

He gave good sound advise to beginners, not as a sage but as an honest guy and lover of the theatre. He dropped a gem that many actors could use, "Stop before they want you to!"

In other words, here was a guy who certainly has made good, financially and artistically, just talking sense. He didn't put on a "modest act"—he just spoke from the heart, a simple honest man, a gentleman who doesn't wave his bankbooks and hits over the air. A great deal of credit is due Lescoulie for making his guests feel at ease and at home; he is a homey guy and comes over the air that way. My ears are still thanking him and Lindsay both for an early morning treat!

MOVIE STARR DUST
With Martin Starr; Fred Darwin, announcer
Producer; Russ Ambruster
15 Mins.; Mon., Wed., Fri., 7 p.m.
Sustaining
WINS, N. Y.

Martin Starr, one of radio's vet show biz reporters, returns to the local airlanes with a snappy, highly listenable session of news about films and film personalities. A colorful gabber, Starr has made a wise decision in eschewing the peep-hole style of commentary which seems to afflict air reporters whenever Hollywood is their beat. He's sticking to straight facts about Hollywood pius some critical comments about the latest film releases on Broadway. It should appeal to film fans even though it hasn't that "fan mag" touch.

On his kickoff session (15), Starr ranged over the pix field covering Greta Garbo's future plans to the recently concluded Anglo-U. S. fiim agreement. He rang the bell for RKO's "I Remember Mama" with a rave notice. His windup item was a human interest touch. He queried Winthrop Rockefeiler on his plans to counteract the sensational exploitation which some indie distributors are reportedly mapping for the oid films in which his wife, the former Barbara Sears, appeared. *Herm.*

LET'S TALK IT OVER
With Victor A. Sholis, guests
30 Mins., Sun., 9 p.m.
Sustaining
WHAS, Louisville

This Sunday night airing, at a choice time, is devoted to a discussion of topics of vitai interest, and at airing caught the subject was "Cancer—How Far Should Radio Go in Discussing It?" Victor A. Sholis, station director, was the moderator. He explained that he received a letter from a woman out in the state, complaining that the station emphasized "cancer" too much, and instilled a "fear complex" in listeners. Sholis said that radio can't be all things to all causes, but the fight on cancer was important enough to talk about it. Incidentally, in years past the very word "cancer" was taboo on this same station.

Guests were a local woman who wrote a magazine article for the Ladies Home Journal titled, "Cancer—I've Had It." Panel was also

(Continued on page 46)

the question is:

"WHY SHOULD I BUY 'THE ANSWER MAN'?"

answer:

1. **During an average week, people in 1,070,612 homes listen avidly to the evening "Answer Man."**
2. **It's so effective, no sponsor has ever failed to renew it.**
3. **It has been on the air in New York for 11 years straight.**
4. **It's so popular, it now does noon-and-night duty on WOR.**
5. **It's been rated the second most popular 15-minute local daytime show.**
6. **It's a low-cost show that brings big-time returns.**

TO WIT: "The Answer Man" answers some 6,000 questions a week! Everybody from Board Chairmen to baffled children toss queries at him. "The Answer Man" is really a big research organization with 10,000 volumes and a list of 20,000 authorities to consult. *Everybody* gets an answer (unless the question is unethical). The colorful questions go on the air, the rest are answered by mail. The service slices The Answer Man's bankroll but pays off in good will for you in extra promotion. YOU can cash in on that good will, by phoning LOngacre 4-8000 now.

heard by the most people where the most people are - - - **WOR** ***mutual***

...over five million people listen to one station every week

CBS COLUMBIA OWNED

KNX

Los Angeles • 50,000 Watts

Represented by RADIO SALES, Radio Stations Representative... A Division of CBS—New York, Chicago, Los Angeles, Detroit, San Francisco, Memphis.

ANTA Clears Decks for Bigtime Com'l Packages; Mulls 'Playhouse'

The American National Theatre & Academy is mulling a number of propositions for sponsored ANTA radio programs. However, the entire matter is in the hands of C. Lawton Campbell, ANTA board chairman and former General Foods advertising v.p. and Ruthrauff & Ryan official, so nothing will be decided until his return from vacation in the south.

There are three principal ideas for ANTA shows, any or all of which could go on the air. In addition, ANTA is considering the appointment of someone from the radio business to take over fulltime operation of its radio activities, on a paid basis. Earle McGill, freelance director who has done numerous leading programs, is a possibility for such an assignment. He would probably work with Howard Teichmann, scripter and currently editor of the "Ford Theatre" series Sundays on NBC.

One of the suggested programs would be an "ANTA Playhouse," a half-hour weekly series originating in New York and using freelance originals and adaptations. Warwick & Legler has approached ANTA with such a deal, supposedly representing a cosmetic account. According to the proposed terms, ANTA would produce the show, getting a stipulated profit starting at $5,000 a week on the package. ANTA would be expected to supply guest stars for the series. This angle is understood to have already been cleared with the American Federation of Radio Artists.

A second proposed series would also consist of half-hour dramas, but would originate from different cities each week. This would present little theatre, community theatre and college theatre groups, and would be m.c.'d by a name performer, via remote pickup from New York. Such spots as the Theatre '48 in Dallas; Barter theatre, Abingdon, Va.; Cleveland Playhouse; Minneapolis Civic Theatre; Dock Street, Charleston, S. C., and Pasadena Playhouse, would be among those aired.

The idea in this case is that the theatre groups would present their tryout productions of new scripts. Benton & Bowles is one of several agencies reported to have expressed interest in such a series. This proposition, too, would probably require an AFRA okay, as the local groups would mostly be amateur. However, this angle is also understood already cleared.

The third general format suggested would be a sort of experimental theatre series, to present radio versions of scripts submitted to the Experimental Theatre, Inc., for possible legit production. It's figured such a series would be relatively inexpensive to put on the air, and would pay $4,000-$6,000 to ANTA.

ANTA now has a television series, which NBC presents intermittently as a sustainer Sunday nights on WNBT, New York, and for which it pays ANTA $300 a week.

Woods

Continued from page 32

themselves on the outside looking in.

Woods described FM as "the rubber tire on the steel rim of the old buggy wheel." And although it's now plusage for advertisers, he said that FM rate structures will go in effect when warranted by the growth of facilities. At present, he disclosed, 78 of ABC's 265 stations have FM.

Asked what the net planned to do if a station failed to duplicate, Woods shot back "then we will look for a new FM affiliation in that area." Duplication, he explained, doesn't require stations to FM net commercials that don't provide them with AM revenue. "If your station isn't bought for AM," he advised, "don't give away your FM."

Switching to tele, the ABC prez urged rapid development of vide facilities in markets of 250,000 and over. WENR-TV in Chi, he said, would be the net's first o-&-o tele operation. Present plans call for the station to tee off by Sept. 1.

Dissatisfaction with the web's daytime programming was expressed by some stationeers, along with criticism of the current rash of contests and giveaways. Woods, in outlining the net's progress, reported that the overall average Hooperating in 1944 was 5.9 as compared to 7.6 in 1947.

One-day meet attended by more than 100 stationeers from 95 affiliates follows similar sessions in Atlanta and New York. Fourth and final of the series will be held on the Coast in May.

Hiring is Up

Continued from page 32

and stations in October than in February, '47. More than 10% of the fulltime staffers on 544 "small" stations (employing less than 15 persons per outlet) were doubling in brass "and performing duties in two or more departments" of their stations.

Average weekly pay for all employees in October was $72.40 as against $71.50 in February. For non-supervisory staffers, the October average was $62.50 and $61 in February. A barely perceptible increase in the average work week was noted from 39.1 hours in February to 39.4 in October for non-executive employees.

FCC said it would shortly publish more detailed breakdowns on employment and salaries paid on the basis of class of station, geographic region, size of city, etc. Figures on employment at indie FM and for the FM portions of joint AM-FM operations will be included.

By every measurement

WTIC

dominates the prosperous

Southern New England

Market

Paul W. Morency, Vice-Pres.—Gen. Mgr. Walter Johnson, Assistant Gen. Mgr.—Sls. Mgr.

WTIC's 50,000 watts represented nationally by Weed & Co.

From the Production Centres

IN NEW YORK CITY . . .

Al Schacht plattered his WOR sports gab show for the next two Saturdays so he could take off Monday (15) for St. Petersburg to interview N. Y. Yankee players....C. E. Hooper off to Arizona to ride a hoss for the next three weeks....Pillsbury Mills picked up tab on Bob Trout's five minutes of Sunday news on NBC, effective April 4....Charley Haywood, assistant music prof at Queens College who sings in a dozen languages, tapped for permanent spot on ABC's "Stop the Music"....Tucker auto show preeming on ABC shortly is a $218,000 annual time billing....George Maynard to produce a new package owned by Gene Hamilton called "Music Lovers, Inc."

Blanche Gaines is agenting a tele sports show created by Don Mankiewicz, N. Y. writer-son of playwright-scenarist Herman Mankiewicz....Young & Rubicam, for the second time in a few months, has been renumbered by the phone company. Now it's MU.9-5000....Ernest Sax, who's producing the new Cliff Edwards "Jiminy Cricket" package, was severely beaten and robbed on a midtown street corner last Saturday (13) midnight. He collapsed the following morning after producing a couple of State Dept. shortwave shows, and is now in Polyclinic hospital....Mike Jablons again pitching for the Greater N. Y. Fund as radio and special events director.

Peter Lyon, Radio Writers Guild exec, due back today (Wed.) from the Coast....Ed Kobak postaling Mutualites from Jamaica, B.W.I. He's due back in his office next Monday (22)....Allan Stevenson into the "Front Page Farrell" cast....Sid Reznick pacted as scripter for the new Jim Backus "Talent Hunt" show on Mutual....Jim Cassidy, of WLW, Cincy, in for a few days with his actress frau....Landt trio an addition to the Bob Hawk show.

Sid Caesar, of "Make Mine Manhattan" musical legiter, appears on Jack Eigen tele show via WABD tonight (17)....Susan Peters, wheelchair-confined film actress, east for "Studio One" presentation of "One More Spring," from the Robert Nathan film story of several seasons ago. Walter Huston will guestar in Agnes Eckhardt's adaptation of "Babbitt," by Sinclair Lewis, on the March 30 broadcast of the same CBS series ....Therese Lewis (Mrs. Hubbell Robinson) back from month's vacation in Tucson and adapting the Alice Duerr Miller yarn, "Manslaughter," also for "Studio One." Don Ettinger and the scripting team of Norman Tokar and Ed Jurist will write the audition for "Our Miss Brooks," the Shirley Booth show being readied by CBS.

Stanley Burns, announcer on WINS' "Night Club of the Air," featured in a newsreel short about the Bronx....WMCA prexy Nathan Straus carried his story favoring limited editorializing by radio to the Press, Ad and Radio chapter, AVC, last night (Tues.)....Luther Wood, research director of Sullivan, Stauffer, Colwell & Bayles, sporting a new veepee title....Frank Zuzulo, MBS' assistant publicity director, papa of a girl born Thursday (11) in Bronxville....CBS' "Adventures in Science" marks its 18th anni March 27 with a talk by Dr. Warren S. Thompson, population researcher of Miami Univ. (Oxford, O.), who was the stanza's first speaker in 1930.

Ronald Dawson Associates has lined up International Editors Co., Buenos Aires, as South American rep. Dr. Hugo Lifezis of BA outfit will translate Dawson's Mystery Series into Portuguese and Spanish ...Jim Sauter showing off a President's Certificate of Merit, awarded him at Governor's Island last week, for his many-faceted wartime entertainment activities ...Carl Jampel, scripter of "Archie Andrews" for the past three years, negotiated a new 10-year pact with NBC at a substantial pay hike....Lillian (Supove) Blake, WNYC's news and special events director, teaching a radio workshop class at CCNY. Last week's VARIETY "Scratch Sheet" on the Mayflower hearings should have listed Earle McGill, Radio Directors Guild prexy, and Eric Barnouw, Radio Writers Guild prez, with those favoring "strict enforcement of the present ban."

New Whittlesey House tome, "How to Be a Successful Advertising Woman," edited by Mary Margaret McBride, hit bookstalls yesterday (Tues.)....Jules Alberti, producer of "Patterns in Melody" on WNBC, ankling the chore in protest over handling of talent by the sponsor's (Maytag) agency, Byrd, Richard & Pound ...Alan MacAteer and Muriel Starr into the "Lora Lawton" cast . Abby Lewis, Eddie Wragge and Henry Neely added to "Young Widder Brown"....Don't look for kickoff of CBS' radar listening measurement tests until at least June.

IN HOLLYWOOD . . .

Beryl Wallace, who has spark-plugged Earl Carroll's Vanities for its 10 Hollywood years, started her own television quizzer, "Sky's the Limit," on KTLA....Cy Howard, creator and producer of "My Friend Irma," wouldn't let himself forget that he was once "big stuff" in New York legit so when he heard that Radio Mirror had an award for "Irma" as "the favorite new show of 1947" he insisted on making the acceptance speech on his program ...Bing Crosby and Bill Morrow head eastward around mid-April so Cros can be on hand when his Pittsburgh Pirates open the season. They'll do their last four platters for Philco in Big Town to wind up the season. On guest call will be Fred Allen, Ethel Merman, Henry Fonda and Alec Templeton ...It's astounding to most producers that Bob Redd, director of the Jack Carson show, needed an NBC page for a bit and actually hired an NBC page for the part ...Bert Gordon, the "mad Russian" of the Cantor foam-blowers, had his own show previewed on KFWB last week. It's a mad comedy that broadly burlesques whodunits... Dennis Day takes his show to Washington March 31 to kick off American Cancer Society's drive for funds....Bill Eddy, Chicago's television pundit, in town to "scout" the Cubs and pick up a little footage on their training capers ... NBC's Mr. Moneybags, John MacDonald, around for a few days of fiscal powwowing with Sid Strotz on budgets, building expansion, etc .. Kay Kyser has asked the War Department for a month's route of service hospitals around the country where he'll originate his quiz campus ... Contracts have been drawn for Nelson Eddy to again have the summer run of Kraft Music Hall while Al Jolson takes a well deserved rest... Jack Benny and his writers won the trade's applause for their fast rewrite of the show after the "walking man" contest blowoff. They worked through the night and the following morning and came up with one of their season's best .. "Corny" Jackson and the frau, Gail Patrick, planed down to the Dominican Republic where the Thompson Hollywood boss will work out with the Dodgers. Leo Durocher, his pal, will have him fitted out in a monkey suit . George Brent moves in as permanent emcee of Mutual's "Leave It to the Girls" and Binnie Barnes becomes a panel regular .. Walter Lurie sampled about everything that's loose and hustled back to New York with about as complete an index on programs, people and ideas as you'll find in any agency....If some punster refers to ABC as "the Mormon Network," it's because there are more than a dozen members of that faith in high positions with the web ...Darling of the AFRANS is Frank Danzig, who rarely uses the same people twice on his shows and believes that new faces in radio are as important as new faces on the screen.

ABC's newest program idea
Sundays 8-9:00 pm *est*

Tune in this Sunday Night—March 21

STOP THE MUSIC is a fast, fabulous full-hour that's got EVERYTHING! It's a home audience participation program with lively, tuneful music... excitement and suspense... and out-of-this-world prizes that will have listeners weak in the knees from Winter Haven to Walla Walla.

Here's the line-up: Bert Parks (of *Break the Bank* fame) is m.c. Plus Harry Salter and his 26-piece orchestra and vocalists. Plus a top guest star each week who picks the telephone numbers to be called.

As each call goes through, Bert stops the music. If the listener identifies the tune, he wins a valuable prize—AND a crack at the giant "mystery tune" jackpot. Swell fun, swell music, a swell time for everyone in the family... and a swell vehicle for selling goods. What more do you want for a sure-fire Sunday night show?

Noteworthy News for Advertisers!

STOP THE MUSIC is available for sponsorship, *whole or in parts!* You can get in on a quarter, a half, three quarters or ALL of this big new Sunday night fun-fest on ABC... provided, of course, you get in early! For full details, reach for the phone right now. The number in New York is CIrcle 7-5700—Bud Barry's extension: 504.

ABC PROGRAM DEPARTMENT
30 Rockefeller Plaza, New York

'Opinion-Aire'

Continued from page 31

to-one on Rayhawk's telephone poll against the closed shop).

Boris Shiskin, AFL economist, who had appeared on the November '46 Forum show, formally protested airing of "Opinion-Aire" with the Rayhawk poll to Mutual last week. Shiskin's letter claimed Rayhawk assumed telephones were evenly divided among workers, residents, middle and upper classes; his poll did not tell how many people voted but gave percentages only; it was based on opinions expressed before the program was over and both sides had been heard. Twenty-five telephone calls from personal friends of an "Opinion-Aire" participant could throw the poll off, it was claimed. CIO assistant publicity chief Henry Fleisher and Sec.-Treas. Jim Carey voiced oral protests on the format of the show.

Rayhawk On Pan

Tomorrow night's program is the more surprising therefore since it will pit CIO attorney, Frank Donner, against Ray Smethurst, general counsel of the National Assn. of Manufacturers, in a discussion of the Taft-Hartley Act. As a condition of appearing, however, both sides are reported to have asked for and apparently are due to get from Mutual a list of the cities Rayhawk intends to poll. And both protagonists probably intend to get their backers to phones in those towns, a fact which won't sit well with the already vocal critics of the poll technique. These critics say the Rayhawk method is okay in a popularity or talent contest, but is no way to accurately represent cross-section of public opinion.

Mutual's headaches began in earnest when it fixed on a discussion of the pros and cons of the Thirty Party for the show's abortive March 3 preem. Some 20 personages, including neophyte Sen. Charles Stennis (D., Miss.), former Minneapolis Mayor Hubert Humphreys, Leon Henderson, Paul Porter and several other VIP's, stiff-armed invites to mix with Sen. Glenn Taylor (D., Idaho), Henry Wallace's v.p. candidate. And Taylor only agreed to appear, it was reported, if he could pick the towns to be polled by Rayhawk. After two weeks of frantic phoning, Mutual producer Hollis Seavey dropped the Third Party issue as a forum topic.

Another obvious reason for the reluctance of public men to appear on "Opinion-Aire" is the courtroom technique in which speakers have their own opposing attorneys, and must submit to rigorous cross-examination with no holds barred. The poll is the final straw which keeps the solons off in droves.

However, Mutual is reported considering slapping a suit against a New York tele outfit which reputedly has lifted much of the "Opinion-Aire" format whole cloth for video. Apparently, the net feels the show "may not be good but it's my own."

RADIO'S THRILLING HALF-HOUR TRANSCRIBED DETECTIVE SHOW!

"BOSTON BLACKIE"

Radio's greatest point-per-dollar buy!

10.8

IN NEW YORK

C. E. HOOPER MAY-JUNE, 1947

Consistently Beats All Competition on Stations From Coast-to-Coast!

WRITE

FREDERIC W. ZIV COMPANY Radio Productions 1529 MADISON ROAD • CINCINNATI 6, OHIO

Hollywood New York • Chicago

N.Y. STATIONS HUDDLE ON CANCER FUND DRIVE

Wrapping up plans for an unprecedented radio promotion in behalf of the New York chapter of the American Cancer Society, 17 station managers of N. Y. indies and network flagships are meeting today (Wednesday) to finalize details of their participation. Session, which will also include all local television and FM stations, will be addressed by General John Reed Kilpatrick, head of the Cancer Society.

Under current proposal, all local stations will devote all available time to the cancer fund drive on the kickoff day, April 4. Although not unusual for individual stations, it'll be the first time that every station will be pulling together on the same day for a private organization. Plan was spark-plugged by George Wolf, Foote, Cone & Belding flack who is volunteer chairman of the cancer radio committee.

OLSEN, PART OWNER, TO HELP PREEM WKOW

Johnny Olsen is flying to Madison, Wis., Saturday (20) to participate as a performer on the inaugural program service of a station in which he is part owner and a board member. It's the 10,000-watter WKOW. Olsen started in radio in that town 20 years ago. He now emcees Mutual's "Movie Matinee."

The station is feeding an hour's program that night to Mutual, with Olsen as m.c. and the talent roster, including also Eddie Peabody, the Honeydreamers, the University of Wisconsin choir and a 20-piece dance band.

Woodruff on Old Gold Show as Exec Producer

Hollywood, March 16.

Frank L. Woodruff, who produced and directed "This Is Hollywood" on CBS last season; but has been doing picture work lately, has joined Lennen & Mitchell agency here as assistant to radio veepee Mann Holiner. He'll move in as executive producer on the Old Gold Show.

Woodruff produced such stanzas as "Lux Radio Theatre" and "Kraft Music Hall" for J. Walter Thompson agency in prewar days.

Semler-Block

Continued from page 33

diate plans for replacing the Ives show. (Agency, incidentally, points out that Philco did not recently buy four plattered series produced by Finley Productions, Hollywood, as reported, but merely "approved" these shows for bankrolling by Philco distributors on individual stations.)

Semler (for Kreml hair tonic) has been riding along as a quarter-hour sponsor on Block's 60-minute daily disk-and-gab stint since last fall. The bankroller has several times reportedly been on the verge of cancelling, one dissatisfaction being that, until a few weeks ago, WOR (N. Y.) was unable to clear the Block show owing to the disk spinner's contractual obligations to N. Y. indie WNEW.

Dumping of Block leaves Semler with no web bankrolling other than the Mon.-Wed.-Fri. tab on Billy Rose's five-minute gab stint.

Mutual, despite its tough luck in landing bankrolling for the Block hour, claims the show won't be dropped for the time being. Remains to be seen, of course, whether Block, in the wake of Semler's pullout, will renew a reported recent effort to get out of the MBS deal.

Block's Pacific Hooperating sagged on the latest report to a new low, 0.3. His top web rating is 2.6.

Pepsodent's

Continued from page 33

April 3, isn't definitely set, but may be a revival of "Junior Miss," the show Procter & Gamble bankrolled several seasons ago with Shirley Temple. This time, however, she would not be in the cast.

Nailing of the Lever billing gives CBS a complete sellout of the Saturday morning sequence save for a five-minute news niche at 11 a.m. and a Johnson Family Singers quarter-hour at 10:15.

WHP made an issue of the "Let's Pretend"-"Escape" sequencing by switching off the latter and announcing to listeners that "WHP feels that the type of story presented on 'Escape' should not be heard immediately following the children's program, 'Let's Pretend.' We are, therefore, cutting out of the network for the next half-hour."

In a squawk to the net, the Harrisburg outlet complained, "Awhile back there was a lot of talk about steering the more gruesome stories away from the kid audience (a campaign which we thought went to ridiculous extremes), but now CBS tops anything we've ever heard in this latest move."

Web, which also airs an "Escape" sequence Sundays at 10 p.m. (this one WHP continued carrying), hasn't decided whether to slot the Saturday ayem edition in a new time or drop it.

Raleigh—Charles H. Slate, formerly associated with ABBB at Burlington, has been named manager of WILX in North Wilkesboro, N. C. Slate worked with WBIG in Greensboro, N. C., before the war. After his discharge he worked with WBBB and at Leaksville, where he was program director of WLOE.

Guedel

Continued from page 32

recognized by NBC when they granted us permission to add a new type of letter feature that to our knowledge has never been done before.

Heretofore, a million people spent hours laboring over a contest entry; there are a few winners, and the rest of the letters go in the wastebasket—3,000,000 man hours wasted!

In our new contest, every letter does some good and every letter goes to an unfortunate family overseas to give them the hope and encouragement they so desperately need—"Link letters"—, linking the average American citizen with the average European. A packet of 10 or 15 letters goes with each food package sent overseas, emulating the saying, "A gift without the giver is bare."

So the riddle and the phone calls and big prizes have been established for two years—and the letter is different. The only thing left is the idea of asking for donations for CARE packages. That's like "T or C," we'll admit, but also like dozens of other programs. The only thing we've taken from "T or C" is something Edwards should be proud of. He's done a lot of good for a lot of people in a big way. That inspires ours and a lot of other programs to help worthy causes.

If Edwards knew all the above facts beforehand. I'm sure he wouldn't have complained to NBC, who, by the way, has not restricted us from further use of the riddle or phoning listeners.

Just thought you'd like to know the whole story.

John Guedel.

Crenesse

Continued from page 32

programs begun last year. U. S. visitors will be received by the French president and minister of foreign affairs, and will be guests of leading French cultural and industrial groups at various functions, the FBS director said.

Reporting on progress of the program exchange, begun not quite a year ago, Crenesse said the FBS North American Service now is supplying one or more shows regularly to more than 200 stations in 46 states, Alaska, the Philippines, Panama and Canada. An indication of the popularity of American programs aired by the French radio, he reported, is turning up on FBS' newest network, called Paris Inter and devoted primarily to airing of music. Highest percentage of requests from listeners are for American pop music.

Crenesse said that Edward Gruskin, who was brought to Paris last April to write and direct exchange shows, and ultimately was made program director of the N. A. Service, has been returned to N. Y., where he is continuing as program director, but expanding his activities. Working with him in the N. Y. office are Alice Lewitin, as assistant director of the NAS, and Marie Pertchuk, editor-in-chief and in charge of promotion. Ben Smith has been placed in charge of production in the Paris office since Gruskin's departure.

WWJ, Detroit, Ordered To Reinstate Announcer As AFRA Wins Victory

Detroit, March 16.

The American Federation of Radio Artists gained an arbitration victory Friday (12) when an impartial referee ruled in favor of Zock Hill, radio announcer, who was fired from the staff of WWJ on Jan. 30 on the basis of a claim that he was "too inflexible."

An immediate appeal to Boaze Siegel, executive secretary and attorney for AFRA brought swift action. When the station management stood pat on the issue a demand was made for arbitration. Sessions were held Feb. 27 and March 12, with David Wolff as umpire. Wolff is also impartial arbitrator in Chrysler-UAW (CIO) affairs.

After hearing both sides of the case Wolff ruled that the announcer should be reinstated and that the station pay him his back salary in full.

Co-ops

Continued from page 31

comics recently complained, "my shows have been better than ever but I have nothing to show for it in my tax return." Agents sensing the depressed market for next fall are already sending out feelers and the price tags read like something out of Macy's basement. Price and prejudice are waste balls instead of the main pitches and anyone with an offer had better put up the ropes.

The co-op craze started with commentators, audience participation shows and any other exhibit that fell within a price range of $2,500 and once the gold-plated intruders are given the shag that's where the device will take up its stance once more.

Mebbe it was worth the gamble but it's the sponsor this time who's having the last laugh. The shoe was on the other foot and the wearer is limping badly.

San Antonio—A new quarter-hour program titled "Musical Bouquets" is being heard each Thursday over KTSA. Airings are sponsored by the Kelly-Scherrer Flower Shop.

UNITED REXALL DRUG CO.
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"
Mgt.: LOU CLAYTON

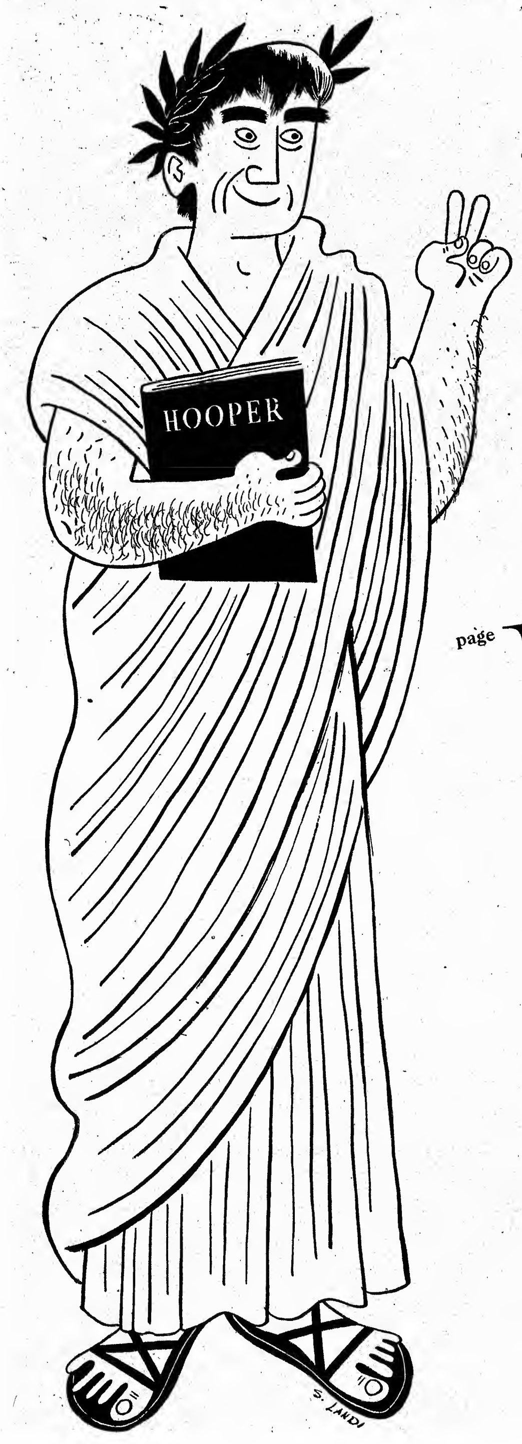
RADIO OPPORTUNITY!!!—COMEDIANS—TERRIFIC PROFESSIONAL Gag Writers PERSONAL Gag File—used in writing Comedy for RADIO and STAGE Stars!!! ALPHABETICALLY INDEXED so you can INSTANTLY locate wanted Comedy on ANY subject from "A" Actors to "Z" Zippers. Not cheap printed sheets peddled by the thousands. EXCLUSIVE Area Rights! Complete file, or will be sold in Sections. Folio of 200 Samples $2.00, plus our proposition. WIRE or WRITE TODAY, WITHOUT FAIL! N. POST, Box 25, JACKSON HEIGHTS, N. Y.

In Utah — more than 78% of the population and 86% of the buying income are concentrated in 9 counties where KDYL is the popular station.

KDYL SALT LAKE CITY UTAH'S NBC STATION

National Representative: John Blair & Co.

GEORGE GIVOT TELE-SCRIPTIONS, INC.
FAIRMONT HOTEL
ATOP NOB HILL
SAN FRANCISCO, CALIF.
(YUkon 6-1003)
proudly presents
"GIVOT FOR FIFTEEN MINUTES"
A HAPPY QUARTER-HOUR OF SONGS AND DIALECT STARRING THE INIMITABLE
GEORGE GIVOT
52 Fifteen-Minute Open End Transcriptions With a Top Notch Mail Pitch—Designed to Appeal to Every Member of the Family
A PERFECT SUMMER SHOW.
Write, wire, or phone for free audition disc



Friends, Romans, Advertising Men...

DON'T MISS THESE TWO IMPORTANT PAGES IN THE CURRENT (FEB. 15-21, '48 A. D.) HOOPER POCKET PIECE:

page IX and page XI

REACH INTO THE POCKET OF YOUR TOGA and pull out your current Hooper Pocket Piece.

Turn to page IX. Read carefully.

Now turn to page XI. Again read carefully.

Now take what you've read on pages IX and XI and put it all together. What does it add up to? Just this:

> Rome wasn't built in a day—and neither are radio networks. But Great Caesar's Ghost, have you noticed the strides ONE network has made since last year's Ides of March? On average Hooperatings it's now in first place on Frigga's Day nights . . . in second place Sun Day, Woden's Day and Saturn's Day nights. And on page XI, note that ABC is the only network whose stations show a substantial increase over '47 A.D. in Minutes of Listening per Evening Hour.

For further details, don't go roman around: call the ABC Sales Department. CI VII VDCC. (For you non-Romans, that's Circle 7-5700!)

ABC American Broadcasting Company

FCC May Junk AVCO Rule

Continued from page 31

these sales—made even before the stations get on the air—are sought by neophyte radio men who thought in prewar terms of spending only $25-50,000 to get their stations built. They now find themselves in financial difficulties and either seek additional capital through sale of minority interests or give up the fight entirely and apply to unload their investments outright. As it now stands, the AVCO 60-day waiting period for competing bids is invoked on sales of permits as well as licenses.

In the case of losing stations, it is argued that the AVCO rules work a real hardship on both sellers and buyers. Several requests for relief from such operators have been recorded here.

FCC men reported that stratospheric sales tickets on radio properties are becoming pretty much a thing of the past, although purchase prices of long-established stations are still way above prewar figures.

Relaxation of the AVCO rules would win FCC friends both in the radio industry and on Capitol Hill. Senator Wallace H. White's proposed new radio bill specifically denied FCC the right to call for competing bids or to refuse a sale to anyone qualified to become a radio licensee. This section of the bill was acclaimed by NAB, the networks and industry spokesmen generally.

Actual experience with the AVCO rules shows it has been invoked in only a half-dozen cases. Competing bids were filed on the sale of KSTP, St. Paul; WBRK, Pittsfield, Mass.; KROY, Sacramento; KMED, Medford, Ore., and WABW, an FM station in Indianapolis. In the last three instances only, FCC preferred the second bidder to the original purchaser. Luther Gibson, rejected purchaser of both KROY and KMED, has openly challenged the legality of the AVCO procedure.

In the KMED sale, the present owner was unwilling to sell to the purchaser of FCC's choosing which brings up another feature of the AVCO rules in unnecessarily delaying station sales. Although the present licensee has the option of keeping the station rather than sell to the FCC-approved buyer, he cannot make this decision until hearings have been held and the Commission opinion has been made final—a procedure normally requiring many months delay. In the interim period, the station's time sales usually suffer so that the licensee is apt to go along with whatever choice the Commission makes.

Australia Radio In Red for 264G

Sydney, March 3.

Non-commercial Australian Broadcasting Commission hit the red to the tune of $264,000 at the end of the 1947 financial year, according to a statement issued from headquarters in Canberra.

Expenditure for the fiscal year ran to over $4,000,000. Loss was made up by the Aussie government from consolidated revenue.

ABC receives about $3 from every license fee costing the fans $4 yearly. ABC has nixed entering the advertising field in competition with commercials. It's run strictly along BBC lines. Commercials do not receive any cut from that license fee.

ABC managements aver the red was brought about through the establishment of symphony orchestras in Sydney and Brisbane, basic wage increase, introduction of an indie news service, additional concert coverages, upping of equipment cost and 40-hour working week.

It had been suggested in Parliament that the ABC operate in two sections; one for non-commercial, the other taking sponsored biz in open competition with the local commercial setup. Suggestion, however, was given the redlight. Preference still is for that BBC style of operation, this irrespective of slipping continuously into the red.

TONI'S 'GIVE' TAKES TO ROAD NEXT MONTH

Toni's "Give and Take" (CBS) will be making its bow before audiences on the road next month. The show is slated to be picked up from Evansville, Ind., April 3 and from Roanoke, Va., April 24.

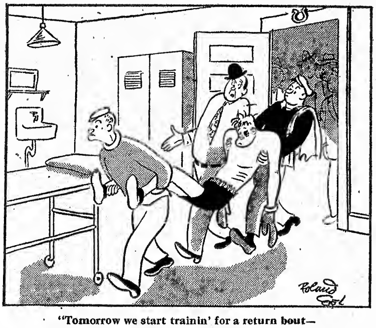
The account is confining the out-of-New York stands to tieups with charity organizations, and spacing such dates once in every three weeks. In addition to the broadcast the participationer will give two admission performances, one the night before the CBS pickup and the other the following night. "Give" is aired Saturday matinees.

The Frost on ABC

Hollywood, March 16.

Let comics make light of frost warnings on network stations but in this agricultural section of the country it's migthy serious business as ABC was to learn last week when it lost its affiliates in Indio and Brawley, Cal.

Network commitments conflicted with services vital to farmers and ranchers so the web contracts weren't renewed.



"Tomorrow we start trainin' for a return bout—this time with plenty of Wheaties!"

Pooh-Bah Banghart

NBC's newest "iron man" is gabber Ken Banghart, for whom 26 regular shows a week wasn't too much, so he's now doing a 27th, as temporary announcer on "Telephone Hour." Of his regular shows, 24 are commercial, including "Ford Theatre," "RCA Victor Show," "Katie's Daughter," "Lora Lawton" and "When A Girl Marries." Sixteen are network, 11 local, the latter including WNBC's (N. Y.) 6 p.m. news for Peter Paul and 11 p.m. news for Shell Oil.

Just to fill in his spare time, Banghart, who was brought up from Washington in April, 1945, is doing transcribed spots, a series of educational films and a series of industrial film shorts.

Radio Reviews

Continued from page 39

made up of an industrialist who had the disease and was cured, a doctor head of the Cancer Society, and other doctor who is interested in aiding the public through the medium of a Cancermobile.

Gist of the discussion, which was handled in good taste, was that individuals should be on the lookout for symptoms and go immediately to their doctor. Discussion brought out fact that booklets are being distributed and an intensive campaign is being conducted throughout the state of Kentucky.

While the subject matter of the discussion would seem to be distasteful to some people, the airing was packed with vital facts which should find ready listening to the thoughtful. Statistics anent the number of deaths from cancer in the state of Kentucky and city of Louisville were given, and point was hammered home that frank and open discussion was the only way to combat the dread disease.

Airing was an excellent example of radio in the public service.

Hold.

THE MARKET BASKET
With Dick Hatton
15 Mins., 8:45 a.m.; Mon. thru Fri.
FISHER BROS.
WJW, Cleveland

Fifteen minutes of easy to take records with pleasant commercials and time notes make this a neat package for the listener.

Music is all in the smooth vein, not too jivey and tied in neatly with no smart talk or puns. The disks are merely spun and the music comes out. Even names of recordings are forgotten.

Commercials are not too hard or too frequent, but carry the sponsor's message. Hatton fits into the general smooth pattern.

Mark.

Follow-up Comment

Eddie Cantor's kidding routine of "We Want Cantor" may assume serious proportions in a presidential election year. In any case, Cantor threw his hat into the ring last Thursday (11) with a serious statement of his foreign policy. It was an open letter to Stalin titled "Are You Listening, Joe?" A 15-minute symphonic jazz number with Cantor singing the principal part supported by a chorus, the letter was a slightly bellicose plea for peace.

The number was a melange of current history, patriotic feeling and internationalist ideals—delivered with the vet comic's top brand of showmanship. The lyric, written by Vic Knight, could have been far more effective, however, if it avoided such cliched rhymes as "Kremlin" and "gremlin." How much Cantor contributed to quieting the present world situation is not known. But certainly it's an ominous sign of the times when a comedy show takes a long time out to discuss the situation at all.

While the nervous system takes a terrific beating on any "Inner Sanctum" session, Monday's (15) airer provided more than the usual case of whammies with the tale of a Broadway hack driver who murdered his wife for a $40,000 insurance jackpot. Writer John Roeburt built up a harrowing case of the cabbie purpsued by his conscience for seven years, only to break down just as he's about to collect the coin. Roeburt, however, chose to personify his conscience by depicting him as an insurance investigator.

Show captured the meaty talk of the cabbies, provided good motivations and crammed the half-hour show with a good assortment of situations.

Radio Listening Leads In Minnesota Survey; Need of Good Pix Cited

Minneapolis, March 16.

Minnesota poll by Star & Tribune newspapers, with a cross-section taken of people 21 years of age and older throughout the state, shows that radio listening leads among the things that they like to do most in their spare time. "Going to films" landed third place behind reading for the Minnesotans interviewed.

The winning percentage for radio was 48%, with women going for the air programs to the extent of 54% and men 42%. The films' percentage was 25%, women again showing this preference to a greater degree then men, the percentages being 30 and 21, respectively.

City residents' principal interests were found to be reading, radio listening and film-going, in that order. In reply to the question as to what they think is their community's biggest recreational need at this time 2% of those queried declared "good films."

FM LICENSE PERIOD EXTENDED TO 3 YRS.

Washington, March 16.

FM stations get an even break with AM operators under a Federal Communications Commission decision here last Thursday (11) extending the normal license period for commercial and educational FM outlets from one to the statutory limit of three years. Both FM Assn. and the National Assn. of Broadcasters had requested the change.

FCC noted that it took AM stations 16 years to win approval for three-year licenses but added: "the Commission recognized the rapid development of FM as meriting the statutory maximum license period."

Three-year terms will become effective May 1, but the Commission will continue its present procedure of staggering expiration dates of FM outlets, according to frequency, so as to relieve FCC staffers of the burden of processing the entire FM spectrum at one time.

Two New Cooper Shows Plattered for Summer

Hollywood, March 16.

Frank Cooper will have two new shows on wax for the summer trade before the week is out. First to hit the wax was Comedy Writers Show with Jim Backus as moderator and a panel comprising Hugh Wedlock, Leonard Stern, Stanley Adams and Sidney Fields. Format calls for listeners to write in a brief outline of any type show they'd like put into script form while the program is on the air. Writers work off the cuff.

"Holiday at Home," an audience participation show with Harry Von Zell as emcee, carries a top prize of $2,000 to be used by the weekly winners for a trip back to the old home town, in or out of this country. Cooper, with Tom Stix, acquired radio rights to John Gunther's "Inside U.S.A." and have put Will Glickman to work on the script in New York.

Coke's Refreshing Pause by the Sea

Atlantic City, March 16.

Coca-Cola Co. put together one of the costliest radio packages ever assembled under one roof at its annual bottlers' convention here last week. On Wed. night (10) some 6,000 conventioneers assembled at A. C.'s Convention Hall to see "in person" simulated broadcasts by Percy Faith's orchestra (45) and chorus with Jane Froman presenting their Sunday CBS "Pause That Refreshes"; The CBS "Spotlight Revue" with Spike Jones, Dorothy Shay and guest Jan August, and "Songs by Morton Downey" with Carmen Mastren's music.

In addition, bottlers witnessed a 15-minute film version of "Claudia," the daytime serial heard via platters on some 265 stations contacted for by local Coca-Cola distributors throughout the U. S. Canada and Hawaii.

Figuring talent, time costs (on an annual network basis), plus transportation, special sets and other details the coke show, it's estimated, could be classed as a $10,000,000 production. Special sets for each program were designed, built and installed under direction of Arthur Knorr, Roxy Theatre (N. Y.) art director.

Roger Pryor and Morton Downey emceed the performance which featured specialty encores by Miss Froman, the Faith ensemble, Downey, Dorothy Shay and the Spike Jones troupe. In addition, Paul Crabtree, featured on the "Claudia" series, made a personal appearance in conjunction with the film showing of his vehicle.

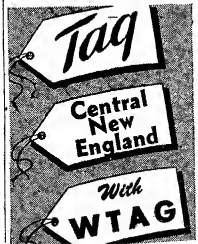
Judith Lawton's WJBK Exit

Detroit, March 16.

Judith Lawton, former film, radio and night club singer and radio programming counsellor, has resigned as program director for WJBK. Announcement was made Wednesday, (10) by Bob Anthony, publicity director.

No explanation was offered and Miss Lawton refused comment. Her plans as of Wednesday were indefinite.

Station only recently became a hot bed of controversy when Miss Lawton was brought in to set up an all-English format, with foreign language clients given the heave.



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WCAU-TV tops Philadelphia's Skyline with powerful New Selling Force

WCAU-TV, the Philadelphia Bulletin television station, is now in operation on Channel Ten, the first high-frequency, high-fidelity Channel in Philadelphia.

With a tower 737 feet above the street, the highest structure in the city, WCAU-TV has a combination of supreme height and power thus assuring advertisers top reception for their sales messages in America's third largest market.

WCAU-TV IS REPRESENTED NATIONALLY BY RADIO SALES . . . DIVISION OF CBS. CONSULT THEM ABOUT PUTTING THIS GREAT NEW SELLING FORCE TO WORK FOR YOU.

WCAU-TV

CHANNEL 10

The Philadelphia Bulletin Television Station

CIRCLING THE KILOCYCLES

Kansas City—KCMO has recently added John Cole and Harry Guntheroff to its staff. E. K. Hartenbower, general manager, has set Cole with the news staff as he formerly was a newspaper reporter and recently a newscaster at KFRU, Columbia, Mo.

Guntheroff comes in from KOME, Tulsa, as an announcer. He formerly was with KWON, Bartlesville, Okla.

Raleigh—FCC has granted construction permits for FM broadcast stations to Henderson Radio Corp., Henderson, and Western Carolina Radio Corp., Shelby.

New application for commercial television station was received from Inter-City Advertising Co., Charlotte. WGAI at Elizabeth City asked authority to change from daytime to unlimited operations, using 500 watts at night and one kilowatt days.

Greensboro, N. C.—WBIG will revive its "On the Scene" reports for the Greater Greensboro Open Golf tournament (March 19-21) with sports director Mike Brooks in charge. Airings are sponsored by local business interests.

Tournament, one of the two spring meets slated for North Carolina, is a $10,000 event, attracting a record field headed by Bobby Locke.

Detroit—Donald S. Cordray, vet newscaster and special events announcer, has joined WJR staff. He comes from WAKR, Akron.

Salt Lake City—American Burlington Bus lines has jacked up its coverage on KALL by taking on two more programs, Fulton Lewis, Jr., and a five-minute news shot seven mornings a week at 6:30 a.m.

Athens, Ga.—Radio Athens, Inc., made up of local business men, has received construction permit for radio station, to operate with daytime power of 1,000 watts. Call letters will be WRFC.

L. H. Christian is gen. mgr., Claude Williams, commercial mgr., Charles A. McClure, promotion mgr., Miss Sue Parks, program director.

Raleigh—Fire of an undetermined origin gutted the transmitter equipment building of WGTM March 11, causing a loss estimated at $60,000. The building, located near Rock Ridge, was in the process of completion at the time.

Seattle — New announcers at KING are Bob Harris and Russell Norman. Bill Ward, who has been doing Pictsweet radio scripts in San Francisco, is back in town. Betty Mason is now traffic manager at KIRO, replacing Frances Braid, resigned.

Bill Apple is back at KXA and handling "Stay-Up Stan" midnight disk stint. New announcers at KIRO are Richard C. Ross, formerly WHFC, Cicero; Don Courtney, from KALL, Salt Lake City, and David Page from KIMA, Yakima.

Fort Wayne—Carl O. Wyman, technical supervisor at KYW, Philadelphia, for past two years, has taken a similar post with WOWO, Westinghouse station. Sam Gifford has resigned as news editor of WOWO to join American Steel Dredge Co.

Cleveland—WGAR has teamed up with Western Reserve University to conduct a speech tournament among 412 schools in 22 Northern Ohio counties. The winner will get both a four-year scholarship at the school and part-time employment at the station.

Houston—For the second consecutive year, KATL will air all baseball games, at home as well as when the team is on the road, of the Houston Buffs. The outlet paid the largest price ever negotiated locally for the broadcast contract.

Pittsburgh—Carol Dayton, former thrush with Lee Kelton's staff band on WJAS, has started her own song program over WLOA. It airs every Saturday afternoon under label of "A Saturday Date With Carol."

Marion Abdou, recently married, has resigned from KDKA publicity department and is being replaced by Grace Goldbach of station's central stenographic staff. Skim Bryant and his KDKA Wildcats are now being heard, via their transcriptions, over 415 stations in U. S., South America and Canada.

Denver—Series of talks on "The Marshall Plan" is being featured by KLZ, Wednesday nights, 7:30, with Lawrence C. Martin, associate editor of the Denver Post, in the speaker's role.

Emcee for the program is Mack Switzer. KLZ public service director.

Des Moines—Tri-States Meredith Broadcasting Co., Des Moines, has filed application for a commercial television station permit. Company recently purchased KSO in Des Moines, subject to approval of the FCC.

Raleigh—Preliminary plans for a program designed to improve religious radio broadcasts throughout the state were mapped at a meeting at Durham, March 9, of the executive committees on Radio Ministry of the North Carolina Council of Churches.

Committee is headed by Rev. W. D. McInnis of Henderson, chairman; Rev. Fred Eutsler of Raleigh; Rev. Ralph Bridges of Rockingham; and Rev. Ernest J. Arnold of Durham, executive secretary of the North Carolina Council of Churches, ex-officio.

Shreveport—Bob Drake, veteran entertainer who has trouped with show headliners like Eddie Cantor and the late Will Rogers, has resigned from KENT here to go on the road with the Clyde Beatty Circus. Drake, billed as "man with 1,000 voices," had two shows on KENT.

N. E. Stations to Get Special Awards Via Boston Univ. Setup

Boston, March 16.

New awards exclusively for New England radio stations was announced at Boston Univ. Founder's Day banquet to be known as "Boston University-Daniel L. Marsh Awards." They'll consist of plaques in five classifications.

Awards are for "the New England radio station which best exemplifies the democratic spirit in America by its emphasis upon human relations, intergroup understanding, community growth and progress and the elevation of the moral tone of the community through the program policies it initiates."

Classifications are for stations of 5,000 watts or over, major network-owned or affiliated stations of 1,000 watts, indies of 1,000 watts, nets or affiliated stations under 1,000 and indies under 1,000. Runs June 1, 1948 through June 1, 1949, with winners announced in October, 1949.

WEBS' EARS ON ITALY'S CRUCIAL COMMIE VOTE

Italy's crucial mid-April general election looks to get a heavy concentration of U. S. network coverage. At least two web veepees, Davidson Taylor of CBS and Thomas Velotta of ABC, will check in at Rome personally in advance of the balloting to oversee preparations for the coverage.

Yesterday (Tues.) Winston Burdette, who has been in CBS' Washington office for the past two years, was slated to shove off for Rome to become chief of the web's staff in Italy. CBS' Ed Murrow will head for Italy shortly, doing his cross-the-board Campbell Soup show via shortwave. In addition to Burdette and Murrow, CBS will have Howard K. Smith, its European news chief, and John Secondari, who has been acting CBS news chief in Rome, on the scene for the Italian voting.

Who'll succeed Burdette as moderator of CBS' "Open Hearing" airers hasn't been decided. The stanza is being suspended for a couple of weeks.

Commercial Radio Still Dubious for South Africa Though Report Soon Due

Johannesburg, March 6.

A commission has been sitting for the past couple of years or so to decide whether there should be commercial radio in South Africa. Its much delayed report has not yet been issued, but it's announced unofficially that it won't be delayed much longer. However, judging by past experience, too much faith cannot be placed in this report.

It is still a question as to whether commercial radio should be introduced into the Union and, if so, who is to handle it. There are two schools of thought which lean to handling by the South African Broadcasting Corp. or by a number of private companies respectively. Whatever the report reveals it will undoubtedly be some time before there is commercial radio here, and this is especially true if it is turned over to private enterprise, as the selection of sites, erection of transmitters and studios, to say nothing of being able to obtain the actual gear, can't be done overnight.

Furthermore, new legislation will be necessary, and as a Parliamentary election is scheduled for later in the year, nothing much is likely to happen until that is over and done with.

Wendell Roams Cleve

Cleveland, March 16.

Bud Wendell, who started his disk jockey career by giving himself away as first prize in a contest, has left WHK to begin a new series at WJMO. Wendell has now worked on four of Cleveland's five stations.

Together, with Howie Lund, Wendell will make his "Wendell's Wax Works" a portion of WJMO's afternoon block programming setup.

Songs with Largest Radio Audience

The top 32 songs of the week based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of March 5-11, 1948.

All Dressed Up With a Broken Heart	Marks
An Old Sombrero	Shapiro-B
Ballerina	Jefferson
Beg Your Pardon	Robbins
But Beautiful—†"Road to Rio"	Morris
Don't Call It Love—†"I Walk Alone"	Famous
Gentleman Is a Dope—*"Allegro"	Williamson
Golden Earrings—†"Golden Earrings"	Paramount
Hooray For Love—†"Casbah"	Melrose
How Lucky You Are	Maurice
How Soon	Supreme
I'm a Comin' a Courtin' Corabelle	Dreyer
I'm Looking Over a Four Leaf Clover	Remick
I'm My Own Grandpaw	General
I've Got a Feeling I'm Falling	Santly-Joy
Let's Be Sweethearts Again	Campbell-P
Love Is So Terrific	Mellin
Manana	Barbour-L
Now Is the Hour	Leeds
Passing Fancy	Broadcast M
Pianissimo	Santly-Joy
Sabre Dance	Leeds
Saturday Date	Southern
Saturday Night Central Park—*"Make Mine Man."	Harms
Serenade Of the Bells	Melrose
Tell Me a Story	Laurel
What'll I Do	Berlin
When You're Smiling	Mills
Whiffenpoof Song	Miller
Don't Have To Know Language—†"Road to Rio"	Morris
You Were Meant For Me—†"You Were Meant"	Miller
You're Gonna Get My Letter	London

The remaining 18 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

A Few More Kisses	Patmar
Almost Like Being In Love—*"Brigadoon"	Fox
At the Candlelight Cafe	Witmark
Brass Band From Brazil—*"Angel In the Wings"	Morris
Bye Bye Blackbird	Remick
Feathery Feelin'	Beverly
Haunted Heart—*"Inside USA"	Williamson
I Wish I Knew the Name	Leeds
I'll Dance At Your Wedding	G Simon
In a Little Book Shop	Triangle
Oooh Look-a There, Ain't She Pretty	Leeds
Shauny O'Shay—*"Look, Ma, I'm Dancing"	Chappell
Teresa	Duchess
Toolie Oolie Oolie	Southern
Treasure Sierra Madre	Remick
What's Good About Goodbye—†"Casbah"	Melrose
Who Put That Dream In Your Eyes	Stuart
With a Hey and a Hi and a Ho Ho Ho	Bourne

†Filmusical. *Legit Musical.

Wilmington's (N.C.) WGNI Changing Hands for 55G

Raleigh, March 16.

Sale of WGNI, Wilmington, to the New Hanover Broadcasting Corp. by General Newspapers, Inc., for $55,000, has been recorded at Wilmington. Sale is subject to approval of FCC.

J. C. Brody of Kinston is president of the corporation, and other officers include Leo Brody and Charlotte Brody, both of Kinston. The family owns a large Kinston department store. According to previous announced plans, the station, a Mutual affiliate, will join the Tobacco Network and Manager Gus Jones will remain in charge.

WNBC PULLS SWITCH, SETS TV SHOW ON AM

In a switch on the usual procedure of adapting radio shows to television, WNBC, key station of the NBC radio web, is considering the possibility of adapting the "Americana Quiz" video show for a regular weekly AM series. Show is packaged by Martin Stone.

With an "Information, Please" format, "Americana" has a panel of experts who are fed questions dealing with U. S. history and institutions by emcee Ben Grauer, who recently took over the job from John Mason Brown. It's believed the same format and cast will be carried over for the radio version. Tele show is now aired Wednesday nights on the NBC web.

Nielsen Radio Index—Top Night & Day Shows

(Week Feb. 1-7)

NIGHTTIME

TOTAL AUDIENCE*

Cur. Rank	Prev. Rank	Program	Cur. Rating	Points Change
1	1	Lux Theatre	36.9	0.0
2	2	Fibber McGee	33.1	+2.9
3	6	Amos 'n' Andy	29.7	+1.9
4	10	Bob Hope	29.0	+2.9
5	4	Charlie McCarthy	27.4	—0.9
6	3	Truth or Conseq	26.2	—2.6
7	14	My Friend Irma	26.2	+1.6
8	11	Fitch Bandwagon	26.1	+0.1
9	7	Godfrey's Scouts	25.7	—1.5
10	12	Jack Benny	25.4	—0.3
11	5	Fred Allen	25.2	—2.9
12	8	Life of Riley	24.8	—2.0
13	18	Duffy's Tavern	24.8	+1.1
14	15	Mr. District Attorney	24.7	+0.2
15	NR	Kraft Music Hall	24.6	+1.3
16	16	Big Town	23.7	—0.8
17	20	Date With Judy	23.7	+0.2
18	13	Red Skelton	23.5	—2.1
19	NR	Burns & Allen	23.4	+0.2
20	17	Aldrich Family	22.6	—1.5

DAYTIME

TOTAL AUDIENCE

Cur. Rank	Prev. Rank	Program	Cur. Rating	Points Change
1	9	Backstage Wife	12.7	+1.7
2	4	Right to Happiness	12.4	+0.9
3	1	Arthur Godfrey	12.3	—0.6
4	3	Our Gal, Sunday	12.2	+0.7
5	14	Stella Dallas	12.2	+2.1
6	NR	Young Widder Brown	11.9	+2.2
7	11	When Girl Marries	11.7	+1.3
8	NR	Lorenzo Jones	11.3	+2.3
9	5	Helen Trent	11.0	—0.1
10	8	Big Sister	11.0	0.0
11	NR	Pepper Young	11.0	+1.3
12	10	Ma Perkins (CBS)	10.9	—0.1
13	13	Portia Faces Life	10.7	+0.4
14	NR	Road of Life	10.7	+0.9
15	7	My True Story	10.5	—0.6

NR—Not ranked in top brackets on preceding report.
* Includes only once-a-week shows, 15-60 Mins.

(Copyright, 1948. A. C. Nielsen Co.)

Harry Butcher Heading Cal. State Broadcasters

Hollywood, March 16.

Newly formed California State Broadcasters Assn. elected its first regular board and officers at a meeting here March 12, with Harry Butcher, of KIST, Santa Barbara, named prexy. C. L. McCarthy, of KQW, San Francisco, and Cal Smith, KFAC, Los Angeles, were named veepees, and Paul Bartlett, KFRE, Fresno, was elected secretary-treasurer.

Named to the board, and their respective state districts, were: William Smullin, KIEM, Eureka, one; Art Westlund, KRE, Berkeley, and C. L. McCarthy, two; Paul Bartlett, and William Bates, KTRB, Modesto, three; Bill Ryan, KFI, Los Angeles, and Cal Smith, four, and Thomas Sharp, KFSD, San Diego, and Harry Butcher, five.

Group went on record as supporting the pre-season, powersaving daylight savings bill for the state which went into effect Sunday (14), and is considering a membership meeting immediately prior to the NAB convention here in May.

JOCKS' 1-NIGHT CONCERT BONANZA

Platter Spinning Big Biz

Extent to which disk jockeying has become big industry in the New York area alone is disclosed by a compilation of personnel, program titles and station logs made by Harry Fromkes, head of Rainbow Records, for distribution to the trade.

The catalog shows there are 93 persons employed in spinning records on stations in the metropolitan area, there are 106 such listed programs and that about 1,600 quarter-hours are consumed per week by record playing on these 19 stations.

This "Disk Jockey Almanac" reveals WMCA, WNEW and WHN as the three biggest schedulers of platter programs, and even WOR, local Mutual key, logging as many as 105 quarter hours of disking a week, with this not including its post-midnight run.

ASCAP Directorate Hopes for Pact With Television Stations by June

By BEN BODEC

ASCAP writers and publishers will shortly have an opportunity to examine the terms of the contract that their television committee has devised for the operators of video stations. The members will be furnished with a copy of the proposed licensing agreement and asked to state their objections and comments. The Society's board of directors hopes to be in a position to make this agreement, the first of its kind for the new medium, available to the TV trade by June 1.

Yielding to the requests of telecasters, the committee has also come up with a system for licensing dramatic rights along with performing rights. It is a question now whether the 14 or 16 leading production writers on ASCAP's rolls will agree to such a setup. These writers have been leery about having ASCAP handling the dramatic rights to their works, but the lawyers for television interests have asked to have it this way, and the ASCAP directorate seems determined to go along with them.

A Society 'First'

It will be the first time that the Society has dealt in anything but performing rights. Under this system a special division of ASCAP will serve as agent between the owners of the dramatic rights and telecasters. ASCAP will, on receiving an application for a dramatic usage, contact the rights owner for the price and issue license direct, charging a special fee for the service.

In radio this function has always been performed by the owners

(Continued on page 58)

CRC Weighing Pub Affiliate

Columbia Record Corp. will perhaps decide tomorrow (Thursday) on a publishing house alliance at a meeting in the company's Bridgeport offices. Ben Selvin, CRC recording exec, will submit at that time propositions received from five publishers on the proposed tieup.

What Columbia would like to do is not to enter the publishing business but rather go in with an established firm on an arrangement whereby unpublished numbers that have been recorded under the CRC label could be registered and cleared for broadcast. Of course, the company would benefit from the profits derived from sheet music and other exploitation of the material.

Some of the submitted propositions involve Columbia's buying into a catalog, while others are based strictly on a profit arrangement. Among the pubs interested are Melrose Music (Buddy Morris), Plymouth Music (Corky O'Keefe) and Shapiro-Bernstein.

Venuti's New Combo

Hollywood, March 16.

Joe Venuti, who has been inactive here for some time, has tossed together a new seven-piece combo. He has signed with General Artists Corp.

Combo will break-in with stand at Kansas City, May 11, with dates at College Inn, Chicago, and Edison hotel, New York, following.

Cooley Grabbing Top Coin In Coast Oatune Gig Tour

Hollywood, March 16.

Spade Cooley oatune-orchestra, currently zig-zagging on one-niters, has been doing strong biz. On his first five dates, upcoast, Cooley, getting guarantee of $850 against 60% of each gate, went into percentage three times. Grosses were over $2,500 at Reno, $2,902 at Sacramento, $2,200 at Klamath Falls, Ore.

This, first tour of Cooley out of far west, will terminate with May 20 cactus-chant concert at Carnegie Hall, N. Y. He will then return here and span summer at the Santa Monica ballroom, which leader operates on a lease.

Indies Cut Disks Despite AFM Ban

Indie recording companies apparently have proceeded to cut new disks with musicians, as most said they would, regardless of the American Federation of Musicians recording ban. For example: On Dec. 27, Leeds Music took publication rights to a tune titled, "Heartbreaker." That was four days before the ban (Jan. 1) and only two disks were then known to have been made of the song, one by Columbia Records with the Dell Trio, and another by the Palda label of Philadelphia with the Ferko String Band.

There are now some seven or eight versions of it on wax, the majority of which assertedly were made before Jan. 1. Universal, National, DeLuxe, Rainbow, Click, Kranz and several others have announced releases of the tune.

BMI, Peer File N.Y. Suit Vs. Carnival Nitery For Infringements

Nicky Blair's Carnival nitery, N. Y., was hit with an infringement suit last week in N. Y. federal court by Broadcast Music, Inc., Peer International Corp. and another Peer firm, Promotora Hispano America de Mussica, Ltd. Plaintiffs claim that during last January and various other times the nitery infringed upon their copyrighted songs by giving public performances of the numbers without a license.

Carnival was sued under its corporate title, Metropolitan Catering Corp. An injunction and damages of not less than $250 for each violation are sought. Spot is charged with illegal use of some seven songs, including "You Belong to My Heart" and "Besame Mucho," among others.

Action is part of a current drive by BMI to bring niteries unlicensed to use its music into the fold.

Distrib Names Terry

Joseph Terry has taken over as promotion mgr. of Exclusive Records Distributors' eastern division. Joe Sasso is his assistant.

JAZZ PROMOTIONS IN BIG PAYOFFS

Disk jockeydom, exploiting its phenomenal rise to power on the airlanes during the past two years, has recently branched out into one-night jazz concerts to establish a virtual stranglehold in that field. Stretching across the country in every metropolitan center, the jocks have been instrumental in promoting top name vaude and musical shows in their home towns with spectacular payoffs to all hands concerned.

Besides picking up the extra scratch stemming from their extra-curricular activity, the platter-spinners have been able to give proof positive of their potency in drawing dialers to plunk down hard cash at the boxoffice. Latter detail has been used as a lever by the jockeys against station managers and advertising sponsors for fatter coin consideration.

The jockeys have adopted several techniques in getting into the one-niter field. Several of them, such as Fred Robbins in New York and Dave Garroway in Chicago, have taken a direct hand in organizing concerts in a 50-50 deal with regular promoters. Bulk of the jocks, however, have come in by the back door by getting a percentage payoff from promoters to plug their shows on the air.

In some cases, jazz impresarios buy regular time from local stations to publicize upcoming engagements. Many jocks, however, get paid off in a closet behind the back of the station for their services. To jazz concert promoters, cooperation from local jockeys is a matter of life and death. As for station managers, they're willing to wink at the jocks' under-the-

(Continued on page 58)

Towers in Distrib Deal for Bullet In All Britain

Towers of London, Ltd., international transcription distributor with headquarters in London, concluded a deal this week with Jim Bulleit, prexy of Bullet Records, for pressing and distribution of Bullet platters in England, Australia and other parts of the British empire.

First disk to be pressed under the pact is Francis Craig's "Near You," which is currently in the pop brackets in England. Towers has tieups with pressing factories in London and Sydney, Australia.

Deal with Bullet was negotiated through Oliver W. Nicoll, Towers veepee and U. S. representative.

SPIRA QUITS WITMARK, FREELING TAKING OVER

Sylvan Spira has resigned as professional manager of the Witmark catalog in the Warner Bros.' publishing group and Nat Freeling is being moved over from the Remick division to take his place. Resignation becomes effective March 22.

Freeling has been with the same Remick catalog for 22 years, which is four years before WB took over.

Kaye Winds Chi Offices Of World, Rep. Firms

Hollywood, March 16.

Sammy Kaye closed down the Chicago offices of his World and Republic Music firms. Reasons for shuttering, as reported here, are solely economic.

Vic Argle, Chi rep for both firms (World is ASCAP and Republic, BMI), will take over the Coast office from Don Wallmark, who joined the Kaye setup when Jose Granson left about six months ago.

Major Diskers Reconciled to Ban But Unlikely to Be 'Surprised' If Petrillo Makes Summer Overtures

Despite the various columnist fanfare about James C. Petrillo preparing to lift the ban on recording, the heads of the major disk companies are reconciled to going along under the status quo for at least another five months. They wouldn't be surprised if the American Federation of Musicians prez did make some overture toward a settlement during the early part of the summer, but, as they see it, any final agreement wouldn't be consummated until September.

Within these top manufacturing circles the resumption of studio operations is expected to be preceded by long drawnout negotiations. The companies will want time to study Petrillo's proposals and come up with counter suggestions. Talks may be deferred because of vacation absence of a spokesman for one of the recording companies, or by the time company reps are all available for a meeting Petrillo may have decided to repair for the rest of the summer to his place in Geneva, Wis.

The big companies are viewing the immediate future with complete composure. Thus far nothing has come up that could cause them to be jittery about the cutting shutdown. They say they are aware of the recording going on among small independents but they don't think this activity will prove of any consequence until the publishers come up with a series of smash hits which had not been made available to the recording trade prior to Jan. 1.

The current sharp drop in sheet music business could upset the big recorders' applecarts. Even before the sheet business started to slide there was complaint from the manufacturers that some publishers weren't living up to their commitments to get behind stipulated numbers for network drives on pre-arranged release dates.

With their businesses off, the publishers, out of desperation, may be disposed to disregard such commitments more and more; and turn to concentrating on more newly acquired scripts that seem to them to have better sheet-sales possibilities. If this line of action were to become common among publishers the major waxers would in due time find themselves at a competitive disadvantage. The little indies would have no compunction about grooving such tunes, while the biggies, mindful of their union situations, would have no alternative but to swallow their frustration.

Pitt's Disk Jocks Picking Up Side-Line Club Coin

Pittsburgh, March 16.

Town's disk jocks are steadily climbing into the higher brackets locally, with couple of more opportunities being tossed their way to pick up some extra change.

Lenny Litman's new Club Copa is using spinners to m.c. his floor shows, rotating them on a weekly basis. Since Copa has flock of record personalities booked, starting with Frankie Laine and continuing through Vic Damone, Joe Mooney Quartet and Page Cavanaugh trio, he figured the jocks would be just the boys to introduce them. In that way he's assured a double plug, too, since the spinners will be more likely inclined as a result to feature the waxings of the current Copa stars.

Hollywood Show Bar has thought up a new gimmick to use the jocks as an idea in building up dinner biz. Spinners rotate here weekly, too, and the stunt is for them to interview patrons, the conversation being recorded on wax. Then the records are presented to the customers for a souvenir.

Audition Disks Get Petrillo OK

Hollywood, March 16.

Union musicians have been given the green light by James C. Petrillo to make audition disks with stipulation they be specifically for solicitation on live radio shows.

Request was sent American Federation of Musicians by Local 47 when Jack Nye asked permission to wax for audition purposes only.

Philly Juke Assn. In Tie-in Scholarship Deal for School Kids

Philadelphia, March 16.

Philadelphia's Music Machine Operators Assn. in cooperation with Frank Palumbo, operator of Click and other niteries here, is expanding its public relations program to set up a college scholarship fund for local highschool graduates.

Designed to continue friendly relationships between the music industry and jukebox-supporting youngsters, the scholarship fund will be a "thank you" for the kids' support of the recording industry and its artists.

The deal works this way: Palumbo this week began circularizing all disk jockeys throughout the nation for the three most popular dance bands among their listeners. With all entries tabulated, jockeys will be asked to guess the names of top bands selected.

The winning jockey will receive a cash award and an all-expense paid trip to Philly to emcee a public dance to be held at mammoth Convention Hall. The band selected as the most popular, will be hired for the dance, with all proceeds set aside to provide as many free scholarships as possible.

The record contest also ties in with a promotion of Palumbo's weekly Click-Tune-of-the-Month program, broadcast Saturday mornings from his nitery.

Assigned to Decca Sales Post

Charlotte, N. C., March 16.

Van H. Sills of Charlotte has been named manager of the newly created southeast division for Decca.

Diskers Revaluing Talent Impact

At least one of the major recording companies is on the verge of shaking up its talent roster and chucking unprofitable deals with artists, and another has within the past week been rumored taking a similar course.

Company bent on a shakeup will soon liberate a band that it went to considerable trouble to sign before the war. Second outfit is in the throes of re-evaluating its disk names from top to bottom and measuring their reputations against actual sales.

Selvin's Col. Bally

Ben Selvin, assistant to Manie Sachs, artists and repertoire head of Columbia Records, has also turned his attention to recording exploitation and promotion since the disk ban eased the disk-exec pace. He's been making sales talks to staffs of Columbia distributors and otherwise stepping into the promotion picture.

Eli Oberstein, head of RCA-Victor's a & r division, has been filling such a role for the past several weeks.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING MAR. 12

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		N.Y. Paul Brenner—WAAT	Chicago Ernie Simon—WJJD	Chicago Jerry Saxon—WIND	L.A. Ira Cook—KFAC	St. L. Gil Newsome—KWK	Syracuse Ed Murphy—WSYR	Phoenix Dick Gilbert—KRUX	Charlotte Alonzo Squires—WAYS	Cincy Paul Dixon—WCPO	Denver Herb Trackman—KMYR	Phil. Joe Grady—WPEN	San. Fran. Jack Gregson—KSFO	San. Fran. Les Malloy—KYA	Buffalo Martin Tobin—WGR	Seattle Neal Edmondson—KING	D. C. Ed Gallaher—WTOP	D. C. Jackson Lowe—WWDC	Boston Sherm Feller—WEEI	Memphis Bill Gordon—WHHM	Kansas City Bob Kennedy—WHB	Kansas City Dean Milburn—KCKN	Detroit Fran Pettay—WJR	N. O. Johnny Murray—WDSU	Pitt. Art Pallan—WWSW	TOTAL POINTS
1	2	10	Art Mooney	M-G-M	Four-Leaf Clover	Remick	ASCAP		3	2		2	1		1	1	1	2	1	1	3	1				1	1		3			141
2	1	8	Peggy Lee	Capitol	Manana	Barbour-Lee	ASCAP	3	1	3	3	5	3		7		4	7	5	4	1	3	4	5	9	9	5		2	2	9	132
3	14	10	Bing Crosby	Decca	Now Is the Hour	Leeds	ASCAP		2					5					2	2		2	1		7	4	3				1	81
4	6	7	Frankie Carle	Columbia	Beg Your Pardon	Robbins	ASCAP		7				4	1		5					6	5	5			3	4	9				61
5	4	21	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	2	10				2	2					3		5	4				10	9		5			58
6	3	10	Gracie Fields	London	Now Is the Hour	Leeds	ASCAP				1	8	8		2			1			7			3					1			57
7	7	9	Francis Craig	Bullet	Beg Your Pardon	Robbins	ASCAP	1			4	9			4		2		4	7											8	49
8	5	17	Peggy Lee	Capitol	Golden Earrings	Paramount	ASCAP						5		3		9			5	4								4			36
9	8	21	Frankie Laine	Mercury	Shine	Shapiro-B	ASCAP									6	7	4			2										2	34
10	11	5	Dick Haymes	Decca	Little White Lies	BVC	ASCAP									8		3										2		7	3	32
11		1	Bing Crosby	Decca	But Beautiful	Morris	ASCAP	5	4														6	1								28
12A	13	5	Vaughn Monroe	Victor	Matinee	Morris	ASCAP				6						6						10		6	2						25
12B	44	16	Jo Stafford	Capitol	Serenade of the Bells	Morris	ASCAP												7		8	7	2				6					25
14	31	7	Larry Green	Victor	Beg Your Pardon	Robbins	ASCAP			5															1					5		22
15	12	7	Arthur Godfrey	Columbia	Slap Her Down Again, Paw	B. Miller	ASCAP									2										8			6		7	21
16	25	6	Vic Damone	Mercury	Teresa	Duchess	BMI						6												5			3				19
17A	9	15	B. Clark-R. Noble	Columbia	I'll Dance at Your Wedding	Simon	ASCAP							4								6							7			16
17B	15	3	Woody Herman	Columbia	Sabre Dance	Leeds	ASCAP		8				7			4		8														16
17C		5	Eddy Howard	Majestic	Now Is the Hour	Leeds	ASCAP										3													3		16
20A	16	3	Buddy Kaye	M-G-M	Thoughtless	Feist	ASCAP			7																			8		4	14
20B	17	6	Russ Morgan	Decca	Four-Leaf Clover	Remick	ASCAP					4																		4		14
22A	22	21	Sammy Kaye	Victor	Serenade of the Bells	Morris	ASCAP								6					3												13
22B		1	Nellie Lutcher	Capitol	Fine Brown Frame	Northern	ASCAP					7												2								13
22C	24	3	Freddy Martin	Victor	Sabre Dance Boogie	Leeds	ASCAP	4									5															13
25		1	Guy Lombardo	Decca	Frankie & Johnny	P. D.										3											8					11
26A		3	Ray Bloch	Signature	Sabre Dance	Leeds	ASCAP																							1		10
26B	34	5	Ben Light	Tempo	I Cried for You	Miller	ASCAP					1																				10
26C		1	Jo Stafford	Capitol	I'm My Own Grandpaw	General	ASCAP			1																						10
26D		1	Sarah Vaughn	Musicraft	Trouble Is a Man	Morris	ASCAP																					1				10
30A		3	Ray Dorey	Majestic	Passing Fancy	BMI	BMI																		2							9
30B	47	6	Macklin Marrow	M-G-M	Sabre Dance	Leeds	ASCAP				2																					9
30C		2	Anne Shelton	London	You've Changed	Melody-Lane	ASCAP							10									8	6								9
30D	48	2	Charlie Spivak	Victor	Now Is the Hour	Leeds	ASCAP			6						7																9
30E		1	Jon & Sondra Steele	Damen	My Happiness	Mills	ASCAP																				2					9
35A		1	Beryl Davis	Victor	Experience	Morris	ASCAP							3																		8
35B	33	2	Frankie Laine	Mercury	But Beautiful	Morris	ASCAP					6																		8		8
35C		2	Art Mooney	M-G-M	Big Brass Band from Brazil	Morris	ASCAP																		3							8
35D	39	3	Les Paul	Capitol	Brazil	Southern	BMI			10															4							8
35E	26	2	Les Paul	Capitol	Lover	Famous	ASCAP				3																					8
35F		1	Milt Scott	Signature	Heartbreaker	Leeds	ASCAP					3																				8
35G	27	4	Frank Sinatra	Columbia	But Beautiful	Morris	ASCAP				9															5						8
42A	40	4	Perry Como	Victor	Because	Chappell	ASCAP	9								9	8															7
42B	32	6	Spike Jones	Victor	My Old Flame	Famous	ASCAP																	4								7
42C	20	4	Margaret Whiting	Capitol	Now Is the Hour	Leeds	ASCAP																					4				7
45A		1	Oscar Levant	Columbia	Sabre Dance	Leeds	ASCAP																					5				6
45B	52	3	Louis Prima	Victor	1,000 Islands Song	Morris	ASCAP				7																			10	10	6
47A		1	Tex Beneke	Victor	St. Louis Blues March	W. C. Handy	ASCAP																							6		5
47B	10	6	And. Sis-Dick Haymes	Decca	Teresa	Duchess	BMI							6																		5
47C		2	Don Reid	Metrotone	More Than Ever Before	United	ASCAP						1																		6	5
50		2	Ferko String Band	Palda	Heartbreaker	Leeds	ASCAP						10		10															9		4
51		1	Frankie Yankowic	Columbia	Just Because	Leeds	ASCAP																		8							3
52		1	Dick Jurgens	Columbia	Side by Side	Shapiro-B	ASCAP																9									2

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Jocks, Jukes and Disks

By Ben Bodec

Dorothy Shay—"The Sample Song," "Two-Gun Harry from Tucumcari" (Columbia). Strictly lower-drawer Dorothy Shay. The cleverness, the individuality or the tang which spiraled her up there is in neither number. "Sample" sounds pretty pointless, while "Harry," something tossed off between herself and Bobby Worth, figures as a lively and catchy melody dragged down by a mediocre set of verses about a hombre who "threw his lassoo around my heart."

Betty Rhodes—"Long After Tonight," "I Remember Mama" (Victor). It could be the turning point in a hit-scoring way for Miss Rhodes with "Long After Tonight." The mellowness of her tones, the charm and ease of her phrasing, and the skilled projection of the song's mood peg the side as worthy of an all-out build-up. The coupling not only retains the mood of its mate but underscores the latter's impression in every way.

My Favorite Five

By JACK ELLSWORTH (WHIM, Providence)

"The Song Is You" (Frank Sinatra)
"Learn To Croon" (Bing Crosby)
"Gone With What Wind" (Benny Goodman)
"I'm Gettin' Sentimental Over You" (Jack Leonard)
"Flirtation Walk" (Dick Powell)

Benny Goodman—"Give Me Those Good Old Days," "You Turned the Tables on Me" (Capitol). A strain of the unpredictable, if not the pixyish, seems to run through Goodman's more recent groovings. There appears to be no limit to the range of his moods, musical types, orchestral styles and whatnot. His latest vagary suggests an urge to show that Art Mooney isn't the only one who can reach back into the robust musical manners of a yesteryear and come up with a hit. While he doesn't, like Mooney, toss in the banjo, Goodman does resort to the oldfashioned backroom piano and a barbershop quartet to zing things up with "Good Old Days." It's suggested that his ivory wizard, Mel Powell, may have cooked up the whole mess as a satire on the current trend of reaching back for the old tune, and, if so, the thing could click handsomely. "Tables" has a nice easy flow of rhythm, and Emma Lou Welch provides a likeable vocal.

Marion Hutton—"My Brooklyn Love Song," "Little White Mice" (M-G-M). Miss Hutton steps out with her best and winsomest foot forward in this her debut on the M-G-M label. Instead of pitching herself a moony ballad, she latches on to the type of ditty which shows up her talent and personality at its brightest. As clever as her sister Betty, when it comes to whipping out a hoydenish set of lyrics, Marion had made an ingratiating novelty out of "Love Song." Her "Greenpernt" accent is not overdone and the spirited tang she lends to the item spots it as a good jukeboxer. "White Mice" comes off a little too cute but still catchy.

Art Mooney—"Baby Face," "Encore, Cheri" (M-G-M). The melody is a little different and everything else is a carbon of "I'm Looking Over a Four-Leaf Clover," including Mike Pingatore's banjoing. Advance reports indicate there are sections of the country that haven't as yet caught up with "Clover" and are latching on to "Baby Face" as a happy substitute. The dreamy reverie of "Encore" is sympathetically dealt both instrumentally and by Bud Brees' ingratiating vocal.

Jimmy Dorsey—"My Guitar," "You Turned the Tables on Me" (M-G-M). Looks as though the reedy side of the Dorsey family has an attention-catcher, particularly in "Guitar." The band paces the melodic rhumba with a sharp appreciation for its smoothing mood, and Bill Lawrence delivers one of his more effective vocals. The oldie on the reverse side is also a dandy. Its beat and rhythm are infectious, and there's lots of personality in the vocalizing of Carol Scott, a newcomer.

Dennis Day—"A Few More Kisses," "If It Were Easy to Do" (Victor). Either side will give an aural lift to Day's fans, but the chances are that they'll find "Kisses" the more melodic and digestible. Whatever the choice the quality is satisfying.

Jack Edwards—"I Wish I Knew the Name," "My Fair Lady" (M-G-M). It may be that this bandleader-vocalist is M-G-M's answer to Victor and its Vaughn Monroe. Edwards, who made his debut here for that label, has been playing with his band around Boston for the past several months. He, like Monroe, to a certain degree, has also muscles in his larynx and no minor touch of the nasal. As a vocal technician Edwards has pronounced limitations but there's enough s.a. about his timbre and style to suggest him as a coming candidate for the bobbysox sweepstakes, providing he gets enough of a hearing. The band is decidedly on the sweet side and quite danceworthy.

Art Lund—"What's Good About Goodbye," "It Was Written in the Stars" (M-G-M). Lund has a mass of competition on these two numbers, but his version of "Goodbye," especially, stacks up with the best of them. Johnny Thompson's rich string backing earns the maestro a big pat of approval.

Tommy Roberts—"Julie," "The Bluest Kind of Blues" (M-G-M). Former vocalist with Sy Oliver who makes his entry here as the central figure. A lower register Billy Eckstine, Roberts requires a lot of room for the sweep of his sentimental blues. He's got a vibrato that rumbles like a Chevvy with a Cadillac motor but nevertheless he's as natural a singer as they come, and his tender nurturing of the "Julie" lyrics and emotional styling of the other side add up to much promise.

Ray McKinley Orch — "Cincinnati," "Airizay" (Victor). For a change of style and flavor in novelties, McKinley's got 'em in this brace. "Cincinnati" churns with a zippy, claphands rhythm in the instrumental department and a bright sample of novelty lyric selling by the leaderman himself. Also solid dansapation is the companion novelty, whose title derived from the Bayou country means "Arise." It's apparently an adaptation of a Couchon ditty.

Tony Pastor—"Who Killed 'Er," "At a Sidewalk Penny Arcade"

(Continued on page 58)

Disk Jockey Reviews

PARADE OF HITS
Jack Tregellis
Thursday, 9 p.m., 30 Mins.
RHODES DEPT. STORE
KJR, Seattle

Jack Tregellis really has something in his "Parade of Hits," built around the seven top tunes of each week. His use of musical bridges, particularly harp music background for comments and intros, dresses up the half-hour so that it compares favorably with a big-money live talent production.

Seven toppers, taken from VARIETY listings, are bolstered by two all-time oldtimers, and introductions and buildup for each number are aptly timed and paced so that the show moves right along.

Tregellis began his production of such "Hit Parade" programs while on CKMO, Vancouver, and his technique and timing are just about perfect for such a platter session. He handles commercials also, and gets them across in a pleasant manner, tying the plugs into the program and making them easy to take. *Reed.*

JAKE AND LENA
With Gene Carroll
2 hours; Mon.-thru-Sat., 7:30-9:30 a.m.
Sustaining
WJMO, Cleveland

Gene Carroll of Jake and Lena and Fibber McGee fame spins the platters, reads the commercials, chats and clowns for two hours, taking time out only for newscasts.

His shows are the usual type of disk stanzas. But on Saturdays at 9, he concentrates on the kiddies, his latest bid being a series of singing animal records. He's created such characters as Johnny the Mud Turtle, Susie the Squirrel, Clara the Cat, and Pete the Penguin.

There will be other voices—Henrietta the Hen, Fred the Frog, and Charlie the Chipmunk. The voices have a tendency to be unclear at times, overlooking the fact that for kiddies words must be spoken clearly, distinctly and slowly. Furthermore the thought must be there so that the child's mind won't be taxed.

Carroll plans to branch out, using moral records on safety, Americanism, etc. If he gets these ideas across, he'll chalk up a major accomplishment. *Mark.*

Stewart Seymour has joined the contact staff of T. B. Harms. He was previously with Joe Glaser's Associated Booking Agency.

Coast ASCAP Writers Snowball Drive for Buck as President

Hollywood, March 16.

Boom for Gene Buck to resume the presidency of the American Society of Composers, Authors and Publishers seems to be gaining headway among ASCAP writers here, despite Buck's expressed preference to remain just a director. Included in the committee doing the campaigning in Buck's behalf are L. Wolfe Gilbert, Jimmy McHugh, Harold Adamson and Rudolf Friml.

The committee appears convinced that all the writer members of ASCAP board will automatically support Buck for the post and that it's just a matter of winning over enough publisher directors to get Buck the required votes. Buck's backers explain that their activities are qualified by the supposition that Deems Taylor will exit from the presidency April 1, when his present term expires. Taylor succeeded Buck some years ago, but it wasn't until two years ago that he was voted an annual salary of $5,000.

When Buck left office he was given a 15-year contract at $25,000 a year to serve as an adviser, but in an unofficial way. As a double B writer he also collects about $10,000 a year. Thus the question arises as to whether Buck would take the job even if he's assured of it. The drive gained more impetus after Oscar Hammerstein II said that in view of his presidency in the Dramatists Guild and numerous Broadway activities he could not consider the proposition of succeeding Taylor in ASCAP's top post.

Taylor's Succession Moot

Whether Taylor can succeed himself as ASCAP president is still a moot point. The ASCAP board about a year ago passed a resolution barring a president from holding two successive terms but there's a question as to whether the resolution was supposed to cover the incumbent, namely, Taylor.

Some pub directors say that, even if the resolution could apply to Taylor, he'll probably succeed himself by default, since the only other candidate that the publishers on the board are inclined to favor is Hammerstein. The board consists of 12 writers and 12 publishers, and a two-thirds vote is required for election to the presidency.

U-I Pays Chappell 10G For Pic Use of 'Feudin''

Hollywood, March 16.

Universal-International is paying Chappell Music $10,000 for the title and unlimited synchronization use of the song, "Feudin' and Fightin'." Title will be applied to "That Wonderful Race at Rimrock," already in production starring Marjorie Main and Donald O'Connor. Deal was completed late last week through Harry Fox.

Deal gives U-I a two-year exclusive on the tune, but the film must be released before the end of this year.

Pro-and-Con On Taylor Defense Of 'Hollywood 10'

Some of the more extreme rightwingers on the writer roster of the American Society of Composers, Authors and Publishers are murmuring among themselves anent Deems Taylor's alignment with the committee formed to collect funds to defend the 10 Hollywood writers indicted as the result of hearings by the House Un-American Activities Committee.

This critical element feels that the ASCAP prexy's participation in the defense group will be interpreted as representing the view of the Society and not merely of himself as an individual. However, there is no indication that these objectors will take their plaint to the writer segment on the ASCAP board.

Other ASCAP writers point out that Taylor ranked a nationally-known personality long before he headed ASCAP and that he had a reputation as a "liberal" away back in his newspaper-writing days. His expressed views outside of ASCAP matters, they add, will no more be regarded as a blanket commitment of the Society's writers than if he had taken a position against the same 10 film scriptists.

VARIETY 10 Best Sellers on Coin-Machines Week of March 13

1.	NOW IS THE HOUR (7)(Leeds)	Gracie Fields	London
		Bing Crosby	Decca
2.	MANANA (6) (Barbour-Lee)	Peggy Lee	Capitol
3.	FOUR LEAF CLOVER (8) (Remick)	Art Mooney	M-G-M
		Uptown String Band	Mercury
4.	BEG YOUR PARDON (4) (Robbins)	Francis Craig	Bullet
		Frankie Carle	Columbia
5.	SERENADE OF THE BELLS (10) (Morris)	Jo Stafford	Capitol
		Sammy Kaye	Victor
6.	SABRE DANCE (3) (Leeds)	Woody Herman	Columbia
		Freddy Martin	Victor
7.	GOLDEN EARRINGS (12) (Paramount)	Peggy Lee	Capitol
		Dinah Shore	Columbia
8.	BUT BEAUTIFUL (1) (Morris)	Bing Crosby	Decca
9.	BALLERINA (17) (Jefferson)	Vaughn Monroe	Victor
		Jimmy Dorsey	M-G-M
10.	LITTLE WHITE LIES (1) (BVC)	Dick Haymes	Decca

Coming Up

TERESTA (Duchess)	Andrews Sis-Haymes	Decca
	Vic Damone	Mercury
MATINEE (Morris)	Vaughn Monroe	Victor
THOUSAND ISLANDS SONG (Morris)	Louis Prima	Victor
	Johnny Mercer	Capitol
BECAUSE (Chappell)	Perry Como	Victor
SHINE (Shapiro-B)	Frankie Laine	Mercury
MY OLD FLAME (Famous)	Spike Jones	Victor
IN LITTLE BOOK SHOP (BVC)	Vaughn Monroe	Victor
	Guy Lombardo	Decca
PIANISSIMO (Santly-Joy)	Perry Como	Victor
	Buddy Clark	Columbia
BEST THINGS IN LIFE (Crawford)	Jo Stafford	Capitol
	Dinah Shore	Columbia
STARS WILL REMEMBER (Harms)	Vaughn Monroe	Victor
	Frank Sinatra	Columbia
MADE FOR EACH OTHER (Southern)	Clark-Cugat	Columbia
THOUGHTLESS (Feist)	Buddy Kaye	M-G-M
HAUNTED HEART (Williamson)	Perry Como	Victor
	Jo Stafford	Capitol
DICKEY BIRD SONG (Robbins)	Freddy Martin	Victor
	Larry Clinton	Decca
BIG BRASS BAND FROM BRAZIL (Morris)	Art Mooney	M-G-M
EASTER PARADE (Berlin)	Guy Lombardo	Decca

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

WILL ROSSITER NOW 81

Chicago, March 16.

Will Rossiter, oldest music publisher in the country, is celebrating his 81st birthday this week.

Rossiter has been in the publishing business for the last 58 years.

Band Review

JIMMIE LUNCEFORD ORCH
Royal Roost, N. Y.

Continuation of a band after the demise of its leader is at best a precarious proposition. However, several have made the grade, such as Tex Beneke with his guidance of the Glenn Miller organization, and it's likely that the late Jimmie Lunceford's crew under the helm of pianist Eddie Wilcox and tenor saxist Joe Thomas have a good chance of staying in the upper brackets.

The crew current at Broadway's Royal Roost hasn't gone far from the original line established by its late maestro. The rhythms are still compelling, the presentations have color and variety, while their catalog has workmanlike arrangements.

The instrumentation of six brass, five reeds, four rhythms is wisely held in restraint, volumewise, thus enabling them to hold down the post in a small room such as their present stand. But, despite this restraint, no musical qualities are lost. Their work is such that it entices a good quota of dancers and provides interesting listening.

Band, however, could use a more colorful personality in front. Wilcox, who handles the batoning chores, is a capable leader who is able to control the sidemen from his post at the piano, but fails to spark any visual interest. On the other hand, Thomas is a sprightly worker who is excellent for sight as well as musical values.

There's no doubt that the late leader is sorely missed by the crew, but the new handlers have been able to retain most of the band's values. *Jose.*

ASCAP, in Dismissal Move, Asks Why Govt. Excludes BMI from Cartel Action

Broadcast Music, Inc., was dragged into the Government's cartel litigation against the American Society of Composers, Authors and Publishers when the latter filed its answer in N. Y. federal court Monday (15). In rejecting the Department of Justice's charges, entered last June, that it was engaged in a world-wide conspiracy to monopolize music performing rights, the Society wanted to know why similar steps weren't being taken against BMI.

ASCAP's position, as enunciated in its answer, is that it operates as a free enterprise and non-profit organization in the interests of its members and for the convenience of music-users, whereas BMI came into existence to crush this free enterprise and now threatens by the "same tactics to embrace the entire world." Also "to destroy" all associations of composers and authors of the world and make them "subservient to the American broadcasting industry."

Continuing in this vein, the answer states that BMI seeks to prevent a competitive system where "each work rises to its natural level" and offers instead a "controlled market under which those who yield to the American broadcasting industry will have their works brought to the attention of the American public," and those "who refuse to yield will submit to the disappearance of their works from the American scene." The answer ridicules what it describes as BMI's styling itself a "competitor" of ASCAP, when BMI is actually the "creature of an industry (radio) on which authors, composers and publishers must rely for their existence."

The answer also reviews the battle between ASCAP and the broadcasters eight years ago and recites how the latter "foisted" BMI on the public and created a nine-month music monopoly. Included is an outline of the existing contracts between ASCAP and the radio industry.

BMI declined yesterday (Tuesday) to comment officially on ASCAP's posted answer but broadcaster sources did remark on what seemed to them a paradoxical position. ASCAP, it was pointed out, makes the charge, on the one hand, that BMI is likewise engaged in the very practices that the Government ascribes to ASCAP, and thus should be made a joint defendant, and then goes on to petition the court to dismiss the complaint. Cracked this source, "ASCAP apparently wants BMI hauled in as a fellow sinner but it doesn't want BMI prosecuted."

BURNHAM QUITS MORRIS; TO BOOK HOTEL CHAIN

Bill Burnham last week resigned as band booker at the William Morris Agency to become talent booker for the Realty Hotels chain, which includes the Biltmore, N. Y. Edgewater Beach, Carlton and Wardman Park hotels, Chicago, though not members of the Realty chain, will also be booked by Burnham.

All the above spots are important music users.

Burnham will headquarter at the Biltmore. He joined the Morris agency in 1943, from Consolidated Radio Artists, where he had been a veepee. The Morris office tendered Burnham a luncheon at the Warwick hotel, N. Y., Friday (12).

Sablon's Special Pic Job

London, March 16.

Jean Sablon, playing the London Palladium, signed a song contract with the J. Arthur Rank Organization to make a soundtrack-only recording of a musical introduction to the new Gainsborough film, "Miranda."

Song is called "Miranda" and was written specially for the pic. Sablon is expected to make a recording for the EMI group to tie up with the picture's release. The music is being published by the Edward Kassner Music Co.

Berlin's 7c from Feist

Irving Berlin's deal for two of his songs from the "Easter Parade" score to be published through Feist calls for only 7c royalty and 50% of the mechanicals. A previous figure mentioned a higher royalty divvy. Of the 7c per sheet, 6c goes to Berlin as songsmith and 1c to his music firm which normally would have published all the new excerpts from the forthcoming Metro filmusical, just as Berlin publishes his oldies, including the title song. Feist Music is one of the so-called Big Three, wholly owned subsids of Metro, and it's to the best interests of the film that Berlin leased the publishing rights away from his own company. Prime idea is to insure wider plugging of all the score components, otherwise one or another tune might suffer exploitationally.

"Easter Parade" is the score for which Berlin got $600,000 flat from Metro and, while not enjoying a percentage interest as is his usual wont, the songsmith plans cooperating on all sorts of tieups to plug the picture.

The two songs are "Better Luck Next Time" and "I'm a Fella With An Umbrella." They revert to Berlin in 2½ years. Songsmith also collects 50% of Feist's ASCAP income from the two numbers.

Sues Verne Co. For Unsanctioned Disking

Verne Recording Corp. was slapped with an infringement suit last week in N. Y. federal court by Juan F. Acosta, who claims the diskery wrongfully used his copyrighted song, "Bajo la Sombra de un Pino." He asks $15,000 for alleged damages, an injunction and accounting.

Acosta charged that he wrote "Bajo" in 1947, but the tune was never published. Verne Recording allegedly waxed and made a master of his number in January, 1948, without the writer's consent. He gave notice to the defendant, it's claimed, that the song was copyrighted but the wrongful acts continued, he stated.

Mex Fun & Frolic at Fever Pitch Despite Shaky Peso, B.O. Slump

By PEGGY LeBOUTILLIER

Mexico City, March 8.

The cold wave that hit tourist biz at the year's debut has gone with the spring wind. Hotels, restaurants, nightclubs, the Hipodromo and local airlines are ecstatic. Despite the fact that gold reserves are still fleeing the country (illegally); that whiskey, cigarets and other basic necessities are controlled by high embargos; that the peso is shaky, that banks lend the film industry only at a fantastic 18% and that b.o. attendance is down 40% the fun and frolic are at fever pitch.

Last year 360,000 tourists, mostly American, spent $121,000,000 (U. S.). Turismo, which is reorganizing on a larger scale, expects 400,000 tourists to spent $123,000,000 this year. Yet they point out that their efforts to dislocate subversive rumors about Mexico are taking root.

Pix Imports Score

Studios are fairly busy, dubbing American pictures into Spanish, and making locals. Some American films are on the horizon, but not many are important. Big successes are imports. "Open City" is the first Italian film allowed here since the war. "La Copla de Dolores" (Mexico and Spain's trade agreements are wide and active) hails from Franco's land. Two are from France, "Le Diable au Corps" with the new craze Gerard Philippe, banned in N. Y., and Louis Jouvet's "En Revenant." James Mason is having a whirl with "The Upturned Glass" and "Duel." "Rio Escondido," directed by Indio Fernandez and photographed by Figueroa, who did "The Pearl," and starring Mari Feliz, is curiously a flop.

On a higher level, Igor Stravinsky, conducting his own works, excited little interest—partially due to inadequate publicity. Young obscure painters are selling well in several new art galleries, even to U. S. museums. More N. Y. ad agencies are opening doors. Though the Government's English-speaking paper, the Daily News, died at the age of two months, the new leftist weekly, Partido Popular (of labor leader Lombardo Toledano), is a hit.

Widespread Wallace

Azcarraga, who controls the local radio, including the strongest station in Latin America, XEW, is setting up Quonset huts for television shows. Admittance is only a few centavos.

Reactionaries are spitting through their tequila at the snowball success of the two Wallace-for-President clubs; one wholly Mexican, with a merely sympathetic value; the other run by ex-GI university students who expect to contribute at least 1,500 votes to November's witching day, via returned students and absentee votes. (Last election only two of Mexico's 15,000 Americans voted for FDR).

SVENSKAS SWEET ON SWINGSTERS FROM U.S.

Stockholm, March 1.

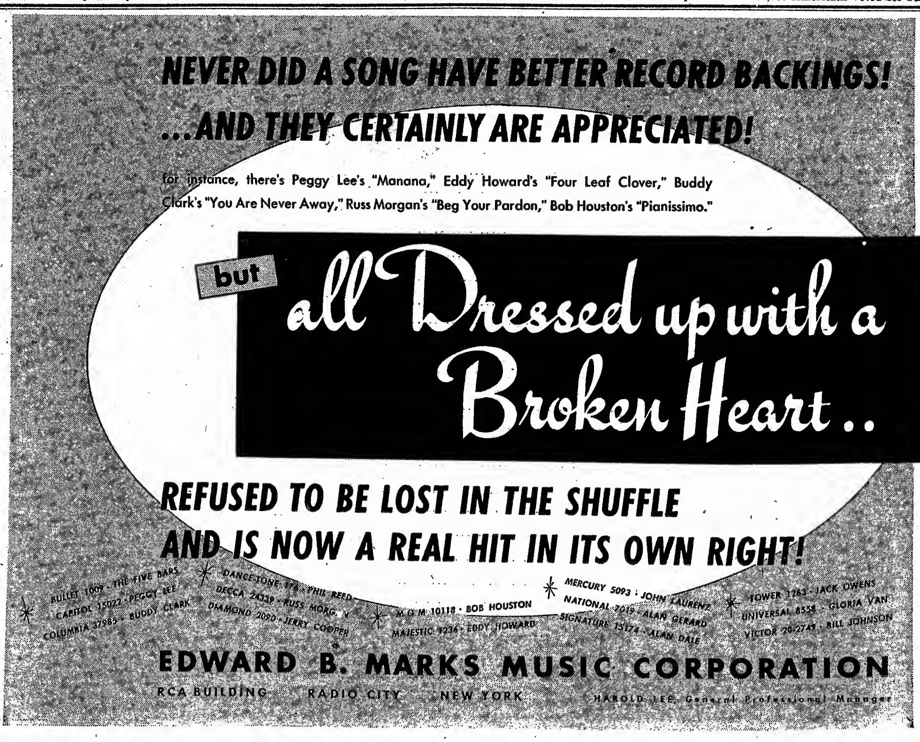
Since the end of the war, Sweden has been a lucrative market for U. S. orchestras, starting with Don Redman in 1946 and continuing with Austin Cole and Chubby Jackson among others in 1947. American orchestras draw full houses everywhere, maybe as a result of the lack of American records.

The two most successful recent tours in Sweden have been by Rex Stewart and Dizzy Gillespie. Gillespie is still on the Continent.

Lou Suritz Blows Majestic

Lou Suritz, chief of the Majestic Records agency in New York, has given up the agency and may return to the liquor business.

Suritz was one of the originals in Majestic when the late James J. Walker took over as prez.



Another Million Record Baby...

Following his SENSATIONAL
OVER-A-MILLION-SELLER
"FOUR LEAF CLOVER" platter

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THE GREATEST NAME IN ENTERTAINMENT

BOOKINGS
ASSOCIATED BOOKING CORP.
JOE GLASER, Pres.

Record Exploitation
HENRY OKUN

Oldie Cycle Cushions Vet Cleffers Resting On Their ASCAP Laurels

A long-standing gripe within the music business has been that many veteran songsmiths have been resting on their ASCAP laurels to the degree they've lost the urge to create. Allegedly many have been content to collect either their permanent classification annual stipends or just roll along getting that A and AA annual royalty melon. The fixed classifications range from $7,500 per annum, the top, or AA, annual melon comes to $19,000 per a year.

However, the recent extraordinary wave of nostalgia has taken the a.k. songsmiths off the defensive. If anything, the vets' oldies —under the recent surge of "Nostalgia Days in Dixie," as they're calling this cycle of oldies getting new Hit Parade classifications—now constitute the majority of songs in public favor.

Since before World War II, and right through the lush wartime period, the young songwriting blood, which had been turning out the fresher and newer pop song material, had complained bitterly that the ASCAP "in" boys — the vets—were the causes of their low classifications. It did appear that many of the C writers had more currently active catalogs than the oldsters who, however, were cashing in on their seniority and availability advantages. In fact, some of these youngsters had to sue or threaten to sue in order to get promotions. Recriminations against the so-called "country club set" within ASCAP were freely aired.

But now it's different. The present flood of old songs, via pre-disk ban recordings, gives the a.k.s surer footing within the trade.

What might serve as a pretty good index into the degree that these old tunes are coming off the wax presses is the fact the releases for the two final weeks of February by the major labels contained 19 songs of a bygone day. The 19 do not include a host of previous oldies, such as "Four-Leaf Clover," "Best Things in Life Are Free," "If I Had All the World and Its Gold," "Moonlight and Roses" and "Little White Lies," which have been popping up on the disk assembly line since the first of this year. They were done mainly because of the disk ban, of course, but that's beside the point.

Yesteryear Hit Parade

Roster of resurrected numbers, including their writers, that have appeared among the disk trade's products for just the past two weeks is as follows:

"True"; Walter G. Samuels, Leonard Whitcup.

"I Don't Stand a Ghost of a Chance"; Bing Crosby, Ned Washington, Victor Young.

"I'll Always Be in Love With You"; Bud Green, Sammy Stept, Herman Ruby.

"You Were Meant for Me"; Nacio Herb Brown, Arthur Freed.

"The Loveliness of You"; Ted Mossman, Bill Anson.

"I Can't Give You Anything But Love, Baby"; Dorothy Fields, Jimmy McHugh.

"Don't Blame Me"; Dorothy Fields, Jimmy McHugh.

"All of Me"; Seymour Simons, Gerald Marks.

"Yes, Sir, That's My Baby"; Walter Donaldson, Gus Kahn.

"Did You Ever See a Dream Walking?"; Mack Gordon, Harry Revel.

"We Just Couldn't Say Goodbye"; Harry Woods.

"After You've Gone"; Henry Creamer, Turner Layton.

"Wishing"; B. G. DeSylva.

"'Deed I Do"; Walter Hirsch, Fred Rose.

"You Made Me Love You"; Joe McCarthy, Jimmy Monaco.

"My Extraordinary Gal"; Terry Shand.

"If You Knew Susie"; B. G. DeSylva, Joseph W. Meyer.

"Dancing On the Ceiling"; Lorenz Hart, Richard Rodgers.

Best British Sheet Sellers

(Week ending March 11)

London, March 12.

Tree in Meadow	Connelly
Near You	Wood
Kissing Her Now	Feldman
Sweet 16	Darewski
Serenade of Bells	Morris
Shoemaker's Ser.	Kassner
Wintertime	Cinephonic
Peg O' My Heart	Ascherberg
Make Up Everything	Maurice
Civilization	Morris
Apple Blossom	Connelly
I'm Happy Here	Unit

Second 12

Golden Earrings	Victoria
Coffee Song	Southern
Little Old Mill	Dash
Sorrento	Ricordi
And Mimi	Connelly
Mother's Lullaby	Dash
Nice To Know You Care	Unit
Darby and Joan	Box & Cox
South America	Feldman
Garden Rain	Connelly
Glocca Morra	Chappell
Bow Bells	Kassner

CAMARATA SIGNED AS WRITER BY MILLS

Toots Camarata, musical director for the London label, has been signed to a writing contract by Mills Music. Among the works the firm will publish are "Rumbalero," "Rhapsody for Saxophone' and "Tall Trees."

Long a top arranger and musical director, Camarata did arrangements for Jimmy Dorsey, Bing Crosby, Dinah Shore and others from 1932 to 1942. In 1946 he joined Decca as musical director and subsequently moved to the London organization.

Mex's Juke Bleat

Mexico City, March 7.

The newly organized National Syndicate of Musical Workers at its first national convention, in the government-owned Palace of Fine Arts (National Theatre) here, adopted a resolution against too many jukeboxes and other music-making apparatus that supplant live musicians.

Inside Orchestras—Music

Barclay Allen orchestra, currently at Ciro's, Hollywood, is not an entirely new group. Rhythm section, comprised of Allen, Stan Black, guitar; Merle Mahone, drums, and Sid Fridkin, bass, played together for eight months at KLAC, where Allen was musical director before joining Freddy Martin orchestra. Group also waxed for Van-Es label, owned by Allen and Bob McLaughlin, KLAC disk jockey, as Barclay Allen Four. Allen left the station's musical chores in Stan Black's care while he and Mahone joined Martin and later left Martin to take care of Allen's newly formed band.

Story from Hollywood in last week's issue concerning an AFM order pulling Charlie Barnet from Harry Schooler's Mardi Gras ballroom tended to give the erroneous impression that the bandleader intended to hire non-union musicians. Actually it was Schooler who had such intentions.

Jack Owens got 150 letters on his introductory broadcast of his latest tune, "Hukilau," via ABC's "Breakfast Club" and that's enough for Bregman-Vocco-Conn to have taken it for publication. Owens wrote the number while on his recent vacation in Honolulu. Title means fishing net.

Lou Levy's music firms, Leeds, Duchess and Peter Maurice and Andrew Sisters' activities, currently housed in separate Hollywood locations, are making plans to gather under one roof. Firms will take over William Esty agency offices in Breneman restaurant building when Esty moves to new location.

Hal Derwin, who has been with General Artists Corp. since he formed his orchestra, has left agency to join Music Corp. of America in hopes of securing Eastern engagements. Maestro inked a 30-day authorization with MCA and will sign a long-term pact with agency if desirable work is secured.

Columbia Recording Co., reported as having defaulted in tax payments to the Japanese government in a Tokyo datelined story in last week's issue, is strictly a local operation there and not connected with Columbia of the U.S., latter firm points out.

Fitzgerald-Eckstine Jazzique Nabs $2,400

Los Angeles, March 16.

Gene Norman, KFWB disk jockey, grossed $2,400 promoting a jazz concert here last week at Embassy auditorium, featuring Ella Fitzgerald and Billy Eckstine, backed by a dozen fairly well-known Coast sidemen.

Miss Fitzgerald, fresh from a $2,000 weekly engagement at Billy Berg's, got flat $500. Eckstine, doubling from current stand at Cricket Club, got a flat $450. Norman made profit, but not such a satiny sum as have greeted most of his promotions here. He tossed the affair on only five days notice, and used nothing other than his nitely KFWB platter program to plug it.

PUBS ROOST AGAIN ON WRITERS' PACT

The new Songwriters Protection Assn. contract, which has been hanging fire for almost a year and a half, will get another going-over from the publishers' side tomorrow (Thursday) in N. Y.

Walter Douglas, chairman of the Music Publishers Protective Assn., has asked that organization's SPA contract committee to meet with him, and also to bring along their lawyers to examine the legal phraseology of the basic agreement.

These long drawnout discussions over a covenant between the two organizations have been a sort of ritual between them ever since they started doing business back in the early '30's.

The Mightiest Little Band in the Land

LENNY HERMAN

and His Quintette

Currently Appearing

HOTEL ASTOR

NEW YORK

GUEST RADIO APPEARANCE

ON STAGE AMERICA

March 22—WJZ—Coast-to-Coast

Featuring His Sensational Version of His Latest Hit Record

HEY GOOMBA!

(Manor)

Transcriptions: LANG-WORTH and MUZAK

Personal Management: ROBERT COE ASSOCIATES

Variety, August 20, 1947

LENNY HERMAN ORCH (5)
Astor Roof, N. Y.

. . . this Herman combo holds its own with anything the Astor management can dig up from among the expensive combos, as far as entertainment and forthright danceability is concerned. It is one of the finest five-man herds available—for any purpose. It delivers any category and all of its material is excellently played, from a musical standpoint. Few contemporaries develop the enthusiastic beat achieved in every tempo attempted and the proof of the pudding is in the number of people hoofing it . . .

. . . Instrumentation produces smooth ballads, novelties, latin tempi and anything else on the musical horizon, neatly tied together by solo, duo and trio vocals and served in a manner that's hard to resist. Its members rate a nod for excellence. *Wood.*

MARTIN FRISCO DATE DRAWS TOP COIN

Hollywood, March 16.

Freddy Martin orchestra going into St. Francis hotel, San Francisco, on highest guarantee and percentage deal for location date in area since Benny Goodman played Mark Hopkins in 1940. Goodman worked for flat $5,500 at that time. Martin will get a $4,000 guarantee plus a 45% of covers, which assures of at least $4,500.

Maestro's Cocoanut Grove take is $3,000 plus percentage.

Music Notes

Sammy Cahn and Jule Styne cleffing tunes for Warners' forthcoming "The Gay Nineties," being produced by Alex Gottlieb . . . Louis Forbes set by Sam Bischoff as musical director on "Pitfall." . . . Andre Previn assigned to do the musical score for "Sun in the Morning" at Metro . . . Harvey Twyman and Jack Devanay now aiding Dan Anderson on Capitol Records' public relations and promotion . . . William Lava set to score Warners' "The Big Punch," with Wayne Morris, Lois Maxwell and Gordon MacRae . . . Columbia music director Morris Stoloff named George Duning to cleff the score for "The Return of October," Glenn Ford-Terry Moore comedy . . . Metro Technicolor musical, "A Date With Judy," will reveal 10 tunes to be played and sung by Jane Powell, Carmen Miranda and Xavier Cugat orch . . . Dave Chudnow has been named musical supervisor and Ralph Stanley, composer-conductor for Equity Pictures' "Shed No Tears." . . . Deep River Boys now at Larry Potter's Supper Club . . . Vivian Green temporarily out of Santa Monica Ambassador hotel due to illness . . . Frankie Laine, now at Copa Club, Pittsburgh, follows date with midwest concert tour and then Harem, N. Y. nitery, for four weeks beginning April 8 . . . Ray Heindorf set as music arranger-director for musical, "My Dream Is Yours," produced by Michael Curtiz . . . De Castro sisters playing Adams theatre, Newark, opening March 18 . . . Herbert Stothart inked to cleff original scores for "Hills of Home" and "Three Musketeers" at Metro . . . Mabel Scott opened at Bar of Music for three weeks . . . Doris Day recording "Someone Like You," "My Dream Is Yours," and "Freddy, Get Ready for School" for Michael Curtiz' film, "My Dream Is Yours." Harry Warren and Ralph Blane cleffing additional ditties for Curtiz' "My Dream is Yours." . . . Martha Tilton's first release on Capitol label since rejoining firm being offered this week. Sides are "That's Gratitude" and "Not So Bright." . . . Sol Bourne is putting ABC Music on active list again. Mike Gould will head firm on West coast along with Bourne Music Co. activities. Bourne and Gould have not set anyone for ABC job as yet.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Mar. 13

National Rating This wk.	Last wk.	Title	Publisher	New York, G. Schirmer, Inc.	Chicago, Lyon & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Preeman	San Francisco, Pac. Coast Music Co.	Boston, H. N. Homeyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capitol Music Co.	San Antonio, Southern Music Co.	TOTAL POINTS
1	1	"Now Is the Hour"	Leeds	1	1	1	1	1	1	1	1	1	1	1	110
2	2	"Four-Leaf Clover"	Remick	2	2	2	2	2	2	2	2	2	2	2	99
3	3	"Beg Your Pardon"	Robbins	3	5	3	4	4	3	8	3	8	3	3	74
4	7	"Manana"	Barbour-Lee	4	3	5	7	8	4	3	7	6	4	5	65
5	4	"Serenade of the Bells"	Morris	5	4	..	3	5	5	5	6	3	..	9	54
6	5	"Golden Earrings"	Paramount	6	..	10	5	7	6	7	10	5	6	8	40
7A	9	"But Beautiful"	Morris	8	6	..	..	3	9	..	..	4	..	..	25
7B	6	"Ballerina"	Jefferson	7	..	..	9	6	10	..	..	7	7	6	25
8	12	"Teresa"	Duchess	..	8	6	..	..	8	4	8	..	8	..	24
9	10	"I'll Dance at Wedding"	Simon	10	..	..	6	..	..	..	..	10	10	4	15
10	11	"The Stars Remember"	Harms	..	..	..	..	..	..	6	4	..	..	..	12
11	..	"Pianissimo"	Santly-Joy	..	..	4	..	..	7	..	..	..	..	..	11
12	13	"Best Things Are Free"	Crawford	..	..	8	..	10	..	..	..	..	5	..	10
13A	8	"How Soon"	Supreme	..	..	7	..	..	..	..	..	9	..	..	6
13B	..	"Dickie Bird Song"	Robbins	..	..	..	..	..	..	..	5	..	..	..	6

On the Upbeat

Hollywood

Joe Liggins' Honeydrippers en route to Florida on one-niter tour . . . Johnny Moore's Three Blazers on one-niter trek into southwest . . . Pee-Wee Hunt opened at Paris Inn, San Diego, Friday (12) . . . Red Ingle and Natural Seven check into Universal-International to begin filming a two-reel musical which Will Cowan will produce and direct . . . Jack Fina playing an added four weeks at Claremont hotel, Berkeley, closing May 9. Russ Morgan orch had date set back at Claremont and will open May 11 . . . Leighton Noble opened Mapes hotel, Reno, Wednesday (10) for six weeks. Eddie Fitzpatrick orch follows for six weeks and Joe Reichman checks in for summer . . . Ray Herbeck closes Rainbow Rendezvous, Salt Lake, March 27 and will play one niters before entering Martinique, Chi . . . Jimmy Zito orch at Sherman's nitery with Nick Delano handling vocals.

Pittsburgh

Guy Lombardo booked into the Grotto for a one-night dance stand March 30 . . . Joe Mooney Quartet opens two-week engagement at Club Copa Saturday (20) . . . Jack Kent orch replaced Bob Rhodes outfit at Johnny Brown's Club . . . Jimmy Willis Quartet and Farmer & Wayne have joined Belva White at Hollywood Show Bar . . . George Shearing, blind English pianist, into Mercur's Music Bar for couple of weeks . . . Pianist Bob Barry has started his sixth month at lounge of Keystone hotel . . . George Wells' orch gets opening shot at Ankara when that spot reopens March 25 after four-month shutdown.

Chicago

Skitch Henderson headlines a two-week engagement at the State-Lake theatre, April 2, to be followed by Peggy Lee . . . Fred Niles "Hot Club," formerly on WAAF, will be resumed April 3, in the 3:00-4:00 p.m. slot on Saturdays over WCFL. First half-hour will be sponsored by Dublin's Music Shop . . . Ray Herbeck, currently at La Martinique, has switched from Frederick Bros. to Associated Booking . . . Dave Garroway, WMAQ jockey, will emcee a one-night stand for the Charley Ventura orch at the Edgewater Beach, March 29 . . . Clyde McCoy, Johnny Long and Charlie Spivak set for two weeks each at the Club Carnival, newest Minneapolis nitery, beginning the first of May . . . Tommy Carlyn, now at the Trianon Ballroom, flew to Pittsburgh over the weekend to visit his mother, who was suddenly stricken seriously ill in local hospital . . . Russ Morgan will be initial feature at a new club in Springfield, Ill., April

(Continued on page 56)

Majestic to Distrib Through Independent

Majestic Radio and Records, currently going through the throes of reorganization under chapter 11 of the Chandler act, is folding its New York distributing branch and is arranging to turn over the exclusive distribution of its products to an independant.

Record promotion will be handled out of the Newark plant for the eastern area.

Latouche-Ellington Tune for Robbins

Jack Robbins' music firm, set up more than a year ago following the sale of his 26% interest in the Big 3 to his partner, Metro, is launching its first pop tune, "He Makes Me Believe He's Mine," by John Latouche and Duke Ellington.

Since setting up his J. J. Robbins firm, Robbins has been devoting himself to educational and similar forms of music rather than buck the major firms which dominate the pop field.

Victor Cleans Shelves Of Black Pops, Red Seal Classics in Price Boost

RCA-Victor's recent decision to increase the retail prices of its popular black label series from 60c to 75c, and Red Seal classical disks to a $1 minimum, cleaned its own and distributors' shelves of a fair-sized portion of inventory that might not have been moved otherwise during the current Lenten and forthcoming summer season. It was not the boost itself but the manner in which it was done that turned the trick. Victor gaves its sales forces a 10-day warning of the increase.

Last year, when Columbia Records hiked its pop price from 60c to 75c it withheld news of its intention until the start of a weekend, and made the changes effective the following Monday morning. This prevented dispensers of its disks all the way down the line to the counter from submitting large orders at the old wholesale price and immediately moving them out to the consumer at the end of the line at the higher retail tap, thus bagging a tidy profit. Columbia, however, made its move when disks of all kinds were moving at a fast sales clip. Currently, the disk business is still big, but hits only are in demand.

RCA, however, overcame the stagnation of its shelves by giving distributors an opportunity to load up to whatever extent they desired at the old wholesale price and reselling at the higher price. And there's only 5% return privilege. In the 10-day interval between the citing of its price aims and the application of them, on March 1, the company got rid of a neat bundle of disks.

COAST HITS NEW HIGH WITH 150 TUNE TOUTS

Hollywood, March 16.

West coast music biz boasts an alltime high of 150 songpluggers. Current number is 32 over last year's 118 figure.

Boom in songpluggers has been caused by new publishers which have popped up during the past year plus additional staff which has been added to some of larger firms. It is also reported that five more contactmen are due here from N.Y. on a permanent change of address.

Chi Swingsters Soft Touch for Stan Kenton

Chicago, March 16.

Stan Kenton, who played to more than 4,000 in Chi's Civic Opera House recently, returns to the same house April 20-21 for the third time since November. Net date is a two-day concert.

Orchestra is also set for a dance date at the south side Savoy Ballroom April 18.

Demand Performance . . .

In response to the requests received from thousands of radio listeners

The ANDREWS SISTERS

will REPEAT their sensational super-sonic lyric version of

(Every Time They Play The—)

"SABRE DANCE"

Lyric by ALLAN ROBERTS and LESTER LEE—Music by ARAM KHACHATURIAN

"They said no one could write words to the Sabre Dance!"

Friday, March 19—Bob Crosby's "CLUB 15"—CBS, 7:30 PM, EST

LEEDS MUSIC CORPORATION—RKO Bldg., Radio City, New York 20, N. Y.

Claim Ballroom Stopped Checks to Barnet Orch In Coast Union Hassle

Hollywood, March 16.

Harry Schooler, operator of non-union, band-using Mardi Gras ballroom, Culver City, has been charged with stopping payment on checks issued to Charlie Barnet and his bandmen for last week's work in the terpalace in suit filed at Los Angeles municipal court for $1,950.

James C. Petrillo, prez of American Federation of Musicians, personally ordered Schooler and his operations blacklisted. Barnet wound his second week there the night before the blacklisting. Deal which musicians' Local 47 had okayed for Barnet was unusual in that two contracts were involved, one for Barnet guaranteeing him personally $350 weekly, the other for his band, guaranteeing the sidemen as a group $1,160 weekly. Group pact was framed in name of Barnet's first sax, Bob Dawes. Another unusual term was pact necessitating Barnet's appearance on bandstand for only one hour a night.

Barnet's outfit, strictly union and last union group set for terpalace, got paid on the nose for first week, but when second and last week's checks were deposited it was learned that payment on them had been stopped. Barnet's attorney, Jerry Rolston, said that tomorrow's suit will not only seek salaries unpaid, but an additional $800, as Schooler-Barnet agreement included a cut of the gross for the bandleader.

Schooler, who etched 21 sides week non-union musickers, last week approached four local stations with platters and got turndowns from all. KFWB, KXLA, KLAC, KFVD refused to add disks to libraries or broadcast them despite offer of free copies made in hopes of air plug. Stations said they had contracts with AFM, used only union men themselves, hence felt couldn't give free air to non-union platters. Schooler spends coin on each station, advertising his terpalaces.

TELL ME A STORY

LAUREL MUSIC CO.

1619 Broadway

New York

TOMMY VALANDO

A Great Two-Four Standard

I FEEL A SONG COMING ON

Music by . . .

JIMMY McHUGH

ROBBINS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Mar. 13

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Liberty Music Shop)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Mus. Shop)	San Francisco—(Sherman-Clay)	Boston—(Boston Music Co.)	Indianapolis—(Pearson)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Cleveland—(Wurlitzer's)	TOTAL POINTS
2	2	PEGGY LEE (Capitol) "Manana"	2	1	4	3	6	1	2	4	7	3	1	87
2	1	ART MOONEY (M-G-M) "Four Leaf Clover"	3	2	..	2	4	2*	3	..	1	2	2	78
3	6	FRANCIS CRAIG (Bullet) "Beg Your Pardon"	..	4	9	4	3	4	..	..	6	5	8	45
4	3	GRACIE FIELDS (London) "Now Is the Hour"	4	..	2	..	1	..	1	..	5	..	..	42
5	5	BING CROSBY (Decca) "Now Is the Hour"	..	7	..	..	..	3	..	..	..	1	..	22
6	9	LES PAUL (Capitol) "Lover"	..	3	..	..	..	..	..	1	..	..	..	18
7	9	FRANKIE LAINE (Mercury) "Shine"	..	..	3	..	..	..	..	10	..	10	4	17
8	4	VAUGHN MONROE (Victor) "Ballerina"	5	..	..	6	..	9	..	..	..	..	10	14
9A	13	FRANKIE LAINE (Mercury) "But Beautiful"	7	..	..	..	..	..	..	..	2	..	..	13
9B	..	WOODY HERMAN (Columbia) "Sabre Dance"	..	8	..	10	..	10	..	3	..	..	..	13
10A	8	PEGGY LEE (Capitol) "Golden Earrings"	10	..	..	5	..	6	..	..	..	..	..	12
10B	..	BING CROSBY (Decca) "But Beautiful"	..	6	..	9	..	..	..	..	..	6	..	12
10C	15	FRANK SINATRA (Columbia) "But Beautiful"	..	..	..	..	5	..	5	..	..	..	..	12
11A	..	LOUIS PRIMA (Victor) "1,000 Islands Song"	1	..	..	..	..	..	..	..	..	..	..	10
11B	..	ROSETTA HOWARD (Columbia) "Ebony Rhapsody"	..	..	1	..	..	..	..	..	..	..	..	10
11C	..	STAN KENTON (Capitol) "Lover"	..	..	7	..	..	..	..	5	..	..	..	10
11D	..	MARGARET WHITING (Capitol) "Now Is the Hour"	..	..	..	1	..	..	..	..	..	..	..	10
12A	10	MACKLIN MARROW (M-G-M) "Sabre Dance"	..	..	..	..	2	..	..	..	..	..	..	9
12B	..	ARTHUR GODFREY (Columbia) "Four-Leaf Clover"	..	..	..	..	..	..	..	2	..	..	..	9
13A	..	SAMMY KAYE (Victor) "Serenade of the Bells"	..	..	..	7	..	..	..	..	..	..	7	8
13B	..	RAY BLOCK (Signature) "Sabre Dance"	..	..	..	..	..	..	..	..	3	..	..	8
13C	..	GUY LOMBARDO (Decca) "Thoughtless"	..	..	..	..	..	..	..	..	..	..	3	8
14A	..	BING CROSBY (Decca) "How Soon"	..	..	..	8	..	..	..	..	..	7	..	7
14B	..	ART MOONEY (M-G-M) "Baby Face"	..	..	..	..	..	..	4	..	..	..	..	7
14C	..	ART MOONEY (M-G-M) "Big Brass Band"	..	..	..	..	..	..	..	..	4	..	..	7
14D	..	BING CROSBY (Decca) "Ballerina"	..	..	..	..	..	..	..	..	..	4	..	7
15A	..	B. CLARK-NOBLE ORCH. (Col) "I Wish I Knew the Name"	..	5	..	..	..	..	..	..	..	..	..	6
15B	..	MEL TORME (Musicraft) "Night and Day"	..	..	5	..	..	..	..	..	..	..	..	6
15C	..	MARGARET WHITING (Capitol) "But Beautiful"	..	..	..	..	..	5	..	..	..	..	..	6
15D	..	LARRY GREEN (Victor) "Beg Your Pardon"	..	..	..	..	..	..	8	8	..	..	..	6
15E	..	FRANKIE CARLE (Columbia) "Corabelle"	..	..	..	..	..	..	..	..	..	..	5	6

FIVE TOP ALBUMS	1	2	3	4	5
	NELLIE LUTCHER Capitol	FRANKIE LAINE SINGS Mercury	"ARTISTRY IN RHYTHM" Stan Kenton Capitol	"GOES TO TOWN" Dorothy Shay Columbia	"MILLER'S MASTERPIECE" Glenn Miller Victor

New Zealand Dismayed At Credit to Aussie For 'Hour' Origination

New Zealand is quite perturbed over the frequent credit given to Australia as the birthplace of the current hit, "Now Is the Hour." Representatives stationed at the New York office of the Commonwealth's Consul have been making every effort to make it clear that the tune originated in this country and not Australia, despite the fact that the tune's history indicates that its sales success in Aussie brought it to the attention of English and U. S. publishers.

There's an unusual mixup over "Hour," in England where it became a hit prior to its success in this country. Mixup involves Dorothy Stewart and Keith-Prowse, owner of the English copyright, and Miss Stewart is not yet certain what to do about it, whether to sue K-P or not.

It seems that while the chorus and music of the tune, as originally known in New Zealand under the little Haere Ra," were written by Clement Scott and a Maori woman, the "Hour" title and the currently used verse are by Miss Stewart, written here, K-P's English rights to the tune came from Praling's, Australian music house, but was granted under the old title. Some time ago, Chappell, of London, became interested in the tune under Miss Stewart's title, and Gus Schirmer, who held the U. S. rights to it originally, granted Chappell an English copyright without being aware of K-P's hold on it for England via Praling, even though the latter was under the "Haere" title.

K-P forced Chappell to desist publishing the tune and then, according to Miss Stewart, issued a new version of its own copyright using her "Hour" title, but avoiding her verse. She is getting no royalty from K-P and is studying the situation for possible legal action.

In the U. S. Leeds Music months ago secured rights to the tune from Schirmer, and their copies of it list Miss Stewart, Scott and a Moari femme as co-authors, with all being paid royalties.

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3,000 REQUESTS

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On the Upbeat

Continued from page 55

19, with Skitch Henderson succeeding. Club is as yet unnamed . . . Joey Lehr, former contact for Hudson Music, in from the east to rep Mutual Music here . . . Red Evans, Jefferson Music topper, making Chi his headquarters for a couple of weeks . . . Russ Morgan deserts Music Corp. of America for Associated Booking as of June 1 . . . Jimmy Dale, mixed orch, featuring Gene Ammons, Kenny Manne and Gale Brockman, inked into the Regal theatre, April 9 with the King Cole Trio . . . Erwin Barg, head of Robbins Music, and his wife being partied by songpluggers in celebration of their 25th wedding anniversary . . . Carmen Cavallaro into the Chase hotel, St. Louis, March 25 . . . Guy Lombardo includes a night at the Aragon, April 6, in his tour of one-nighters . . . Eddie Hubbard, WIND, has been set as jock to m.c. the Mercury Caravan for its Windy City date . . . Stan Myers, town's BMI head, flies to New York for consultations with home office . . . Joe Gumin of Chord Records, down from Milwaukee eyeing new talent . . . Randy Brooks and his future bride, Ina Ray Hutton, spent two days trousseau shopping here . . . Don Reed, currently playing dates in midwest on location March 30 at the Music Box, Omaha, followed by an April 11 opening at the Prom ballroom, St. Paul.

Dallas

Dwight Fiske at the Mural Room, Baker hotel. On the bandstand is Ernie Hecksher crew... Roland Drayer is leading the Showland Club band...Ken Foeller, musical director of Denny Beckner's band, will take over the baton while Beckner is in New York playing a stage date at the Capitol on the bill with Tommy Dorsey...Harry Jennings band will open at Mossman's Blue Room March 18. Jennings was formerly at the Nite Spot, which has been taken over by the American Legion as a private club.

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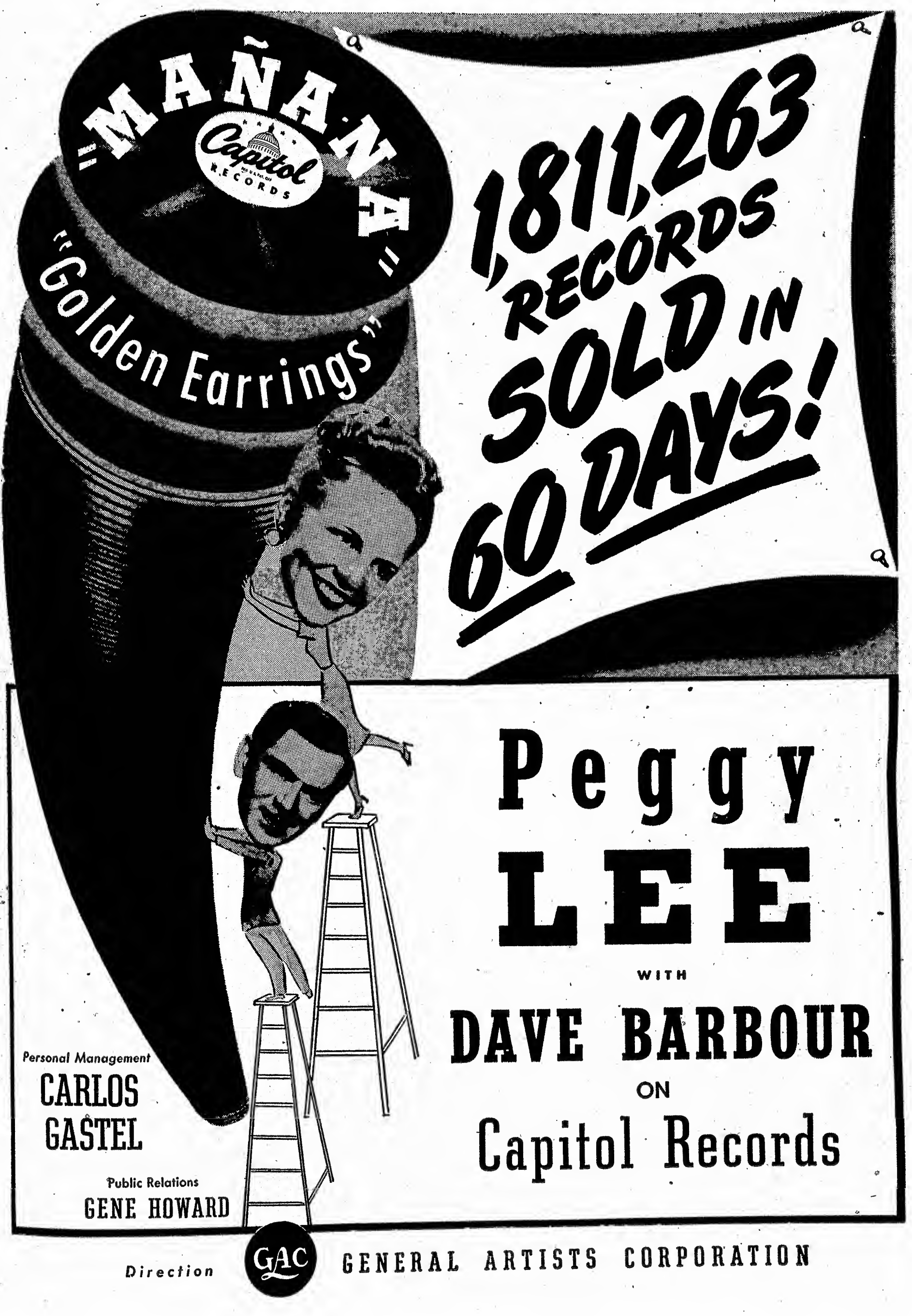
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Mex Musicians Strike Snafus Disks There, Too, Except by 'Mariachis'

Mexico City, March 16.

Clandestine pressing to offset the Petrillo ban may or may not be in full swing elsewhere in Mexico, but here in the nation's capital there's been no boom in the recording industry. Major waxing companies have been in the grip of a musicians' strike since Jan. 1, 1947, and save for occasional cuttings of non-union itinerant musical groups, known as "mariachis," little recording has been done.

Walkout stemmed from the refusal of the waxers to grant demands of the tooters' union for a stiff wage hike for members. Originally, it's understood, musicians were collecting an hourly wage rate of 12 pesos ($2.40) for recording sessions. They asked a 100% boost and the companies were willing to compromise at 18 pesos ($3.60).

Furthermore, when an understanding appeared to be on the verge, Petrillo's ban on all recordings in the U. S. resulted in the local musikers asking still additional financial concessions. Negotiations, however, continue and the industry is still hopeful that a solution will be found to the labor problem. Employer resistance to the pay increases reportedly has been based on the belief that inasmuch as sale of locally-made recordings goes to a decidedly limited market, the consumer would be disinclined to absorb the upped labor cost. Therefore it's economically unsound to agree to too high a wage scale.

Perhaps the only disks made by union members in almost 15 months of non-recording were several cut by the Tipica Orchestra of the City of Mexico for RCA-Victor last fall. Government officials felt that the platters would be a nice bit of advertising for the area and, it's understood, the musicians were "suggested" that they sit for the grooving sessions, the strike notwithstanding.

Mariachis Brush Off Unions

Labor stoppage is solved to some extent by hiring the "mariachis"—strolling musicians who have no truck with unions. Their music runs to native Mexican waltzes and polkas. This type of rhythm is enjoying wide popularity on the country's jukeboxes. Mexican race, by nature, is musically inclined and the music machines always have had tremendous popularity.

Meanwhile RCA-Victor is readying a new plant here which is slated to open within two or three months. Possibly 17 presses will be available for pop recordings. Other firms with new facilities include Columbia and Peerless. Latter is partially financed with American capital. Amplion, a new outfit sponsored by local backers, has some 10 presses available.

While pop disks and classical material is still coming in from the U. S., some quarters feel that the government might restrict the imports in some manner to help block the outflow of dollars. Europe, it's pointed out, is not the only part of the world where there's a shortage of dollars. Government only recently prohibited the importation of a flock of luxury products in a move to save dollars. Records, however, were not mentioned at that time.

ASCAP Tele

Continued from page 49

themselves or through a designated agent. Lawyers for telecasting interests have contended that such an arrangement in their case would prove highly inconvenient and impractical if only for the fact that TV, unlike radio, will in its programming make great use of dramatic rights, and video's ability to license dually through the same channels will have advantages for all concerned.

A knotty problem that the matter of dealing with dramatic rights has brought up for the ASCAP board is what to do in those instances where these rights are not held by a writer member but by the producer of the show involved. The present disposition of the board is to avoid handling anything that a writer-member cannot negotiate for, since the Society does not want to take producers as members.

The angle about the whole tele operation that worries the Society's major production writers has to do with control over their works. They're afraid that the constant use of their music in production form on video would tend to kill off its value for film-making and stage revivals. If they must come in with ASCAP on dramatic usages of their works in television, the writers want to set up as many safeguards as possible against over-use and to be able to exercise whatever restrictions they choose. They don't want to find themselves in the position of having to grant the rights to dramatic usage of music contained in one of their shows still running on Broadway, or elsewhere, or in pictures that haven't run their full course.

Esy Morales Sets Up 12-Piece Rhumba Outfit

Esy Morales, the flute-playing brother of Nora Morales, has organized a 12-piece rhumba outfit and signed with Continental Artists Corp.

Esy, who has had his own combo before, cut "Jungle Fantasy" for Rainbow, which has been among the disk bestsellers for weeks.

Jocks' 1-Niters

Continued from page 49

counter deals as compensation for lower salaries.

New York disk jockeys have paced the field in one-night jazz concert promotions. Robbins, WOV jock, in association with Ernie Anderson, practically blankets the metropolitan field, with a series of 40 Saturday night bookings at Town Hall, N. Y., about to wind up. In addition, Robbins and Anderson have hit the jackpot at several Carnegie Hall, N. Y., sellout dates with such attractions as Louis Armstrong and Stan Kenton orchs. Other jocks in the area dabbling in the concert field are Bea Wain and Andre Baruch, WMCA's "Mr. and Mrs. Music"; Art Ford, WNEW; and Symphony Sid (Sid Torin), WHOM. Latter had several successful bookings at the Brooklyn Academy of Music.

In Chicago, Garroway is hip-deep in the concert biz in association with Herb Carlin, manager of the Civic Opera House. Garroway-Carlin team has followed the Robbins-Anderson pattern with regular bookings of top show biz names. Climax of the disk jockey era in Chicago probably occurred last Friday (12) when six jocks in the Chicago area opened as the stage attraction at the State-Lake theatre.

One of the most spectacular splurges in the concert field has taken place in Detroit by WJBK's jock, Jack the Bell boy (Ed McKenzie). Working on a 250-watt station, McKenzie has developed a following that regularly fills Detroit's Masonic auditorium, a 4,300-seater that's the largest longhair auditorium in the country.

In Los Angeles, Gene Norman ranks with Robbins and Garroway as a jazz promoter. In Philadelphia, there are 22 active jockeys in the concert field in one form or another. Bob Horne, WIP, is in regular business with Nat Siegal, Philly nitery operator, in the concert field. Boston has six jocks occasionally dipping into one-niters, most prominent being Sherman Fellers, WEEI; Bob Elliot, WHTH; and Nat Hentoff, WMEX.

Jocks and Jukes

Continued from page 51

(Columbia). Pastor and the Cluny Sisters surround the tune from "Night Song" with smart character touches and a pattern of humor that goes well especially with juke customers. The ballad on the other side, "Arcade," reveals Rosemary Clooney as a sentimental chirper with a marked ability for tonal nuance and lyric styling.

Beatrice Kay—"Yell for Mama," "Ho Ho Ha! Ha! Ha!" (Capitol). The Kay clan will like this pair, particularly "Mama." Miss Kay imparts to both her flair for impish humor and gaiety in a quality and quantity that assures six minutes of pleasant relaxation. Jocks will find them oke for the family circle.

The Ravens — "Together," "There's No You" (National). Jimmy Ricks' sonorous bass bends a lot of rocky rhythm around the DeSylva-Brown-Henderson familiar melody, tagging it as another of his nickelodeon naturals. He turns ultra-modern on "You" with the result that it's a strain for average listening, but likely a kick for the cognoscenti.

Billy Daniels — "Black Magic," "Love's a Lovely Thing," (Apollo). A stylist with a superb sense of timing, Daniels has put to wax his ace personal appearance tune, "Magic," and it should be a "must" on programs that specialize in the more modern vocal idioms. He carries the beguine rhythm with a mounting fast tempo, getting swell support from a name group, including Cozy Cole and Sid Weiss, and with Jerry Jerome in command. The coupling is projected with a change in pace and with a similarly insinuating warmth.

Platter Points

Billy Butterfield beats out a couple of hot all-instrumentals for Capitol with "I Can't Get Started" and "Flip Flop," the first a happy frame for his trumpet and the other featuring a nifty swing duet between himself and the 48's . . . **Kate Smith** sugars up "Long After Tonight" and "Miracle of the Bells" (M-G-M) to her customers' acceptable taste . . . **Red Ingles and His Natural Seven** (Capitol) offer a natural for the backroom juke in "Cigarets, Whiskey and Wild, Wild Women," which includes a takeoff of a Salvation Army band. Obviously not the thing for radio . . . **The Starlighters** (Capitol) would have had a corker of harmony mixing in "Poinciana" if there weren't so much of Paul Weston going on behind them. Group gets a better break from the orch on the reverse surface, "Next Time I Fall In Love." . . . **Tex Williams** (Capitol) puts his sagebrush combination, augmented by Manny Klein on the trumpet, through the "progressive" jazz gyrations of Stan Kenton's "Artistry in Swing." Williams tags his "Artistry in Western Swing," and the outcome is quite titillating . . . **Macklin Marrow**, who plies the baton over a symphonic crew for M-G-M, has contrived an exciting treatment of the samba school out of "La Bamba de Vera Cruz." The other side's "Beyond the Sea" is old-schoolish . . . **Johnny Bradford** (Victor) infuses "If You'll Be Mine" and "They Don't Believe Me" with a snazzy style of crooning. His sense of timing is good and his manner is relaxed.

Buddy Greco (Musicraft) may find that, while the tune itself is catchy, the title and sentiments of "Scratch My Back" will cause no little jockey hesitation about spinning it. His ballading of "Keep Me in Mind," on the other side, just about makes the grade . . . **Ray Noble's** "Suspicion" (Columbia) may run into the same air of uncertainty because of the verse in the song about the two-timing wife. Other side's "Goodnight Sweetheart" is pleasant listening . . . **Dinah Washington** (Apollo) pits her nasal phrasing against Lucky Thompson's tenor sax in "Chewin' Woman Blues" and "Pacific Coast Blues" . . . **The Jesters** chant "Bread and Gravy," themed to inflation, and "I Won't Marry You No More," an amusing Polka novelty, under an Apollo label . . . **Shep Fields** (Musicraft) has what sounds like a click in "Hold It Joe." It links a snappy set of lyrics to bouncey melody. **Toni Arden** and **Bob Johnstone** do handsomely by the words. Johnstone also thrives on the other side's "Laroo, Laroo, Lilli Bolero."

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	23	2,140	51,565
Dick Jurgens	Pennsylvania (500; $1-$1.50)	3	1,475	4,600
Shep Fields*	New Yorker (400; $1-$1.50)	3	1,100	4,175
Johnny Pineapple	Lexington (300; $1-$1.50)	70	725	62,875
Guy Lombardo	Roosevelt (400; $1-$1.50)	22	2,375	49,200
Eddy Howard	Commodore (400; $1-$1.50)	9	1,175	11,650

**Lucienne Boyer at Waldorf; Ice Show at New Yorker.*

Chicago

Murray Arnold (Empire Room, Palmer House; 550; min. $3.50-$1 cover). Town showed little improvement weatherwise or businesswise. Kaye Ballard and Arnold getting big share of the closed Boulevard Room trade. Neat 3,100.

John Kirby (College Inn, Sherman; 650; $2-$3.50 min.). Low budget show with Ray English tiding room over till Easter. Tiny 1,400.

Ray Morton (Mayfair Room, Blackstone; 300; $3.50 min.-$1 cover). Jimmy Savo piling up hefty 1,900.

George Olsen (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Took a big dip after several fine weeks. Mildish 2,500.

Los Angeles

Joe Reichman (Ambassador; 900; $1.50-$2). Powerful opening 2,930 tabs.

Jan Garber (Biltmore; 900; $1-$1.50). Excellent 2,700 covers.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Trianon; $1-$1.15 adm.). A husky 14,000 despite strong weekend competition from sister ballroom.

Del Courtney (Aragon; $1-$1.15 adm.). Vaughn Monroe one-nighter at $2 per ducat, Saturday (13) had ballroom jam-packed after fair mid-week. Terrific 19,900.

Marty Gould (Chez Paree; 550; $3.50 min.). Ray Bolger leveling off to not bad 2,900.

Art Kassel (Blackhawk; 500; $2.50 min.). Got nice rush from conventioneers attending Midwest Hotelmen's Assn. meet. Did 2,200.

Buddy Shaw (Latin Quarter; 700; $2.50). First week of South American revue featuring Sonny Mars and Jackie Hilliard, a lively 2,300.

(Los Angeles)

Woody Herman (Palladium B., Hollywood 6th and last wk.). Good 11,200 takers.

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AGVA N. Y. Local Nominates 38 for 12 Delegate Posts to National Convention

The Associated Actors and Artistes of America plan to have members of the American Guild of Variety Artists vote for delegates from all over the country is slated to remain, despite passage of a resolution urging its abolition at a convention-nominating meeting held at Town Hall, N. Y., Thursday (11). The AGVA national committee, now governing AGVA, has recommended continuation of the plan which calls for membership throughout the country to vote for delegates from every branch. It's now up to the 4A's to put final okay on the plan.

National voting was the major bone of contention by the membership, which preferred voting by cities. Otherwise meeting went off with comparatively few hitches. Confab nominated 38 delegates, of which 12 will be elected to represent N. Y. at its convention to be held for three days starting May 7 at the Astor hotel, N. Y. Meeting also heard a report by the rank-and-file committee which held a series of meetings to recommend constitution amendments.

Henry Dunn (Cross &) chairmanned the meet, with Hy Faine, executive secretary of the American Guild of Musical Artists, and chairman of the AGVA national committee presiding until a chairman was elected.

Recommendations by the constitutional committee included suggestions that a clubhouse be established in every city; a national advisory committee of 45 members with every AGVA branch represented, be established; regular meetings and conventions be made part of the constitution; death benefits and hospitalization be included in the dues payments, and the holding of an annual AGVA benefit in major towns. The convention will act on these recommendations.

Nominees

Those nominated as delegates are: Dewey Barto, Hal Sherman,

(Continued on page 61)

Kay Thompson to Preem New Le Directoire, N. Y.

Le Directoire will be the new name of the Herbert Jacoby-Max Gordon operation to be opened around April 1 on the site of the former Cafe Society Uptown, N. Y. It will have as its first attaction Kay Thompson and the Williams Bros., who have been signed at $6,000 weekly, plus one-third of the gross over $21,000, and one-half of the take beyond $25,000. They'll be the sole act on the bill and have been signed for 10 weeks and options. It's likely that the spot will shutter for the summer after the Thompson-Williams run.

So far plans call for one of the stiffest minimums in N. Y. niteries. Minny nick will be $5 for each show.

Jacoby and Gordon have leased the concessions to Costas Nicoiaides, who runs the cloak-room at their other spot, the Blue Angel. Deal calls for $15,000, with $10,000 as down-payment.

Chi Hotels Drive For Cut in 20% Cabaret Tax

Chicago, March 16.

Hotel men at the Midwest Hotel Show here last week were told that unless the 20% excise tax is reduced the majority of inn rooms would be out of biz by summer. Committee urged immediate reduction to pre-war 5% and asked operators to petition their congressional representatives. Delegates also were advised to organize local groups to fight the high tax.

Hotelier Ernest Byfield predicted a swift end of nitery biz in this country, unless relief comes but fast. Room attendance has slumped markedly in the last 30 days, he said, and since January business has fallen off 50%. High tax bite, according to him, is driving away average bistroites.

Meet was attended by several thousand hotel operators.

Ohio Liquor Bd. Lifts Cleve. Nitery License On Lewd Show Rap

Columbus, March 16.

Ohio Board of Liquor Control last week revoked the license of Norman Khoury, Cleveland, on charges of permitting lewd entertainment and operating a place other than that named in the license. The board earlier had warned all nitery operators against offering indecent shows.

Chairman Walter Mitchell announced the decision after the board heard a "bump by bump" account of acts put on by girl dancers. Counsel for Khoury said the case would be appealed to the courts. Witnesses told the board that scantily clad girls danced and did the striptease numbers on a runway atop bar at Khoury's place, Jan. 3 and 20.

Testifying in his own behalf, Khoury said his club had been inspected regularly by police and liquor inspectors and that neither had ever told him he was breaking any law. When Enforcement Chief Donald T. Geyer issued an ultimatum against runways over bars last Jan. 21, Khoury said, he closed his club for two weeks to reconstruct it to conform to the new regulations.

Soph Tucker's Cafe Dates Prior to London Trek

Sophie Tucker has been signed for the Latin Quarter, Boston, starting April 4, and will follow with the Chanticleer, Ba......, April 29.

She'll sail for England shortly after the Chanticleer date, being due to open in May at the Casino theatre, London.

N. Y. Kills Two Anti-Cafe Bills

Legislative threats to New York's nitery and hotel concessions were eliminated with Saturday's (13) adjournment of the N. Y. State Legislature. Prior to its close, the State Assembly killed two bills which would have made it impossible for the concession industry to continue. Both measures had previously passed the Senate.

First bill to be eliminated was the Wicks bill which made it a misdemeanor for an employee to turn over tips. This was killed late last week in the Assembly Codes committee after having passed the Senate.

Other bill was the Morritt measure which would permit cities to tax income obtained from concessions as much as 50% of the take. Judiciary committee pigeonholed the measure.

This season marked the second time that the Wicks bill came up. Last year, strong action by the Allied Food and Entertainment Industries of Greater New York was instrumental in shelving the measure. Bill was defeated this session despite American Federation of Labor support.

LAMOURET SETTLES COPA CLAIM FOR $1,000

Robert Lamouret, French novelty act which recently played the Roxy theatre, N. Y., at $3,200 weekly, has settled his claim against the Copacabana, N. Y., for $1,000. Lamouret, while in Europe, was signed to go into the Copa at $2,500 weekly at the conclusion of his Roxy date.

Copa, shortly after Lamouret's theatre opening, notified the performer that he wouldn't meet the requirements of the nightspot and consequently cancelled the date. Settlement was made after the act was set for the Sert room, of the Hotel Waldorf-Astoria.

Terrace Room, Pitt, Tossing Shows Because of Tax Tilt

Pittsburgh, March 16.

New city tax of 5%, on top of the U. S. levy of 20%, is cuing premature closing of William Penn Hotel's Terrace Room. It'll shut down April 3, after running shows only six months. In past years spot has operated through Decoration Day.

Biz has been diving steadily since Jan. 1, when city tax went into effect, and while dinner trade held up fairly well, supper was pretty dismal, entertainers frequently playing late performance to as few as half-dozen persons. Room, however, will remain open for lunch and dinner, but with no entertainment or dansapation and just some background music by small combo led by Billy Catizone, who now has the big band there. That'll eliminate both the federal and city bites.

Atlantic City Readying For Holiday Biz

Atlantic City, March 16.

Amusement and hotel people here are getting set for the next two weekends, Palm Sunday and Easter, when the resort will play host to crowds which will top those of any weekend up to the beginning of July, when the season proper opens.

Thus far it will be the customary holiday with the city through its press bureau offering orchids to the 10 best hats in the Palm Sunday parade with neckwear going to the 10 best dressed men. This event takes place on Palm Sunday because of the huge crowd Easter, which makes holding the event on that day almost impossible.

Nightclubs start perking up a bit about this time of year with the two big weekends and a number of big conventions due between now and June. Film houses will offer midnight shows and on Easter George Hamid, Sr., will reopen the big Steel pier.

Hotels always get capacity crowds and their bookings are up to expectations, they report. Hope of all is a good weather break.

Those in the entertainment field here are not particularly delighted with the reports of the Miami season. If business is off there it is a safe bet that it will be off here too.

Heat is still on as far as gambling is concerned. Big raids on bookie spots and numbers drops have resulted in driving the operators underground. Even in the swanky places it is hard to get in to make a play. Which means no big name shows in night spots here this season, unless things ease up, which is not likely.

Management Mixup Faces Billie Holiday on Her Return to Showbiz

Hollywood, March 16.

New woes await Billie Holiday, sepia songstress, when she steps from the Women's Federal Penitentiary tomorrow (17). Having served her sentence and reportedly been cured of drug addiction, she will be freed—only to find herself in the middle of a management hassle between Joe Glaser and Ed Fishman. Already suing Glaser on the count of having "pirated" Ruth Etting's comeback, Fishman left here Saturday with correspondence from Miss Holiday disavowing Glaser's representation and naming the bearer as empowered to act for her.

Miss Holiday, while interned at Alderson, W. Va., on March 5 reportedly notified Glaser of the dissociation. Meanwhile, however, Glaser has set her for an engagement at Carnegie Hall, N. Y., for March 27 and is said to be holding royalty checks belonging to the singer. Fishman claims none but he is authorized to act for her and that she wants to rest, get back in form and pick up a wardrobe, etc., before launching a return that now augurs well due to many air and booking offers, obviously for added sensational values. Fishman plans legal steps and already Glaser has filed charges against Miss Holiday with AGVA.

Red Ink Smears Brazil Cafes With Govt. Edict Vs. Gambling

Sao Paulo, Brazil, March 5.

Hit by a tight ban on gambling, niteries in Sao Paulo and Rio de Janeiro are going steadily into the red with no prospects for an upturn unless the government revokes its ukase against casinos. In both cities, the two largest in Brazil, most nightclubs have cut out all shows, with the prescription now calling for just two orchestras and nothing else.

In Sao Paulo only such classy cafes as the Oasis and Maraba continue an entertainment policy. The Oasis, however, has cut back to presenting performers only occasionally. But at the Maraba, where the minimum is $10 and drinks are $2 per, there's been a regular succession of such talent as Chucho Martinez, Pedro Vargas, Joan Nichols, Carlos Ramirez, Tati Casoni and Jean Bartel, "Miss America" of 1943.

In order to pay good salaries to foreign artists, contracts have to be pooled between the niteries and radio stations. In addition to the nitery booking, these artists usually appear on three or four weekly broadcasts. Tickets are sold to the programs as a regular practice. Radio, however, consists 80% of recordings of music and dramatic shows.

Legit field is only represented here currently by Somerset Maugham's "Rain" and Oscar Wilde's "Salome." Most stage presentations are in the form of concert, opera or ballet and are held at the Municipal theatre.

TA Sets Up Insurance For Acts Playing Benefits

Theatre Authority has instituted a group insurance system for performers injured while playing benefits. With the plan adopted by the TA executive board, acts injured while working the free shows will be paid $50 for as long as 10 weeks, while $500 in medical costs will also be covered. Additional benefits will be paid in the event of accidental death. Coverage also includes injury while travelling to the show.

Premiums, amounting to $1 per performer will be paid by the organization sponsoring the show. Acts will be insured for five hours prior to and after performance.

Similar plan will be instituted in all cities where TA has representation. Insurance plan was worked out by TA executive secretary Alan Corelli, and officials of the Indemnity Insurance Co. of North America.

Aussie Has Plenty Talent But Needs U.S. Acts: Wood

Wee Georgie Wood, the British entertainer who recently returned from Australia where he produced legit shows and pantomimes, declared that country has more talented entertainers than they've been given credit for. However, it must supplement its entertainment diet with American names inasmuch as the acts currently playing there have been repeating dates too frequently. U. S. acts, and those from other countries are needed to give the Australian vaude bills the necessary variety.

Wood declared that he doubted that the 25% quota on foreign acts is being eased. There had been some reports, he declared, that the foreign act quota would be lifted to 33% of any given bill, but Wood stated that this would apply to British acts only. If a single act from another country would be used, quota would automatically revert to 25%, even though the rest of the foreign acts were British.

Name Bands-Singers For Geneva, N.Y., In Unusual Legal Setup

The Club 86, Geneva, N. Y., has embarked on a policy of playing name bands and top singers for one or two weeks every month. Dean Hudson has been set for two weeks starting April 5. Helen Forrest will be the singer for the first week of his engagement, with Vic Damone following.

Situation in Geneva constitutes one of the most peculiar ever encountered by a nitery operator. Bylaws of Onondaga county, in which Geneva is located, forbid any floorshows. Since nothing is mentioned about bandshows, they're allowed to play.

As far as the singer is concerned, they're labeled part of the band in order to comply with regulations. Consequently, when Miss Forrest or Damone do a show, they work on the bandstand. So far, the method of presentation is working out to the satisfaction of county authorities.

Bradley's, N.Y., Reopening With Band, Talent Policy

Bradley's restaurant, N. Y., a long-established eatery, will convert to a nitery within a month. Spot, now closed for redecoration, will reopen Monday (22) and will operate as a dining spot until the liquor license is obtained, after which bands and possibly talent will be installed.

Already pacted for the spot is the Fausto rhumba orch. Deal is also on for the Herman Chittison trio.

Berger Quits As WB Vaude Booker

Milton Berger has resigned as Warner Bros. vaude booker and is slated to leave the organization end of the week. There will be no replacement. Don Sherwood, assistant booker, takes over under supervision of Harry Mayer, WB eastern talent supervisor.

Berger's resignation came at a time when the Warner chain is down to one house, the Strand, N. Y. He decided there was little use in waiting for resumption of talent at other WB theatres, namely the Stanley, Pittsburgh; Earle, Philadelphia, and start of vaudeville at the Warner, Oklahoma City.

When various locals of the American Federation of Musicians cease demanding pay for standby bands, then it's likely that flesh will be installed in these houses.

Berger came to Warners a little more than a year ago from the William Morris agency. Prior to that he was with General Artists Corp., was assistant booker of the Paramount chain, and was with the Jack Davies office for many years. His present plans are indefinite.

LIDO, PARIS, NITERY OP SETS U.S. ACTS

Paris, March 6.

Jean Pierre Guerin, leading Paris nitery operator, is back from the U. S. with several American acts and dancers signed and optimistic over prospects for a big upbeat in tourist trade from the U.S. He booked the Debonaires, the Ben Yost singers and Jack Cole and his dancers for his new revue opening in May at his Lido, on the Champs Elysees.

Guerin also huddled with Lou Walters, Billy Rose and Xavier Cugat in the U.S. He may get Cugat to come over within the next few months. He left his producer, J. Fraday, in N. Y., and is sending Jean Gruyer, his music arranger, over to U.S. to do the music for his revue.

The only Paris showman to spend $500,000 on American talent each year for his shows. Guerin plans a Franco-American exchange of talent and properties on a large scale.

Dusting the Attic

(For no other than nostalgic reasons these Palace bills will be reprinted each week, and for the corresponding week, as they originally appeared in VARIETY 25 years ago.)

PALACE, N. Y.

(March 15, 1923)

The Palace show Tuesday night ran to 11:18, with seven acts and the Chaplin feature, "The Pilgrim." The picture closed the show, running 45 minutes.

Two of the programmed acts were off the bill, due to the running time. They were Vivienne Segal and Harry Carroll, also Wood & Wyde. Blossom Seeley & Co. were an added starter, opening after intermission and doing about 30 minutes.

Frank Tinney headlined, closing the vaudeville portion just ahead of the feature picture, responsible for the jazzed-up running time and the switching.

Venita Gould was moved from second after intermission to fourth, the switch mattering not a bit, the way the "impressionist" went. Miss Gould did imitations of Cohan, Jolson, Ted Lewis, Lenore Ulric, Grace La Rue and Gilda Grey. Changes went with the "Kiki" and Grey numbers. The luminous dress of the "Follies" song helped a corking impression of Miss Grey. As "Kiki," Miss Gould used a full-stage set and a male assistant. Her Grace La Rue is easily the best. A healthy hit.

The show held plenty of strength in both sections, variety being the highlight. Opening with Van Cello & Mary, a fast, clean, interesting opener of risley barrel balancing, etc., with a neat production for background, the tempo speeded up with J. Rosamond Johnson & Co. in a melange of music, singing and dancing. The colored players have a hot songstress in Peggy Holland and a trap drummer who can do more things with a pair of sticks than a monkey with a cocoanut. Johnson, a veteran of the two-a-day, is a superb showman. He has a surefire arrangement of old and modern songs, which he sells smoothly, assisted by the four men and a girl. They did 15 minutes and could have stayed longer.

"Lonesome Manor," a Paul Gerard Smith skit constructed around an out-of-town newspaper stand, and featuring Frank Dixon, proved a novelty, full of bright lines. Dixon as the sophisticated "hick" graduate of a slab in Illinois meets a girl from Kokohoma at the out-of-town newsstand. The crossfire is bright and topical, with many a wisecrack from the city-wise Dixon, who is admirably cast and equipped in this sketch. Some of the lines muffed, but enough registered to insure the sketch in the spot. It was on a bit early for best results. Adelaide & Hughes closed the first half, following Miss Gould.

After intermission one of the hits of the evening went to "Topics," proving the Palace is one of the softest audiences for hoke on the big-time circuits. Any doubt about this would have been dispelled by Tinney, who took up where "Topics" left off, both hitting about 400 in the "released gags league." Such ancients as "Actors are not hams, for hams can be cured" were ribsplitters for Tinney, with "Topics" one howl from beginning to end.

Miss Seeley, assisted by Benny Fields and two other boys, opened after intermission. Miss Seeley has one of the best acts of her career, but spoiled things at the Palace by indulging in crossfire with Fields after the quintet had finished to a resounding hit. The act is gorgeously produced and as fast as Benny Leonard's left hand, up to the conversation. Fields can be heard harmonizing backstage all through Miss Seeley's numbers, the volume coming from a megaphone. The turn ran close to 30 minutes—about five too many.

Tinney, assisted by Mrs. Tinney (Edna Davenport), closed the vaudeville section, with the Chaplin picture closing. It proved a good vaudeville bill, but the addition of one more comedy turn in the first half would have made it one of the best of the season.

A sellout on the lower floor Tuesday night, with standees back of the rail. *Con.*

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Georgia Sothern Beats 'Immoral' Dance Rap; Nitery Permit Restored

Justice Morris Eder of the N. Y. supreme court, yesterday (Tues.) ordered N. Y. Police Commissioner Wallender to restore the cabaret permit of Georgia Sothern. Miss Sothern's card was revoked two weeks ago for an alleged "immoral" dance at the Club Samoa, N. Y. However, the court ruled that there was nothing immoral in Miss Sothern's terping, inasmuch as two police officers had witnessed her number and had not made an arrest.

Miss Sothern had been granted a temporary card, pending yesterday's hearing.

Ike Carpenter's Shifty Shuffling of Agencies

Hollywood, March 16.

Ike Carpenter's orchestra has won the annual Balboa Beach band-booking race and will open the season at the resort with Easter Week stand, March 20-28. Simultaneously, orch manager Hal Gordon sliced Carpenter off Music Corp. of America rolls and handed band back to General Amus. Corp.

Gordon claims that when signing an MCA short-termer several months ago he was promised agency would try to pitch him into the Balboa date, but that he discovered MCA instead was pushing Hal Derwin and Charlie Barnet. Gordon, himself, then quickly peddled Carpenter to Balboa operator Bob Murphy, and when pact was signed substituted a GAC contract blank for an MCA paper, thus assuring GAC of the booking commission. Then Gordon notified GAC had a new band on its list. Carpenter orch has been toad-hopping from agency to agency for some time. Last summer band paid $400 to William Morris to get out of a contract, took several dates from GAC, wandered over to MCA and now has gambitted back to the Tommy Rockwell office.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 16.

Saranac Guild Players are putting on a 15-minute skit to hypo the Red Cross drive, produced by Eddie Vogt and written by Carol Kuntz.

Margaret Newell, former burlesque performer, who cured here in 1940, suffered a relapse and is now at the Hamburg, Pa., sanatorium.

Carl Davis and Izzy Goldstein in from Pittsburgh to visit Moe Gould, former film salesman.

Ann Rowe checked out of the infirmary after mastering four stages of thoracoplasty operation.

Joe Cole, nitery entertainer, takes time out to entertain the patients of the sanatoriums around here.

Final arrangements for the St. Patrick's Day blowout have been made by George Fee, chairman of the "We The Patients" committee. Show will be topped by Carl Kessler ("The Amazing Mr. Ballantine") and G. Albert Smith, formerly of "State of the Union" co., with music by Carl Kilroy and Musical Madcaps. Refreshments will follow.

Birthday greetings are in order to Bob Pasquale, G. Albert Smith and Mabel Burns, all Rogerites.

May Taft, after a long siege in the infirmary, received her first good medical report that ups her for one meal.

Johnny Grimes, manager of station WNBZ, off to Watertown and Plattsburg, trying to form an upstate radio chain that will cover the Adirondacks.

(Write to those who are ill.)

Philly Group Building New Amus. Park at Pottstown

Philadelphia, March 16.

A local syndicate, headed by Attorney Emanuel Romm, has purchased a 65-acre site near Pottstown, Pa., 35 miles north of here, for construction of Sanatoga Park, featuring thrill shows and vaudeville.

Romm plans to convert the $50,000 park into a major Summer playspot. Opening is scheduled for May 2. Attractions include midget auto racing, roller skating rink, thrill shows, sports and vaudeville booked by Jolly Joyce, Philly agency. Stage shows will be geared for Western and hillbilly attractions, although some Broadway talent will be booked during the Summer.

JAN AUGUST SETS BACK CAFE DATE FOR CONCERT

Pittsburgh, March 16.

Jan August's booking with his quartet at Mercur's Music Bar has been pushed back from March 29 to week of April 19 in order to permit pianist to go on a 12-day concert tour with Frankie Laine next month. Their dual appearance, with an orch led by Carl Fisher, singer's arranger and accompanist, will be sponsored by Mercury Records, and stops in longhair auditoriums are to be billed under the label of the "Mercur Caravan."

It's due for a one-night stop here at Syria Mosque, April 7, which will make it a quick repeat for Laine since he played here just last week, opening Lenny Litman's new Club Copa. August's original booking, to begin Easter Monday, was to have been for a fortnight but the shift is cutting that period in half.

N.Y. Embassy Lifting Tax Tab To Stimulate Biz

The Embassy, N. Y., in an effort to hypo business last week began absorbing the 20% federal amusement tax. Absorption of the impost followed the collapse of negotiations for takeover of spot by Joseph Bernstein. Sam Marcus, spot's owner, is now dickering with Joe Colucci, who formerly owned the Downbeat on 52d street.

The tax absorption is only for a trial period until April 1. If there's no appreciable pickup in trade, it's likely it will be rescinded.

Chico Marx's Aussie Deal

Hollywood, March 9.

David N. Martin, managing director of the Tivoli circuit, Australia, is here talking a deal with Chico Marx to headline in a musical revue Down Under.

He's also setting up other package layouts while here. Hopes to start Marx show in April.

'Vogues' Touring S. A. Bull Rings

South American bullrings will house a major U. S. ice show starting in May. "Ice Vogues" a 65-people unit is slated to play at Caracas, Venezuela, for two weeks or more, with other dates in that territory to follow.

It's the first major blades display to play there, although smaller units such as Elizabeth Chandler's "Ice and Stars" recently toured area under a tent.

"Vogues" will carry its own ice plant.

Joe E. Lewis has been signed for El Rancho Vegas, Las Vegas, starting April 14.

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AGVA N.Y. Local Nominates

Continued from page 59

Jack Guilford, Joe Smith (& Dale), Charlie Harris, Charlie Banks, Russell Swann, Jimmy Hollywood, Mary Norris, Jill Smith, Ralph Shaw, Virginia Richman, Margie Coates, Bill Carter, Noel Hytown, Danny White, Sid De May, Adam Di Gatano, Marty Barrett, Francis Carlisle, Jay Marshall, Frank Ross, Jackie Bright, May Well, Chick Darrow, Phil Irving, Irving Grossman, Claudia McNeil, Henry Dunn, Manny Tyler, Jimmy Lyons, Harry Eston, Phil Foster, Bob Sidney, Arthur Ward and Jori Livingston. Other nominations may be made upon petition of 20 members. Honest Ballot Assn. will conduct the election. Alternates will be selected from among those receiving the next highest number of votes.

Dunn expressed disappointment of the turnout, slightly under 150, and decried the lack of attendance by the high-salaried performers. Dunn also declared that once a strongly functioning AGVA gets going, demands will be made to have the 4A's demand that film studios open up some of their theatres to stageshows in order to give live talent a chance.

Philly Local Snafu

Philadelphia, March 16.

Dick Jones, who has been functioning as executive secretary of the Philadelphia local, has declared that Philadelphia will not participate in the national convention. Refusal to attend the convention is the result of a resolution passed last week by members of his group, in which membership demanded that the AGVA national recognize the autonomy of his group.

Resolution passed by the Philly group declares that the 4A's unlawfully attempted to take over the Philly local; manner of electing delegates to the convention is "un-American and a clear deprivation of the free vote and voice of our membership." Autonomy of the group has been completely ignored. Resolution also charged that the 4A's has turned the union over to nitery owners and agents because of failure to act to eliminate amateur nights in the bistros.

Jones Charges 'Rigging'

Jones charged that the national voting plan provision of nomination by petition permits rigging of the convention. He also declared that his participation in the convention would endanger his civil rights. He's currently suing Arthur Cowan, Philadelphia attorney, for false arrest, and he declared that any action by the convention that would limit his authority as head of the Philly local would endanger his standing in that case.

The 4A's is expected to promulgate an agreement in which it would be guaranteed that his participation in the national meet would in no way endanger his rights in the matter. In return he would be asked to abide by any decision made at the convention.

Jones is currently being sued by 12 members of the Earl Carroll "Vanities" unit which broke up last year in Philadelphia. They charge they were stranded. Jones claims that all acts were paid for out of the $3,000 bond posted by Bobby Vernon, the show's producer. Bond was $5 short of actual salaries, remainder was supplied by the Earle theatre. Jones says that transportation was paid for by the $2,500 collected from the Earle theatre as salary for the troupe. Unit was signed at $7,500 plus percentages over $24,000. However, $5,000 had been advanced to Vernon and was therefore not collectable. A group railroad ticket costing $2,596 was bought for the entire outfit and all members who wanted transportation back to the Coast were given passage.

Jones charged that Matt Shelvey, former AGVA national administrator, was responsible for the "mess." He declared that Shelvey should have closed the show when Vernon started owing salaries earlier in the tour. Else, he declared, bond requirements should have been raised to cover all unpaid salaries.

AGVA's Boston Meet

Boston, March 12.

Members of AGVA meeting with 20 nominees as national convention delegates this week to discuss proposals for the constitution to be acted upon in N. Y., May 7-9.

Nominees, seven of whom will be elected by mail ballot, are Jack Edwards, Ralph Morgan, Cappy Capizali, Casper Gaines, Phil Bayon, Tiny Sinclair, Candy Parker, and Carol Gaines of Boston; Jeff Roland and Manny Malak, Cambridge; Charles Brest and Nora Bell, Medford; Benny Drohan and Terry Scanlon, Dorchester; Phil Allen, Roslindale; Danny Creedon, Danvers; Harry Taylor, Roxbury; Lou Bernard, East Boston; Edward Kane, Revere, and Charles Rozella, Winthrop.

Chi Nominates 15

Chicago, March 16.

Dave Fox and Hy Fain, AGVA exec officers, Chicago, March 16 were given a vote of confidence by 135 members of AGVA here last week. Chi AGVA office also got plaudits. Actors nominated 15 candidates for delegates to the national convention in New York. They are: Joe Wallace, Herbert Schloss, Jack Gwyne, Charles Weaver, Jane McDonough, Teddy Fabian, Bee Haven, Violet Strands, Lucille Carew, Lee Norman, Dick Smith, Dolly Davis, Marty Hoff, Bert Davis and Dick Ware.

Miami Elects Three

Miami Beach, March 16.

Meeting of the Four A's faction of American Guild of Variety Artists here at the Lord Tarleton hotel on Wednesday (10) didn't bring out as many performers as the Matt Shelvey contingent's confab last week, but the fireworks were there.

Conclave resulted in fiery speeches against Communists gangsters and newspapers.

Four A's attorney Mort Rosenthal, here for the meeting, said that Jerry Hirsch, local rep, who was beaten up by unidentified thug recently, has again been threatened.

Rosenthal also disclosed that a local nitery (Little Roumania) had given a bond check to the old AGVA setup here, and that the check had subsequently turned up endorsed by two persons not connected with the organization, and who allegedly have police records.

Members elected to the New York convention were: Rajah Raboid, Buddy Walker, Jack Howard and Al Fast.

Argentine Exhibs Unite to Battle Plan Forcing Vaude 3 Days Weekly

Buenos Aires, March 2.

Argentine exhibitors are joining forces to combat the contemplated move of the local Entertainment Board to force the inclusion of vaudeville acts at least three days a week at all film theatres. Exhibitors fear that if this goes through, film fans will stay away from theatres on the vaudeville days, making up for their non-attendance on the remaining four days of each week.

The supporters of the move (probably influenced by vote-catching considerations, in view of the elections this month), are trying to get it enforced by May 1 in Buenos Aires theatres, and starting Sept. 1 in houses throughout the country. Even the most nationalist-minded in the film industry here are apprehensive of its effects on picture biz. Vaudeville artists have a big field in the country's nitery spots as well as in radio, and there is far less unemployment in show business than promoters of the idea would have the authorities believe. The live talent gimmick is only one of the current problems which the exhibitors have to face. The question of government censorship of pix and the dilatory practices followed by the Entertainment Board and the Municipal censors on foreign films is a real headache. Getting a picture passed currently takes four times longer than in 1943, before the Peron regime. Hollywood pix are almost invariably classified as unsuitable for minors under 18, and even "Stairway to Heaven" has been given that rating.

Following the line laid down by General Peron after he had been visited by a delegation of local producers some weeks ago, all Spanish pix shown here must pay a tax of $20,000, or equivalent to the tax applied by Spain against Argentine pix.

Line Producers May Organize to Combat 'Unethical' Practices

Nitery line producers are starting an organization in an effort to protect themselves against "unethical" practices of some cafe owners. The producers declare they have lost considerable income because several owners have induced lines to leave the producer's employ. Then they rehire the girls individually, rent their own costumes, and thus save the producers' fee which sometimes amounts to $250 weekly. In most cases they continue the routines set by the producer.

Wally Wanger, one of the larger producers of lines, has already approached other line directors, in an effort to protect themselves against these inroads. It's expected that they'll form an organization shortly.

Wanger declared that he has lost several spots because of these tactics, and other producers have been hit the same way.

In most cases, the boniface works through the line captain, who makes the deal with the rest of the girls. Usually the girls are out of the spot for a week or so and then return.

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La Martinique, N. Y.

Frances Faye, Jack Carter, Freddie Stewart, Line (6), Miguelito Valdez, Ralph Font orchs; $3.50 minimum, $4 weekends.

With New York niteries casting about for methods to stem the current slump in biz, La Martinique is giving it the old college try. In addition to the reappearance of a six-girl line to provide production numbers, which La Martinique hasn't had in more than a year, the show has Frances Faye, comic Jack Carter and singer Freddie Stewart. Result is a well-turned show.

Miss Faye, with her king-sized orchid and pint-sized piano, easily demonstrates her super-showmanship and projection. Her singing is loud but never to the point of excess, and those intimate, offhanded quips she throws to the ringsiders still draw the yocks. Material, some of it new, some old, is all good, and she handles the ballads and novelty tunes with equal facility.

She tees off with a fast "Civilization" and then does a neat change-of-pace with "I'll Be Seeing You." Straight piano rendition of "St. Louis Blues," featuring some hot jazz improvisations, is good, and her special lyrics on "Personality" get the right kind of snickers. After a couple of encore tunes, she closes with a straight version of "My Yiddishe Momma"—saccharinish corn but with plenty of punch.

Carter, back here after a 10-day hiatus, is plagued with the same trouble as on his previous stint. Young comedian's apparently too overly-sensitive to audience reaction. If they don't warm immediately, he practically does a foldo on the floor. He started slowly with an unresponsive audience the night caught (11) and, confronted with an offish reaction, began to toss insults at the ringsiders. That only heightened the tension and killed whatever rapport he had established. His material is okay, he has a neat delivery style and evidently possesses plenty of talent. But he'd better learn to keep socking away when things go against him, if all that's to pay off.

Stewart, who holds down the opening spot and also handles the production number vocals, is reviewed under New Acts. Line, with dances staged by June Taylor, is socko. Gals are beauts, their costuming neat and, best of all, they can dance.

Ralph Font's orch cuts the show in good style and doubles for dancing with the boff rhumba tunes of Miguelito Valdez's crew. Valdez personally takes no part in the show. *Stal.*

Club Bali, Detroit

Detroit, March 12.
Nan Blakstone, Vivian Larrimore, Billy Kelly, Kolly Kohler, Zebrairs (3) with Don Renaldo; minimum, $2, $2.50.

Nan Blakstone, a vet performer on the nitery circuit, has surrounded herself with a unit and has been playing cafes on a percentage basis. Group's efforts provide a mixture of sophistication and triple-entendre, some of which goes over the heads of cafe patronage, but much of it lands for solid yoks.

Miss Blakstone with a twin piano layout, with Kolly Kohler keyboarding at the second piano, gets salvos with grouping of indigoisms. Items include "A Lady's a Lady," "Who Took Me Home," and "Cobwebs," all of which get the desired effect from the audience.

Trailer for the Blakstone efforts is provided by Billy Kelly, an essentially clever guy, but with material that misses with the audience. He's young, has smart material and excellent timing, but despite these attributes, crowd doesn't go for his stuff.

Vivian Larrimore, with satiricial songs, clicks with "Perfumes" number and does "Forever Cerise" based on the "Amber" tome.

Don Renaldo, band vocalist, handles stint satisfactorily.

Business at this spot has picked up considerably since Miss Blakstone took over, and with further playing time, unit should draw at the swank spots. *Stan.*

Old Knick, N. Y.
(FOLLOWUP)

It's often a moot point whether audiences or actors have hammier instincts. The average person will bet on performers until a visit to the Old Knickerbocker, N. Y. From then on in audiences win hands down. The hammier the crowd, the better the time at this nitery.

There are so many ways in which the mob can express itself. They're privileged to heckle the oldtime drah-mas, sing into the roving handmike, or from slides on the screen, and participate in the multitude of audience-participation gimmicks on tap there.

The Old Knick is an extension of the hiss-the-villain drama which had a latter-day revival in the '20s. Business is on a considerable upswing since the recent change of show, with "The Wayward Maiden" now the piece-de. It's a hoke-and-ham written by Ernsest Sarracino (villain of the opus), which appropriately enough deeries the evil of drink. To point up the moral of the yarn, one of the characters occasionally steps offstage to plead with the audience to forsake the demon rum. There are also a variety of vaudeville olios, with the cast of the legiter doubling.

Added items include the showing of silent films, with Paul Killiam adlibbing a soundtrack. He's excellent; with his running commentary of Rudolph Valentino's "Son of the Sheik" providing some biting comments on what was considered the height of pash in the late '20s. Also singing waiters.

In all, the customer has enough to interest him for an evening. *Jose.*

Blue Room, N. O.
(HOTEL ROOSEVELT)

New Orleans, March 10.
"Holiday Town," ice show produced by Don Arden; costumes, Bob Mackintosh, executed by Mme. Berthe; special musical arrangements, Ken Thompson, Elliott Eberhardt and Ivan Lane; Tony Bavaar, master of ceremonies; with Arnold Shoda, Nona McDonald, the Brinckmann Sisters, Robert Fitzgerald & George Banyas, Estelle Newcomer, Jeanne Crystal, Betty Crofton, Jo Cavanaugh, Connie Conn and Ann Nicholls, Ray McKinley Orch (18); $2.50 minimum.

The current layout in the town's swankiest nocturnal rendezvous is a 45 minute spectacle of beauty, youth and lavish costuming that is rich in entertainment.

The extravaganza's music is played by Ray McKinley's orchestra which also provides the dansapation.

Not so much as a bootstrap is left over from previous ice shows in the room, and the new Don Arden production sparkles from beginning to end. On the performance side there isn't much to be desired, as the youthful cast has everything that can be asked of skaters. It's shy on comedy, but it's not missed too much amid the scope and movement of the show. An emphasis on rhythm and musical background throughout gives it a mood of its own.

Seven production numbers — each more colorful and entertaining than the other—are the backbone of the show, which opens with "Gay New Orleans," and includes "Basin Street," "Canal Street Promenade," "Shanghai Serenade," "Limehouse Blues," "Hawaiian Paradise" and "Rinkside Rodeo." Each is interpreted in spectacular fashion.

The brilliant skating of Arnold Shoda is the standout of "Holiday Town." He displayed speed, grace and endurance in difficult solo routines that earn him bravos.

Tall, shapely Nona McDonald shows expert bladesmanship in her seductive routines, especially in her "Hawaiian Paradise" turn which nets plenty of palm-pounding.

A delightful touch is provided by the cute Brinckmann Sisters. Their "Canal Street Promenade," in which they are costumed as poodles, is a display of clever teaming, as well as precision skating.

Bob Fitzgerald and George Banyas are also spotted in specialties, as well as in the line of six lovelies. The girls are Estelle Newcomer, Betty Crofton, Connie Conn, Jeanne Crystal, Jo Cavanaugh and Ann Nichols, and all of their numbers were gracefully and neatly executed.

Also copping top honors of the show is Tony Bavaar, a personable master of ceremonies with nice pipes. He keeps the show moving.

McKinley's aggregation of 18 meets every musical taste—it's sweet, it's hot and it's melodic. The band is one of the best to appear here and provides the kind of musical magic that keeps the floor crowded during the dance sessions.

The boys handle the top tunes, as well as popular oldies and novelties like "Civilization" with a flair for musicianship as well as showmanship. Practically anything McKinley plays possesses a distinguished authority as well as musical intelligence.

While spotlighted constantly, the leader shares the honors with his lovely singer, Marcey Lutes, who warbles a tune nicely; Vernon Friley, trombonist; Ray Beller, alto; Johnny Gray, guitarist; Johnny Potoker, pianist, and others.

All in all, the show tops anything presented at the spot in months. Capacity biz when caught. *Liuz.*

Versailles, N. Y.

Carl Brisson; Bob Grant Orch; $3.50 minimum.

Now that the chips are down—and biz ditto—it's apparent that only the "attractions" can pile up sizeable grosses in the class niteries. Among the top-drawer draws, of course, is the perennial Carl Brisson, back on his semi-annual stock company engagement at this East 50th street bistro which probably averages the highest per-person check—but gives you plenty of value in return. This goes not only for the entertainment and band divertissements but primarily the cuisine wherein Nick & Arnold and John Boggiano specialize.

On the subject of cafe pullerinners and the current seasonal tapering-off (Income Tax Blues, etc.), two dominant values must prevail. Either the star must be potent to offset the dollar equation, or it swings other way—the bargain pulling power is what counts. The Versailles never gives it away, so it's up to the star, and it becomes notable with this leveling-off process that the headliner must achieve what any star in show business is supposed to do—pull trade. That's the extra value in the tradition of the star system. It marks the differential between the amount of business anything does (be it theatre or saloon) under its own institutional location or other momentum and that extra boxoffice power which is directly the due of the headliner.

Edith Piaf proved it indubitably during her sojourn here, just preceding Brisson's advent. In all the history of the Versailles the frail French diseuse set a b.o. mark, completely changing the character of the room as well as piling up grosses. Hence the segue from the Gallic idiom to the Great Dane should be marked but isn't, since Brisson, too, is an established article.

The paradox lies, however, in a little wrinkle which he has added, but which isn't necessary; and that is that bombastic rave intro accorded him by his own pianist. Brisson can well afford to play it more modestly than have his own accompanist officiate as a quondam conferencier and, in theatrically flowery fanfare, herald the return of "that great star of stage, screen and radio." That sort of effulgence is dated; what's more, Brisson doesn't need it.

Despite a dominantly new repertoire, save for a few standard things and harkbacks to those fetching Danish doggerels which his Norse following seems to demand, he is a prepossessing fellow of whom his tailors must well be proud. Brisson is a manly clothes horse whom the Merchant Tailors Assn. of America should subsidize just to show men how well glad rags can be worn. Of fine physique, as bespeaks a former Danish boxing champion, Brisson takes command pronto. He's a double-threat man, therefore, both on arresting stage presence, coupled with his capabilities as a singing artist. Brisson enjoys still another two-ply advantage: the men like him and, as "the older girls' Sinatra," he is surefire likewise.

He mixes his ballads well. The romance songs, of course, are perforce dominant but there is sufficient change of pace from his cheery "Hello There" and friendly signoff "My Best To You." In between there are such song expositions as "Serenade of the Bells," "Old Lamplighter" and "Last Time I Saw Paris," but he bears down heaviest with the pash ballads a la "Ring of Roses," "Cigaret," a "perfume" song, a torchy "Double Martini Please" (credited to British songsmith Jimmy Kennedy, albeit a lyrical parallel to Cole Porter's "Another Oldfashioned"), "Optimistic" and "Linda."

Backing up Brisson is Bob Grant's expert dance and show band, including an effective violin solo obbligato from the rear balcony, plus other groupings which enhance the song stylist's showmanship. *Abel.*

Club Copa, Pitt

Pittsburgh, March 9.
Frankie Laine, Al Fremont's orch (7), Errol Garner; no cover or minimum.

Maybe Lenny Litman has finally broken the jinx that's plagued this downstairs spot now for a dozen years or more. Joe Hiller went broke there in the mid-30's when it was the Music Box; Etzi Covato only managed to get by in the wartime boom and Lou Abrams later lost a chunk operating it as the Club LuMarba. Litman, who recently disposed of the Mercur's Music Bar, took over the lease from Abrams and is giving the town a new policy.

Room still isn't any tonic, being a pretty dingy affair, but at least a little more colorful than in the past and the intimacy has been strenghtened by addition of big circular bar on one side of the main floor and lenghtening of the balcony bar entire distance of the room.

With type of acts he's bringing in, it's obvious Litman's making a play for the younger trade at the Copa. That's additionally borne out by the fact that there's no cover or minimum charge, and the drinks are reasonably priced. Which means that with limited capacity of the room, around 300, turnover will have to be big.

Litman picked a natural to open in Frankie Laine. The vocal bender's hot as a pistol now and crowds have been fairly storming the Copa. Opening night was a madhouse; there was no dancing at all because tables were crowded onto every available inch of floor space. As a matter of fact, even Laine had no room whatsoever to move around at the mikc.

He sells 'em well, capitalizing on the tricks which have put his disks in the bestseller class, and they scream for more. Laine limits himself to around eight songs a session but could easily stay on for twice that many. They're screaming for more minutes after he's left the floor. To introduce the acts, Litman has lined up on a weekly rotating basis the town's leading platter jocks, with Bill Brant from KDKA getting the opening assignment. Al Fremont, who hasn't been active as a dance band maestro around town since before the war, has put together an agreeable small combo that gives out with okay dansapation, and Errol Garner, jazz pianist who got his start at Mercur's before Litman owned it, gives 'em what they want at the baby grand from the middle of the floor during the intermission lulls.

Biz Copa's going after is reflected pretty generally in bookings to follow Laine, among them Vic Damone, Joe Mooney Quartet, Jane Russell and Mildred Bailey. *Cohen.*

Latin Quarter, Chi

Chicago, March 12.
Sonny Mars, Jackie Hilliard, Mavis Minas, Rene & Rita, Gomez Orch (6); $2 minimum.

While obviously a low budget show in comparison with some previous displays, there's a fair chance the package might bring the spot out of its doldrums.

Sonny Mars, local lad, has a fine sense of timing and is quick on gags. However, he overdoes the swish and blue routine.

Jack Hilliard scores with tenoring of "It's Almost Like Being In Love," "Donkey Serenade," "What'll I Do," "You Were Meant For Me," "Falling In Love" and "Wonderful."

Mavis Minas, subbing for Winn Seeley, is one of the better tapsters on the bistro route. Tall, and fresh looking brunet gets heavy applause on series of fast twirls.

Opener is sock roller skating act of Rene and Rita. Although projecting mostly standard routines, fluorescent costumes provide slick production values.

Gomez and his combo are first of the rhumba orchs brought in under a new policy. Lad works with a vim on the hand-drums and gourds and group is at home on fast beat Latin numbers.

Buddy Shaw's orch backs the show nicely. *Zabe.*

China Doll, N. Y.
(FOLLOWUP)

As it's been proven in the N. Y. cafe sector, a name rhumba band pays for itself, and a few have been known to take a nitery out of the red. Noro Morales has done that in several cafes, and according to indications, business here is considerably on the upbeat since he mounted the podium.

A great factor in the Morales' b.o. value is due to a large personal following among the rhumba fans. By catering to this type of crowd with a strong and almost primitive beat without sacrificing too many melodic moments, the crew stands high in the Latin dance category. While his lead position has been threatened by the johnny-come-latelies in the business, he still manages to entice a major portion of this type trade.

The merger of Latin music and Chinese entertainment works out nicely here. It isn't as incongruous as might be imagined inasmuch as the two elements bring different types of patronage into the spot.

The show entices the dinner business and once the display is over, the Latins take over. It's a holdover layout with Jack Soo and Katherine Lee Chang making nice impressions in the singing department, while Matt Tuck's risley work, Three Cantons doing acrobatics and juggling. Lauri Long, emcee and terper and the six-girl line, contribute a good family type show. *Jose.*

El Chico, N. Y.

Jiminez 4, Fernanda Crespa Los Gitanillos (2), Conde Luis, Rosita Rios; $3.50 minimum.

This class Greenwich Village bistro with its authentic Latin decor, cuisine and floorshow has been the jumping-off spot for a sizeable number of later-to-become w.k. names in the Yank show biz scene.

Once again Benito Collada, boniface and entrepreneur, evidences that he will launch a couple of promising new entries. As for one of his better luminaries; Rosita Rios, a personality songstress, the fact that she's the boss' wife undoubtedly keeps her anchored. Miss Rios is back as headliner, with her fetching songs in Spanish, this time a little too authentic, whereas in former seasons she mixed the routine up with a familiar Latin pop from Mexico or South America. None the less she's a highly effective chanteuse.

Two New Acts, the personable Fernanda Crespa and the magico Conde Luis, are the ones more likely for wider orbits, within and without the U. S. boundaries, being the type of turns that can play anywhere.

Openers are the Jiminez Quartet, in standard Mexican guitar-and-vocal fol-de-rol. Senorita Crespa next, followed by Los Gitanillos (The Gypsies) with their authentic terps. Team looks like it's been around and standard for class niteries of this caliber. Following the magi and Miss Crespa's return, Miss Rios is in the ace spot with her tiptop sopranoing. Per usual, the show ends in an ensemble fiesta formation, making for a bright, tight revue of less than an hour. *Abel.*

El Morocco, Mont'l

Montreal, March 13.
Buddy Lester, Steve Condos, Ann Hathaway, Buddy Clarke Orch; Minimum $2.

Hep comedian Buddy Lester had a time of it warming up opening night audience but finally got 'em with his rendition of "Africa," one of his better numbers. Lester's sharp and versatile delivery puts him ahead of a lot of performers of the same type and he is often very funny in a solid way. His "Whistle Song," not exactly in good taste, still achieves heavy guffas but his Richman characterization didn't go over too well. He was better kidding around with dancer Steve Condos in impromptu dance. Again on his own, Lester lost time and laughs with "Torch Song" before hitting real form with "Alaska," "Africa" and his closing bit "Thanks for the Memory."

Condos, formerly of the Condos Bros., is a smooth terper and impresses with three solid routines. Ann Hathaway, brunet looker with nice pipes, does a neat job on "It's Wonderful," "Got the Blues" and "One of Those Things." *Marc.*

Leon & Eddie's

Eddie Davis, Sherry Britton, Lyda & Yanni, Danny Sullivan, Nils & Nadyne, Peggy Palmer, Toby Deane, Waner Orch; min. $3.50.

Leon & Eddie's formula of talent presentation has held up nicely for nearly two decades, during which time there's been little change from the original idea that made this 52d street spot the mecca for the tourist trade.

During speakeasy days, Eddie Davis entertained customers on a postage-stamp-sized floor, and drew as many as a 1,000 customers on a single night in one-third the space of the current establishment. The same formula is still followed, only Davis has plenty of stage-space, there's good production surrounding him and a stageshow comprising fledgling entertainers anxious to make headway in the bigtime.

The response to Davis' tunes hasn't changed much. The customers still get a terrific kick out of his tunes and bonifacing.

Surrounding him in this layout is the omnipresent Sherry Britton, who during her long tenure here is evolving from a stripteuse to an accomplished songstress. She now delivers special - material tunes with expert know-how; her terping afterpiece is merely to keep in practice.

Holdovers on the current session are Lyda and Yanni, the Greek dance team which originally came to the U. S. with the Edith Piaf show. They've been pleasing with their interpretation of folk dances and, incidentally, have been pulling in a good bit of trade from the town's Hellenic colony. Danny Sullivan still emcees the show capably, while Nils and Nadyne impress with excellent lifts and spins. However, their straight dance passages need some punching up.

Rest of the layout comprises Peggy Palmer and Toby Deane, both under New Acts. *Jose.*

New Acts

FREDDIE STEWART
Songs
8 Mins.
La Martinique, N. Y.

With a rep already established via appearances in several Monogram films and Capitol Records disking, Freddie Stewart is making his New York nitery bow here. A diminutive lad with a clean-cut mien, he has a smooth and well-trained set of tenor pipes with which he socks across a range of tunes in know-how style. He landed several clinkers when caught (11), but that could be explained away as part of opening-night nerves. His habit of caressing the mike is slightly over-done, since he's apparently at ease enough to make with the gestures.

Stewart's specialty lies with the ballads but he can also sell a jump tune. He opens here with a special song containing a pitch to the audience on his preem and then swings into "Can't Pull the Wool Over My Eyes." Medley on "Wish I Didn't Love You So" and "Time After Time" is best. He gets away nicely with a modified re-bop version of "I Told Ya I Love Ya." He also handles the production numbers here okay.

Guys shows plenty of promise and should build rapidly with more experience and polish. He stacks up as good material for similar clubs or vaude dates. *Stal.*

GINNIE POWELL
Songs
14 Mins.
Cafe Society Downtown, N. Y.

Formerly with the bands of Harry James, Gene Krupa and her husband, Boyd Raeburn, Ginnie Powell is making her bow presently as a nitery single. Excellently gowned and coiffed, she's a striking visual attraction, but her blues stylizing offers nothing more than band-singer routine in the way of quality or showmanship.

Miss Powell's forte is in the syncopated, bluesy manner of her style, which makes her peculiarly appropriate for such sophisticated boites as Cafe Society. However, the same exceedingly low-register pipes which make for the style permit her to chant only a very limited type of tune, since she has no range. Warbles "I'm Gonna Love You," "Stormy Weather," "On the Blue Side," "Good For Nothin' Joe" and "Man I Love."

She'll have to develop considerably more assurance in voice and manner to lift her beyond the average. *Herb.*

JEANNE d'ARC CHARLEBOIS
Songs
12 Mins.
Quartier Latin, Montreal

Good looking blond has been featured locally in nitreies and radio. Has a style all her own in comedy and could achieve success across border with a few touches on material and delivery. Gal is very good on imitations of a trumpet and banjo. Best is her folklore singing in French, which she favors with typical peasant's sense of rhythm. In this she is unique and the leading exponent of this art in French Canada. Only so-so is her little girl treatment of a French version of "I'm A Big Girl Now" and of an opera tenor doing "Because." Latter is good but attempt to simulate male voice doesn't come off too well. But for something different in femme comedy, Miss Charlebois has strong possibilities. *Marc.*

ANNE THOMAS
Comedy
10 Mins.
Strand, N. Y.

Anne Thomas with more experience via further playing time, should measure up to the demands of deluxers and plush cafes. She's got good material and shows a savvy for interpreting characters. However, her projection fails to balance the other attributes.

There's a timidity in her approach that doesn't do her cause any good, and even some of her boff lines fail to hit the full impact because of her failure to "give." However, it's still a matter of knowing her audiences and how to work to them.

Her character takeoffs are encased in songs such as "Ladies Who Sings With a Band" and "I'm Gonna Love That Guy." It's a good angle of presentation, and should reap good returns once she knows her way around. *Jose.*

BOB WYATT & BILLY TAYLOR
Instrumental
15 Mins.
Royal Roost, N. Y.

Bob Wyatt, who's one of the more polished and versatile of the electric organists, has combined with Billy Taylor at the piano, to form a team that promises to make headway in musical circles. The pair work with nice cohesion, providing a good listenable brand of colorful music with a strong beat.

The duo have a library that stresses variety. They're equally at home with a number like "Clair de Lune" as they are with the pop-pieces. They're sufficiently mixed to retain interest. *Jose.*

ADA LEONARD
Songs
14 Mins.
Double H. Club, Pasadena, Cal.

Out on her own after years of fronting her own gal band, Ada Leonard shapes up as a first class nitery bet, particularly for the more intimate boites. She knows all the tricks of holding audience attention and tops it off with a deft delivery of her numbers in a smoothly shaded voice.

Working with special material, she concentrates on off-the-beaten-track routines. Each is smacked across sharply. Stint includes a blues number which highlights her lush larynx. *Kap.*

PEGGY PALMER
Dance
7 Mins.
Leon & Eddie's, N. Y.

Peggy Palmer is a personable tapster with a set of engaging routines. She's youthful, makes a nice appearance on the floor and garners good applause.

However, her routines need punching up. Much of her time is taken up with straight tap passages which aren't distinguishable from those of her contemporaries. But aside from a different approach, she also needs additional playing time before ready for production numbers of bigtime cafes. *Jose.*

TOBY DEANE
Songs
6 Mins.
Leon & Eddie's, N. Y.

Toby Deane, nicely stocked blonde, needs further experience before hitting bigtime. She does okay on novelty numbers, but needs considerable build-up on other type tunes.

Miss Deane bears a striking resemblance to Toby Wing, who appeared in films before retiring to private life as Mrs. Dick Merrill. *Jose.*

Push for Wallace

Continued from page 1

Negro," which will feature Joe Louis and the nominee. Another animated pic, "The Elephant Who Couldn't Remember and the Donkey Who Forgot," has just been written by a team of top radio gag writers. Brandon Films, 16m film outfit, also has on tap a one-reeler titled "Wallace Speaks" and has prepared a series of one-minute film plugs to be spliced onto the end of standard documentaries on social problems.

PCA chiefs are satisfied that their pix will have an uncontested field during the summer months when the campaign will begin to warm up. If major party film plans get under way at all, they don't believe their pictures will be available before the tail end of the electioneering.

Marches' Suit

Continued from page 1

in that category. Charges allegedly were repeated in a subsequent issue of the mag.

Named as individual defendants are managing editor Theodore G. Kirkpatrick, editors Kenneth Bierly and Andrew Avery, and sheet's Coast representative, John George K. Johnson. Alexander & Keenan will handle the defense while Sidney Struble of the Arthur Garfield Hays office filed for the Marches.

Suit is based on a recent U. S. circuit court of appeals ruling which declared that not only is it libelous to apply the Communist label, but it's equally libelous to write an article inferring that a person's a Commie.

Crosby to Stay

Continued from page 1

politan stations that doesn't play a Crosby disk some time during the weekday, and even one of the network keys, WOR, has its own program of Crosby recordings. That one comes on Monday morning.

The three heaviest Manhattan pluggers of Crosby platters are WNEW, WINS and WHN, latter two 50-kilowatt independents. WINS currently clears 26 quarter-hours a week of Crosby programs and plans to add another half-hour daily, or 24 quarter-hours a week, which would give that station's listeners 50 quarter-hours a week of the crooner's output.

WHN schedules three daily Crosby shows for a total of 4½ hours a week, and this does not include the airings he gets on the several other record programs aired by this station at other times of the day and night.

WNEW has two Crosby shows of 25 minutes each on weekdays and a 40-minute lap Sundays. These add up to 10 minutes short of six hours a week.

On the Jersey side WAAT tops the list with two half-hour daily stanzas, which count up to 6½ hours a week, and also a 15-minute round of the Bing on Sundays.

Kaye's London Hit

Continued from page 1

can troops, dispatches from London Monday (15) revealed that his booking at the Palladium, which brought him $12,000 weekly, meant a house gross in excess of $200,000 for the six-week period. Duration of his stand usually found patrons standing. The manner in which the wired services ballyhooed Kaye's London click, his reception by the royal family, etc., has rarely been accorded a theatrical personality.

Sablon's Handicap

London, March 6.

Jean Sablon, who opened at a terrific handicap by following Danny Kaye at the Palladium, nevertheless was warmly received last week. Fair business is expected, but the act is more suitable for cabarets.

Evansville Ed.

Continued from page 7

and advertising customs of the movie industry. The Joe Doakes of this country do not live in New York, or Boston, or Cleveland, or Seattle. They live in Terre Haute, Evansville and Albuquerque. It is unfortunate indeed that the people in Terre Haute and Paducah who handle movie material fancy themselves as metropolitan journalists and ape the style of the Brooks Atkinsons (N. Y. Times drama critic).

"From a purely economic standpoint, there are scores of newspapers with 50,000 circulation each, to every one with a circulation of 250,000. And these papers of 50,000 circulation reach the Joe Doakes. I hesitate to contemplate how much money, effort and talent the movie industry pours into currying favor and a line in the paper with the writers on the metropolitan sheets. This, of course, may have its value, but to the exclusion of the earnest fellow who is wielding the big stick in the smaller communities.

"Frankly, from my own experience in several medium sized cities in the midwest—populations from 75,000 to 250,000—there is no contact whatsoever with the industry except through the local theatre managers and the occasional promotion men who wander in."

N. Y. Papers

Continued from page 1

first, opportunities for substitution or revision will have to go by the board. It will be like learning a new language."

Chief change in plans for advertisers will be an extension of the deadlines for all but classified ads. For all non-cancellable advertising orders, with complete and exact space specifications, including the type of material or copy to be furnished and from whom it will be received, the deadline has been moved up to 96 hour in advance of press time. Any such advertising scheduled for Friday publication, consequently, will have to be in the newspaper office by the preceding Monday.

Any advertising coming in on reproduction proofs, mats or plastic plates will have to be sent in 72 hours in advance of press time. For complete engravings, electrotypes or shell casts, the deadline is 52 hours ahead of press time. Newspapers have warned their advertisers to make certain outside sources will be able to furnish them with the necessary photo-engraving facilities.

Variety Bills

WEEK OF MARCH 17

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner

NEW YORK CITY
Capitol (L) 18
Tex Beneke Orc
Dean Martin
Jerry Lewis
Music Hall (I) 18
Paul Haakon
Stephanie Antle
Paul Franke
A Andree & Bonnie
Bellak & Elaine
Rockettes
Corps de Ballet
Glee Club
Sym Orc
Paramount (P) 17
Louis Prima Bd
Dick & Dot Remy
Roxy (I) 17
Art Mooney Orc
Galli Sis
Betty Bruce
Salici Puppets
Al Bernie
Strand (W) 19
Russ Morgan Orc
Phil Foster
Ann Russell
Lou Wills Jr
BRONX
Windsor (I) 19-21
3 Bentons
Al Schenk
Berk & Hollow
Charles Leighton
Amateur Policy
BROOKLYN
Flatbush (I) 19-21
Danny Drayson
Ladd Lyon
Eddie Hanley Co
(two to fill)
QUEENS
Jamaica (I) 17-20
3 Londons
Henry Kelly
Candy Stevens Co
Don Hooton
D & J Reading
(four to fill)
BALTIMORE
Hippodrome (I) 18
John Calvert Show
Royal (I) 19
Stan Kenton Orc
State (I) 18-20
R & M Norman
Stacy Clyde
Alan King
R King & Evelyn
21-24
J & T Nip
Hermine
Sally Marr
Hermine's Midgets

CINCINNATI
Albee (R) 19
Helen Forest
Joey Adams
Keye Luke
Johnny Coy
Whirlwinds
COLUMBUS
Palace (R) 19-21
Lionel Hampton O
Slim & Sweets
Reds & Curley
Mara Kim
HARTFORD
State (I) 19-21
Duke Ellington O
Mantan Moreland
Peck & Peck
George Kirby
HOLYOKE
Valley Arena (I) 21
Henry Busse Orc
Lew Fitzgibbons
Frank Marlowe
The Hartnells
(two to fill)
MIAMI
Olympia (P) 17
Comillle's Dogs
T & J Peters
Myles Bell
Ken Witmer Co
Bonnie Baker
NEWARK
Adams (I) 18
Lecuona Cuban B
Mills Bros
Georgie Kaye
Roberta & Elecia
DeCastro Sis
PATERSON
Majestic (I) 18-21
LaVerne & Jon
Stanley Burns
Olive White
Steve Evans
Nathane Broe
22-24
Carlell & Rose
Danny Chang
D & D Paige
M Douglas Co
The Marlboros
PHILADELPHIA
Carman (I) 18
Coco Steve & Eddy
Alan Edwards
Phyllis Arnold
G Ross & Ruth
READING
Rajah (I) 18-20
Henry Busse Orc
The Martingalee
Don Cummings
Watson Sis

LOW, HITE and STANLEY
NOW
SHOREHAM HOTEL
WASHINGTON, D. C.
Mgt.: EDDIE SMITH AGENCY
1501 Broadway New York

BOSTON
Boston (R) 18
Ray Malone
Clark Dennis
Leo Diamond
Ross & Stone
B Greco & Sharps
Kitty Kallen
Disc Jockey Revue
Ranny Weeks
Bob Elliot
Ray Dorey
Sherm Feller
CAMDEN
Towers (I) 19-21
Allen & Noble
Corrl & Elsa
Freddie Stewart
Sen Murphy
3 Co-eds
CHICAGO
State-Lake (P) 19
Ella Fitzgerald
Mel Torme
2 Tones
Herb Fields Orc
Oriental (I) 18
Clyde McCoy Orc
Bob Hopkins
(one to fill)

ROCKFORD
Palace (I) 18
"Strike Up Fun"
Paul & Paulette 3
Blair & Barnett
Nardine & Nadyne
Ann Suter
Billy Snyder
Paul Walker Orc
SPRINGFIELD
Court Sq (I) 18-21
The Fontaines
Bobby Rollins
Johnny Hyman
Ducat & Kaye
The Wuinlans
4 Grands
WASHINGTON
Capitol (L) 18
Bedell & Mattson
Johnny Burke
Dollnoff & Raye Sis
WOONSOCKET
Capitol (I) 21
Benny Meroff
K McLaughlin
Candy Stevens Co
The Martingales

BRITAIN

CARDIFF
New Theatre (S) 15
Sleeping Beauty
Freddie Forbes
Nita Croft
Phil Strickland
Bert Murray
Billie Love
Isabel Marden
Bill Dunckley
Leon & Kiki
Hamilton Robins
Sidney Trevelyan
Vilma De Boer
Robs & Globe Gle
Balmoral 4
Charles Ancaster
Beaton's 12 Juves
CHISWICK
Empire (S) 15
Harry Roy Bd
3 Brooklyns
Hilda Heath
Roberto Chiesa Co
Norman Kiddle
Ben Wazzan Trp
HACKNEY
Empire (S) 15
France Hot Club 5
Django Reinhardt
Stephane Grappelly
Jimmy James
The Appletons
Charles Cameron
Desmond & Marks
Morgan & Jones
Courtney & Denise
LEICESTER
Palace (S) 15
Radio Forfeits
Mooney & King
Phillippe & Marta
Archie Elray
Leslie Lesler
Flack & Lucas

Montreals
Los Valentos
LONDON
Stoll (S) 15
Stars on Ice
Casino
Olsen & Johnson
Pitchmen
Gloria Gilbert
Palladium
Jean Sablon
MANCHESTER
Hippodrome (S) 15
Good 2 Shoes
Ronald Frankau
Sonny Jacobe
Jack Stanford
Joan Davies
Joy Hayden
Smeddle Bros
Rosamund Belmore
Agar Young 2
Stuart Pearce
Braemar Pipers
Tiller Girls
Terry Juveniles
SHEPH'RDS BUSH
Empire (S) 15
Billy Colton Bd
Clarkson Rose
Albert Whelan
Aimee Fontenay Co
Donald Stuart
The Laureys
Clarkson Rosebuds
WOOD GREEN
Empire (S) 15
Rocky Mtn Rhy'm
Bill Campbell
V Julian & Pels
Peter Raynor
Syd Makin
Shek Ben Ali
The Maldas
8 Ace Girls

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross
Blue Angel
Douglas Byng
Alice Pearce
Marc Lawrence
Delta Rhythm Bys
Ellis Larkin 3
Hal Cooke
Cafe Society (Downtown)
Timmie Rogers
Ginnie Powell
Fats Pichon
Cliff Jackson
Edmund Hall Orc
China Doll
Katharine Chang
Jack Soo
Laurie Long
3 Cantons
Matt Tuck
Noro Moralee
J Frase
Copacabana
Jerry Lester
Carl Ravazza
D'Angelo & Vanya
Susan Graves
Miriam La Velle
Sacasas Orc
Iceland
Boyd Heath
C & F Simpson
Ginger Kinney
Ben Ribble Orc
Jack Ripley Line
Hotel Edison
Henry Jerome Orc
No 1 Fifth Ave
Joan Casto
Hal Hackett
Hazel Webster
Downey & Fonville
Hotel Belm't-Plaza
Carlos Ramirez
Enrica & Novello
Eddie Stone Orc
Machito Orc
Hotel Biltmore
Larry Green Orc
C Turecamo Orc
Hotel Commodore
Eddy Howard Orc
Hotel Lexington
Pineapple Orc
Hotel New Yorker
Shep Fields Orc
Marshal Beard
Phil Romayne
Terry Brent
Jay Martin
Muriel Pack
Janice Hamilton
Hotel Pennsylvania
Dick Jurgens Orc
Hotel Pierre
Nina Nova
Olga
Van Smith Orc
Chas Reader Orc
Diamond Horseshoe
Mata & Hari
Choral Octet
H Sandler Orc
Alverez Mera
Juenger Ballet Line
Hotel Plaza
Hildegarde
Joel Herron Orc
Salvatore Gioe
Hotel Roosevelt
Lawrence Welk Orc
Hotel St Moritz
Menconi Orc
Hotel St Regis
Dave Apollon
Hal Saunders Orc
Evalyn Tyner
Rosalind Courtright
Laszlo & Pepito
Hotel Taft
Vincent Lopez Orc
Charlie Drew
Jeff Clay
Michael Durso Orc
Fernando Alvarez O
El Chico
F Del Monte

Victoria Barcelo
Rita & Rozino
Los Panchos
Embassy
3 Flames
Belmonts
Fisher & White
Louis Varano Orc
Jose Cortez Orc
Harem
Diosa Costello
Chandra-Kaly Dcrs
Elissa Jayne
Jaqueline Hurley
John Elliot
Nevada Smith
Desi Arnaz Orc
Art Roman O
Havana-Madrid
Joaquin Garay
Jerry Bergen
Barrancos
Hotel Warwick
Alan McPaige 3
Jan August
La Martinique
Jack Cantor
Frances Faye
Freddie Stewart
Ralph Font Orc
Taylor Line
Leon & Eddie's
Eddie Davis
Art Waner Orc
Sherry Britton
Nils & Nadyne
Lyda & Yanni
Toby Deane
Peggy Palmer
Danny Sullivan
Shepard Line
Old Roumanian
Sadie Banks
Don Tannen
Bella Smaro
Joe LaPorte Orc
D'Aquila Orc
Essex House
Erwin Kent Orc
Latin Quarter
Frank Libuse
Nick Long Jr
Marion Manners
Radio Aces
Patricia Adair
C & T Valdez
Arthur Laurent
Bon Vivants
Vincent Travers O
Ruban Bleu
Imogene Coca
Pierre Cartier
Judy Gershwin
Franklin & Moore
Muriel Gaines
Normann Paris 3
Wally Blacker
Spivy's
Spivy
Diane Courtney
Hayes Gordon
Versailles
Carl Brisson
Bob Grant Orc
Panchito Orc
Village Barn
Piute Pete
Kay Carole
Cordano & Coriano
Populaires
Buccaneers Orc
Village Vanguard
Paula Drake
Max Kaminsky 3
Shaye Cogan
Melrose Colbert
Don Frye
Waldorf-Astoria
Donald Richards
Lamouret
Emil Coleman Orc
Misha Borr Orc

CHICAGO

Blackhawk
Art Kassel
Gloria Hart
F Ray & D Nardo
Mimi Walters
Chez Paree
Marty Gould Orc
Jackie Green
Jack Cole Dancers
Joe Kovac Orch
Ches Adorables 12
Hotel Blackstone
Ray Morton Orc
Jimmy Savo
Hotel Bismark
J Sudy Orc
Benno Delson O
Tracy Sisters (2)
Leonore
Georgie Gobel
Paulens (2)
Helsings
Al Morgan
Bill Chandler Orc

Gil Robinson
Suzanne King
H Edgewater Beach
Rolly Rolls
Boy Foy
Lucienne & Ashour
Marian Fedele
D Hild Dancrs (12)
Hotel Sherman
John Kirby Orc
Ray English
Carl Marx
Latin Quarter
Sonny Mars
Gomez Rhumba Or
Jackie Hillard
Winn Seeley
Palmer House
Skinnay Ennis Orc
Rosalind Courtright
McCarthy & Far'l
C Kaly Dncrs (4)
Lenora Edwin

House Reviews

Continued from page 24

Olympia, Miami

Soul" and weaves into "Civilization."

Impressionist Arthur Blake is at best with his incisive delineations of the Hollywood femmes. Works on Louella Parsons, Bette Davis for solid reaction. Male limnings on the Hollywood scene are effective also, to make for a better than ordinary sesh of mimicry.

Almost stealing honors from the topliners are the Debonairs, lately at the Latin Quarter here. The quintet make for a zingy, smartly-paced sesh of song and dance groupings. Presentation is showmanly and the topper, the precision "Machine Age" routining, brings solid applause.

Another former feature at the L.Q. add novelty with their torso twists. Acroantics of the Dewey Sisters keep them interested all the way.

Paul Rich, harmonicist, rounds out the layout with standard collection of tunes, with the "St. Louis Blues" sequence best. Les Rhode and house orch turn in usual good job of backgrounding. *Lary.*

Strawhat Checkup System by Equity, Closer Supervision Seen for '49

Equity's almost complete about-face on its announced summer stock rules has been accompanied by the adoption of a system of checking up on the strawhats through the coming summer and the possibility of even stricter regulations for the 1949 season. However, continuation of the apprentice system, which accompanies summer drama schools, makes it just as easy for such outfits to "guarantee" membership cards in Equity, one "abuse" that the dropped regulations aimed to eliminate.

Strawhat managers will be required to make weekly reports to Equity, where clerks will tabulate the statistics for consideration after the season, usually 10-week schedules spanning the summer. Managers must register with Equity the names and addresses of all actors, apprentices or students in the company or dramatic school operated in conjunction with the theatre, as well as any other non-Equityite appearing who is not in any of the Equity-affiliated unions (in the Associated Actors and Artistes of America). They will also submit the weekly grosses on the ground that rules applicable to some stocks would prove a hardship to others where takings are small. As a result when new rules are adopted, classifications of strawhats may be made on the basis of their boxoffice takings.

Under the rules apprentices who make one appearance in stock (for which they must be given a contract) may apply for membership in Equity. It was alleged that in some instances the apprentice or graduate student was required to kick back the pay in order to appear ($50 is the weekly minimum as against $46 heretofore). Apprentices do not have to join Equity, however, unless they make two consecutive appearances or are in three casts during the season. Then it is a "must."

Package Shows

Some summer managers have expressed themselves in favor of so-called package shows but there seems to be a growing sentiment against that idea. It's contended that it isn't stock because the attractions travel as units and are really road shows, although Equity recognizes them as stock. Criticism against packages includes comment that booking such attractions is an easy if not "lazy" way to conduct rural stock. Visiting male and femme leads seem to be more favored.

Generally welcomed, however, are short-cast package plays, and one of the newcomers this summer may be Ginger Rogers in "The Voice of the Turtle," three-cast comedy. If the film star comes east for that purpose she can take her pick of strawhat spots. "Springtime for Henry," which requires but four actors, has been a favorite in summer stock with Edward Everett Horton for several seasons, and is slated to repeat. Before taking to the sticks "Henry" is a Broadway revival possibility for this spring.

New Stock Company Set For Frisco Next Fall

San Francisco, March 16.

A permanent professional stock company, the San Francisco Theatre Assn., has been formed by John Jennings, and will probably start operation next fall. It will use the 1,500-seat Tivoli, a former legit house renovated at a cost of $50,000 and used for films the last couple of years. SFTA will open a $100,000 fund drive in about a month.

Plan is to recruit a permanent company in New York and use guest stars from there and Hollywood. Each production is to run four weeks. It's figured the operation will be somewhat similar to that of Margo Jones' Theatre '48, in Dallas. Jennings, an actor-director, has been working on the project two years, since his return from the service.

Richard Herman, a board member of the group, has been in New York the last couple of weeks to confab with the American National Theatre & Academy staff regarding plans.

'Dark Eyes' Opening In London March 23

London, March 16.

"Dark Eyes," Broadway hit of a few seasons ago, is set to open at the Strand here March 23. Eugenie Leontovich-Elena Miramova authored comedy opened Feb. 23 in Southsea and was well received. It's playing Manchester, Brighton and Oxford before its London bow.

Irina Baronova, Eugenie Delarova, Polly Bowles and Yul Brynner came over from U. S. to play the leads. Linnit & Dunfee, Ltd. is presenting, in association with U. S. firm of Davis & Severn.

Wide Interest In 2d Perry Awards

Interest in the awards to be made at the second annual Antoinette Perry memorial supper March 28 at the Hotel Waldorf-Astoria, N. Y., will extend out of town instead of being confined to Broadwayites. Stars on tour will be included in those to be cited, and former staffs of the Washington and Cleveland Stagedoor Canteens will have get-togethers to listen in on the broadcast of the event. As secretary of the American Theatre Wing, Miss Perry participated in the formation of the Canteens.

Reservations for the supper are approaching the 1,000 mark, at $10 per head, and it's expected that attendance will top 1,200, the number who were present last year. Remittances for tickets should be made out to the Wing and sent to Brock Pemberton, who will make the presentation of souvenirs to those selected by a committee as having given outstanding service to the theatre during the season.

COMMERCIAL BOW FOR 'LEAF,' QUITS E. T. DATE

"Leaf and Bough," prize-winning play by Joseph A. Hayes, has been optioned for a commercial Broadway production, so its scheduled Experimental Theatre presentation has been cancelled. The rights were bought Friday (12) by Richard Heidt, representing a James Merrill Herd syndicate. The play was to have been put into rehearsal Monday (15) by ET.

Herd, who has recently been on the Coast to gander several legit tryouts, flew to Dallas last week to see the Theatre '48 production of "Leaf and Bough," staged by Margo Jones. It had been announced only a few days before as the next ET presentation. Also, the U. of Chicago announced Saturday (13) that "Leaf" had won the Charles H. Sergel award of $500 for the best new American play.

It's understood the author explained to ET officials that he'd prefer to refuse the Heidt offer, at least until after the play's presentation by ET, but he couldn't afford to turn down the option money. His only income is from the plays he and his wife have co-authored for Samuel French for amateur groups. As it happens, French passed up "Leaf," at least for the amateur market.

Meanwhile, Hayes is at his home in Brookfield Center, Conn., already at work on a new script.

As replacement for "Leaf" the ET production committee has scheduled the Six O'Clock Theatre in a bill of three short plays. Six performances will be given, opening April 11. The three plays are expected to be "Hope Is the Thing with Feather," by Richard Harrity; "Celebration," by Horton Foote, and "Afternoon Storm," by E. P. Conkle.

Six O'Clock Theatre is a two-year-old group of 40 professional actors and 10 directors who carry on workshop dramatic activity. It has about 20 short plays in active repertory.

More Her Type

Paris, March 10.

Stage production of Boris Vian's novel, "I Shall Go And Spit On Your Graves," is held up because the typist who had the third act has run off with a servant, says her husband.

Excerpts of Vian's novel are reported currently causing a sensation in London due to the coarseness of some of the wordage.

Public Invited By Theatre Wing In Expansion

American Theatre Wing, planning to go on as a service organization in the theatre, in the next few weeks will put on a drive for members. It will be the first Wing drive of any kind, financial or membership, and will be open to the general public for the first time. There will be different forms of membership, involving active workers, financial contributors, etc.

Committee to head it up will be virtually the Wing's exec committee of its board of directors, consisting of Vera Allen, Solly Pernick, Kermit Bloomgarden, Oliver Sayler, James Sauter, Louise Beck and Earle McGill.

Wing's future activities will in no way conflict with the American National Theatre & Academy, the two organizations working in separate fields. ANTA's chief aims are to service the theatre, aid to legit outside New York, aid to experimental theatre; amateur groups, etc, while the Wing plans to continue being a service organization of theatrical unions and allied individuals. Wing's present services include its hospital work (now in its fifth year), community plays, veterans program, Antoinette Perry awards for distinguished service within the theatre, and concert debuts of promising ex-GI talent.

There are over 2,000 professionals, all ex-GIs, now in the vet program. Wing workers have worked in 117 vets hospitals, this work being one of the strongest reasons for the Wing to remain a permanent setup.

New Talent-Script Showcasing Slated By 2 ANTA Projects

The American National Theatre & Academy will start two projects during April to showcase new talent and scripts. One will be the Invitational Series of rehearsed readings of new American plays. It will be given at the Lenox Hill Settlement Playhouse, N. Y., beginning late in April, as a supplementary activity of the Experimental Theatre. The other, called Talent '48, will be an audition show using young actors, April 30, at the Maxine Elliott theatre, N.Y., for an invited audience of producers, directors, strawhat managers, agents, etc.

The Invitational Series will include the presentation of five plays, four of which have already been selected. They are "Seeds in the Wind," by Arthur Goodman; "Danny Larkin," by James McGee; "Battle for Heaven," by Michael O'Shaughnessy and Rand Carter, and "These Tender Mercies," by Barton Yarborough. The fifth will be scheduled shortly. "Danny Larkin" last week received a $300 award as second prize in the Univ. of Chicago's Sergel play contest.

All the scripts to be thus presented are among those submitted for possible production by the Experimental Theatre, and given preliminary approval by the reading committee. Each will be cast from among the actors on the ET list, and bill be staged by young director prospects uncovered by ANTA. They will be done without scenery or costume, at a budget of under $100 each.

Moe Hack is in charge of the Invitational Series, with Catherin Linn assisting. The committee includes George Freedley, chairman; Aline MacMahon, Alexander Kirkland, Gerald Savory and Herbert Kubly.

Spending Ebb Seen in Paris Grosses; Mogador 'Violettes' $1,600 Tops Take

Paris, March 12.

Legit grosses in Paris are evidencing the general ebb of spending. For the week beginning Fri., March 5 up to and including Thurs., March 11, legit grosses in Paris totaled an approximate $161,700 or about $144,000 net.

There is much difference in the national theatres' grosses due to change of bills. The Opera, normally grossing $1,200 to $1,500 for grand opera, gets upped to about $2,600 for the Wednesday ballet nights. Opera Comique with some new shows gets as little as $115 but old faves like "Manon" or "Mme. Butterfly" get a $500 take. At the Francaise, the Salle Luxembourg (former Odeon) with Lise Topart in "Teine Capitale" rates $250, better than the Salle Richelieu.

Musicals are doing well, better even than the revues which are now showing bare threads, having played the Casino de Paris and the Folies Bergere well over a year each. Folies Bergere is getting about $900 daily and Casino is a poor runnerup at $400. Alhambra, with a very local musical titled "Alhambra" but with popular comedian Bourvil, takes about $800, while Henri Varna's Mogador, with "Violettes Imperiales," takes in a huge $1,600 and Maurice Lehman's Chatelet with "Sans Gene" follows at $900.

Straight hits are about even money every night. Atelier (Jean Anouilh's "Invitation au Chateau") takes in $600; Athenee (Marcel Achard's "Valparaiso"), $650; Sacha Guitry's "Diable Boiteux" at the Edouard VII, $700; Louis Barrault shows at the Marigny from $700 to $800 according to bill; Jacques Deval's adaptation of "Petticoat Fever," retitled "KMX Labrador," $400 at Michodiere with Gerard Philippe; Nouveautes with "Little Cabin" and Fernand Gravey $600. But most shows get barely $150 nightly though Mitty Goldin's diminutive Capucines rakes in $300 with "Roi Pausole," a musical. The list fades down to Theatre de Poche, the moppet Montparnasse 100-seater which ropes in anything from $10 to $15 on lucky nights.

'Central Park' Slated For St. Loo Season

St. Louis, March 16.

"Up in Central Park," Sigmund Romberg's musical hit, will play a two-week engagement to wind up the 1948 season of the Municipal Theatre Assn., sponsor of al fresco entertainment in the Forest Park Playhouse.

Also to be presented during the 88-night season, which tees off June 3 with an 11-night stand of "Auld Lang Syne" in its world preem, will be "Sari," "Rio Rita," "Hit the Deck," "Three Musketeers," "Sunny" and "Jubilee." Three more still to be selected will round out the season.

D'Oyly Cartes Set U. S. '49 Return

The D'Oyly Carte British troupes, presenting Gilbert and Sullivan operettas currently prospering on Broadway, at the Century, will return to America next season for a tour. Visitors are completing their second seven-week period this season, repeating each of seven G. & S. shows, but an additional three weeks has been added to the booking, so that the D'Oyly Cartes will have had a Broadway season of 17 weeks.

Added three weeks will be devoted to "The Mikado," easily the most popular operetta, as indicated by the capacity drawn both performances given it so far. When "Mikado" was performed recently the weekly gross was $43,500 whereas takings the following weeks with other G. & S. bills were as much as $17,000 less, although profitable.

Britishers will play Boston for four weeks prior to sailing back to England. Hub schedule, starting April 26, calls for the "Mikado" for the first and last weeks, with "The Pirates of Penzance," "Trial by Jury," "Pinafore" and "Iolanthe" playing a half week each. Dropped for that engagement will be "The Gondoliers," "Patience" and "Yeoman of the Guard."

Next attraction booked for the Century is "Inside U. S. A.," a revue starring Bea Lillie and Jack Haley; it's having its first tryout in Philadelphia next week.

DALLAS BUDGET FOR OPERETTAS UP TO 320G

Budget for the Dallas summer operetta season has been upped to around $320,000 by the Texas State Fair Assn., which will also expend $30,000 for revolving stages to facilitate scene-changes in the fair's casino, a 5,239-seater.

Scheduled are musical comedies rather than the older-type operettas, at least two of the shows to be shown out of doors for the first time. Singing contingent of the ensemble will be engaged locally as heretofore but dancers are being auditioned in New York this week. Applicants must belong to Chorus Equity.

Dallas season starts June 14 with "The Great Waltz," which will play two weeks, the following musicals each for one week being: "Anything Goes," "One Touch of Venus," "Rosalie," "The New Moon," "Bloomer Girl," "Naughty Marietta," "Hit the Deck" and "The Vagabond King," season due to wind up at mid-August.

Shows in Rehearsal

"Harvey" (road)—Brock Pemberton.

*"Sally" (revival)—Hunt Stromberg, Jr., and William Berney.

"The First Mrs. Fraser" (road)—Gant Gaither.

"The Cup of Trembling"—Paul Czinner.

*"Hold It"—Sammy Lambert.

"The Play's The Thing"—Gilbert Miller, James Russo and Michael Ellis.

*"Inside U. S. A." — Arthur Schwartz.

*Musical

MOPPET-SIZE LEGITS NEW VOGUE IN PARIS

Paris, March 10.

Moppet-size legit is increasing here, due to desire of many actors to get on stage and refusal of backers to go for heavy bankrolling.

Recently, the Club des Cinq turned its premises into a 300-seater. The Theatre de Poche in Montparnasse, with 100 seats, and the Noctambules, were considered the smallest in town. They will lose the title when the Salle de la Huchette opens with 80 seats and a few strapontins or folding seats.

The new stand will be on Rue de la Huchette, and will be operated by Audiberti, with his adaptation of a three-act Italian play by the Milan publisher Bompiani, starring Andre Reybatz and Catherine Tooth. Title is "Albertina." Premises were that of a bookstore.

Rolf Gerard's Staging Plum, Glyndebourne Op

London, March 9.

One of Britain's top stage designing jobs of the year—that of handling the decor and costumes of the new Glyndebourne Opera production of Wolfgang Mozart's "Cosi Fan Tutte," has been handed Rolf Gerard. Show preems during the Edinburgh Festival on Aug. 23, with Carl Ebert producing.

Gerard, who did the sets for "Big Ben," a last year's Charles B. Cochran success here, as well as Peter Brook's Stratford production of "Romeo and Juliet," will also design the sets for a new play by Helge Krog, slated to open at the Arts theatre here March 28. Sonia Dresdel will star.

Dalrymple to Europe

Producer Jean Dalrymple planed to Europe Sunday (14) to confer with George Bernard Shaw and Jean-Paul Sartre in Paris.

Miss Dalrymple will huddle with both playwrights on works of theirs she intends to do in New York.

Propose Standing Unit to Lobby For Show Biz in 'Anti' Legislation

A standing theatrical committee that would check upon and oppose legislation inimical to show business, as the result of the defeat of the so-called Fino-Clancy firemen bill at Albany, is proposed by Broadwayites. Committee would represent managers, actors, authors and others particularly interested in legit, which along with grand opera and concert would have been affected had the firemen measure been adopted. Picture houses had been eliminated when the bill was amended but the measure was not withdrawn until Wednesday (10) night.

While there were many officials in Albany protesting the bill, which would have imposed a fee of $10 each for two firemen per performance, major credit for knocking out the legislation went to the International Alliance of Theatrical Stage Employees, parent stagehands union. John McDowell, secretary of Local 1, N. Y., and Thomas Murtha of Local 4, Brooklyn, were conceded to have been most active in mustering opposition, and through them labor heads from upstate hurried to the capital to join the protesting show group.

James F. Reilly, for the managers (League of N. Y. Theatres), also on hand, sent word to all legit showmen to send telegraphic objections to all members of the legislature. Unions throughout the state joined in the movement, which required speedy action, as the bill suddenly appeared on the floor, not being introduced by regular procedure.

N. Y. firemen are unionized, being of the American Federation of Labor, as is IATSE. Latter clashed with the firemen's representative, who said that his outfit was seeking money for its pension fund, deckhands saying they wanted the same thing but not in the same way.

'Skipper' to Try Going It Without Garfield Till New Star Is Available

Announced closing of "Skipper Next to God" after another week on Broadway at the Playhouse was rescinded and efforts continue to engage a Coast name to replace John Garfield, drama's star, who withdraws March 27. None of the half dozen or more actors asked to step into "Skipper" were able to accept on short notice, and it was figured attendance would dive after Garfield's withdrawal unless another star would take over. Last week's gross approximated $15,500, excellent money for a straight-play one-setter.

A Coast star will be available in about six weeks, and, despite the closing notice, an attempt will be made to continue "Skipper" in the interim. Anticipating a drop in takings during that period the cast may be asked to cut salaries. When "Skipper" was taken over from Experimental Theatre by Blevins Davis, who assumed financial responsibility for the commercial date and stipulated that net profits go to the American National Theatre and Academy, sponsor of ET, the players went on a regular salary basis, claimed to be one reason why operating profits have been less than expected.

Unless operating expenses can be lowered, it's figured the show might run into a weekly deficit instead of a current profit estimated at around $2,000, with some weeks having a higher net. "Skipper" was counted on to keep ANTA out of the red on the experimental season, and it has helped so far.

If "Skipper" closes, settlement of the differences with backstage unions over cost of the setting would be liquidated. It was agreed that $3,000 be deducted from the show's net at the rate of $500 weekly, the money to be devoted to charity.

Sister as Walker Standby

Betty Lou Barto, her younger sister, has been named to understudy Nancy Walker in "Look Ma, I'm Dancing," current hit at the Adelphi, N. Y.

Both are daughters of vet vauder, Dewey Barto.

Pitt Rialto Relights With Surefire 'Annie'

Pittsburgh, March 16.

Following two consecutive dark weeks, only time this season excepting for few days before Xmas that house has been shuttered, Nixon reopened last night (Mon.) with Mary Martin's "Annie Get Your Gun," in for a fortnight. Show's practically sold out already at $5.20 top, save for scattered seats in second balcony, and looks a cinch to gross close to $100,000 on the engagement.

Tallulah Bankhead in "Private Lives" follows "Annie" March 29 and "Carousel" is tentatively scheduled to come in April 5, under subscription auspices, also for two weeks. "Lady Windermere's Fan" is set for April 19.

London's in For Full-Scale 'Hellz'

London, March 16.

Following their successful run at the Casino with their tabloid version of "Hellzapoppin," Olsen & Johnson will give it a full scale treatment at the Princes theatre beginning April 12. Show will replace "Burlesque," currently at the Princes.

"Parissima," which opened at the Palace last Wednesday (10) is a colorful, solidly staged musical starring Shirl Conway and Lester Ferguson. It was warmly received but lack of humor and originality give it only an even chance for success.

Bobbie Howes' substitution for indisposed Sonnie Hale in preem of "Four, Five, Six" last Thursday (11) at the York caused postponement of some excellent new numbers and clever skits. However, co-star Binnie Hale and newcomers Vida Hope and Bill Fraser were enthusiastically received while the Howe-Hale team is shaping up as a surefire combination. Show, which is second edition of the original revue, "One, Two, Three," looks good for a healthy run.

'WINGED VICTORY' PARTY FOR HART

Moss Hart will be guest of honor at a supper to be given at the Hotel Savoy-Plaza, N. Y., April 4, hosts to be those associated with "Winged Victory," written and produced during the war for the Army Air Forces by Hart. Play, which drew capacity at the 44th Street (since razed) N. Y., had a complement of 300, including a small percentage of femme players. Show will follow the feed, entertainers to include those from the original cast, which played together for a year and a half.

Joe Heidt, general press representative for the Theatre Guild, is handling publicity and arrangements. He helped publicize "Victory" as an army sergeant. Tickets will be $25 per couple, those attending single-o paying half that figure.

Par Pic Forces Ilka To Quit Show in Det.

Detroit, March 16.

Ilka Chase is going to Hollywood to fill a picture commitment. She plans to quit the cast of "There Goes the Bride" when it closes its run at the Shubert-Lafayette theatre this week.

Although she intended to go to the Coast she said "the picture commitment came up faster than I thought."

Gloria Swanson will take Miss Chase's role. Latter expects to rejoin the show in Los Angeles and tour the Coast in it.

PAULINE LETTS VICE PEG

London, March 9.

Pauline Letts replaces Peggy Ashcroft in "Edward My Son" the end of the month.

What's in a Name?

Vienna, March 8.

Title of new operetta, "Stolen Waltz," with music by Jara Benes and book by Fritz Eckhardt, had a real counterpart here. On day before the premiere in Wiener Kuenstler theatre, the entire musical score was stolen from Benes when he rode by streetcar to the last rehearsal.

Management wondered what to do. But plan to postpone premiere didn't have to be carried out, because the thief incognito returned the score by messenger.

New Regulation May Affect Tax Status of 'Angels'

Considerable interest has been expressed along Broadway over an Internal Revenue regulation which may change the tax status of limited-partnership investors in shows. Attorneys who draw up such agreements for managerial clients will await more specific information about any change in the limited-partnership classification before expressing an opinion, but it's pointed out that department regulations are not part of the law and may be overruled. There are court decisions favoring the present tax classification, although there is a possibility of reversal.

Fact that revenue agents are seeking waivers from show-backers to keep possible claims from becoming invalid, through the statute of limitations, is regarded as a protective measure by the Commissioner of Internal Revenue. It would doubtless eliminate any number of potential angels if they were permitted to charge off only a small portion of losses in cases of flops.

There is little doubt that some showmen with hits are in the 80% tax bracket, and the same applies to many investors in legit. It isn't figured that losses of co-partners in legit productions would make any material difference in the amount of taxes paid. It's believed that anyone has the right to make such investments, admittedly hazardous, without undue Federal restriction. It's further contended that most showmen do not use the co-partnership method of financing production to evade the provisions of the income tax law.

There is more than one system of entering into co-partnerships, inclusive of that referred to as "an association of interests for tax purposes," which has had court approval. Some agreements stipulate that if a general partner dies, the partnership terminates. There are instances where attorneys have advised backers to become general partners but it is also contended that as co-partners have no voice in the management, they should not be regarded as responsible as the producers. Matter of capital losses and capital gains appears not to be factors in at least most co-partnership agreements.

Berlin-Krasna's 'Stars' For Music Box, N.Y., Oct.

Palm Springs, March 16.

Irving Berlin, who is vacationing here at the new Palm Springs Biltmore, plans returning to New York in two or three weeks. He is polishing "Stars On My Shoulders," new comedy by Norman Krasna and himself, which is slated for the Music Box theatre, New York, in October.

Belated production becomes necessary because of Walter Huston's casting in the lead role. Latter has a previous commitment for a film before beginning the legit chore.

Eva Gabor Planning H'wood Stock Company

Hollywood, March 16.

Eva Gabor's new legit group, Crescent Players, took an option on Sunset Strip property intent on building its own theatre and operating a permanent Hollwood stock company.

Idea is to screen important foreign and domestic films between runs of legit plays.

Rodgers-Hammerstein Shows Provide 1,600 Jobs; 'Okla.' Nears Five-Year Run

"Oklahoma!," Broadway's musical miracle, is certain to reach the five-year run mark two weeks hence (31), at the St. James, N. Y., a record not approached by any other musical. Under the banner of the Theatre Guild, it bears the hallmark of Richard Rodgers and Oscar Hammerstein II, their first collaboration as authors, a duo that went on to write "Carousel" and "Allegro" (both Guild attractions), and also to turn producers with such clicks as "Annie Get Your Gun" plus straight-play standouts as "I Remember Mama," "Happy Birthday" and "John Loves Mary."

R. & H. not only gave the Guild the sparkplug to resume its place among top managements with "Oklahoma!," after the Guild had several off-seasons, but through their activities as authors and managers are credited with providing jobs for 1,600 persons in the theatre this season, a team record never before attained.

There are 330 on the payrolls of "Annie" on Broadway (Imperial) and the road, not counting the companies in London and Australia. "Oklahoma!" on Broadway and on tour keeps 210 busy on the stage, not including the London company; there are 80 with "Allegro" and the same number with "Show Boat" (touring). Figuring in the musicians, stagehands, house and company staffs, 780 more are on the payroll.

R. & H. have been interested as authors or managers in 12 attractions this season, up to mid-winter, one or two shows having closed, inclusive of overseas shows. Their royalties are estimated to have been based on combined grosses approximating $395,000 weekly. Duo's actual personal incomes are not indicated but there's no doubt R. & H. are in the highest tax brackets in show business. They credit Irving Berlin with the success of "Annie," the composer having turned out the score under pressure after the death of Jerome Kern, who was slated to do it. Show's book is by Herbert and Dorothy Fields.

Shuberts have benefited hugely through the R. & H. product. Understood the house profit on "Oklahoma!" was enough for them to purchase the St. James. "Annie" and "Allegro" are playing their theatres on Broadway, and the straight hits were spotted in theatres which they owned in part or whole.

R. & H. also receive royalties on the records of their scores and sheet music. "Oklahoma!" album sales have topped 500,000, it's claimed, along with more than 2,000,000 copies of the sheet music from that show alone.

U.S. Plays With American Talent Mulled for Paris

Paris, March 10.

French adaptations of American plays are very frequent here but English-speaking French audiences don't get many chances to see them in their original versions. This will be amended if plans of Daphne Deane, founder of the Paris Theatre Guild, are put into effect. She wants to add an American annex to her organization so as to have American talent do American plays here in the original version. She is currently negotiating for the French rights to Thornton Wilder's "Skin of Our Teeth."

She is now sending to London a company of French talent, headed by Micheline Presle, Maria Cazares and Maurice Escande, to do French classics in French, and modern French plays in English.

4 New Musicals Due This Spring

Last year there were no musical newcomers to Broadway after mid-March but this spring is slated to see the entrance of four, and probably a fifth. Two new tuners which were more or less doubtful are now definitely set for production. Incomers are "Inside U. S. A.," "Hold It," revival of "Sally" and "Sleepy Hollow," with "My Romance" a possibility. Latter operetta is slated for a summer stay in Chicago after moving from Philadelphia back to Boston, where it recently fared very well during tryout.

Rehearsals of "Sally" were set back for some time, and when Eddie Foy, Jr., withdrew to go into the road edition of "High Button Shoes," the revival was seemingly off. Willie Howard, however, was engaged to play the part originated by Leon Errol.

"Sally" was originally produced by Flo Ziegfeld at the New Amsterdam, N. Y., starting a long stay during the winter of 1920-21, with Marilyn Miller and Errol co-starred.

ALBANY BURIES BILL ON CO-OP VENTURES

Albany, March 16.

A bill which would authorize the formation of theatrical cooperative shows, a type of presentation Equity frowns upon, was buried in the Senate corporations committee prior to adjournment of the legislature Saturday (13). Measure had passed the lower house but was amended and recommitted, being an amendment to the cooperative corporations law. Assemblyman John R. Brook, representing Manhattan's silk-stocking district, introduced the measure.

There are farm cooperatives, and it's understood that the Dairyman's League objected to the Brook amendment although the legislator advised the organization that theatrical co-ops could in no way conflict with the farmer outfits.

Even though the Brook bill would have permitted the incorporation of theatrical ventures without the issuance of stock certificates, Equity stated such legislation could not affect its regulations pertaining to productions. Equity does not recognize corporations in the guise of managers. Individuals only may deposit money to guarantee salaries and sign actor contracts. Brook did not explain the purpose of his bill.

Rewrite 'Barnaby'

"Barnaby and Mr. O'Malley," tried out on the road and dropped last season by Barney Josephson, has been rewritten by scenarist-radio scripter Kay Van Riper. No new production deal is set.

The former version was adapted by Edward Chodorov from the Crockett Johnson cartoon strip.

Two Summer Stock Co. Circuits Mulled For West Canada Resorts

London, Ont., March 16.

Plans for establishment of two summer stock companies to tour Western Ontario and the Muskoka holiday resort district are being mulled by Brian Doherty of Toronto. Idea follows a survey the past couple of months by Barry Hunt, of London, an associate of Brian Doherty.

Plan would mark the beginning of a scheme for establishment of a professional theatre in London, employing Canadian talent. Doherty intends to operate two circuits with Robert Stuart, at present adjudicating drama festivals throughout the Dominion, directing one of them. The other director hasn't been named yet.

In the fall the two companies would move headquarters to London, where with the facilities of the Grand theatre (Canada's largest house accommodating 1,200) and the London Little Theatre workshop, one larger company of the best of the two groups would be formed. The winter fare would then be toured with star imports to Kitchener, Hamilton, Brantford, Guelph, Toronto, Ottawa, Montreal and perhaps a few other cities.

Buenos Aires' Astral theatre has skedded presentation of Aldo Fabrizzi's Italian legit company for early April.

Prairie Players Roaming the Dakotas Teaching Winters to Pay Off Deficits

Jamestown, N. D., March 16.

Apparently undismayed by two financially losing seasons, the Prairie Players, an acting group composed mostly of school teachers, is planning its third summer tour of the Dakotas and Minnesota. The company is professional, non-Equity and—to put it mildly, say the members, non-profit.

The Prairie Players do mostly one and two-night stands, playing generally in school auditoriums. Last season the company included 21 actors and actresses, and three staff members, including Marion J. Jackson, the director, who during the school year is drama instructor at Jamestown College and, as such, formerly taught most of the Prairie members.

Financial arrangements vary according to the size of the town and the auditorium, but in general they offer the local sponsoring group a choice of paying a guarantee of $100-$200, against a 50-50 split of the gross or a flat fee of $150-$250 per performance. The local group sets the boxoffice scale, but usually it's $1 for adults and 50c. for kids.

The Prairie Players was organized in the spring of 1946 on the return of several of the present members from the service. The nucleus consisted of ex-students of Miss Jackson, some of whom had gone on to New York, Hollywood and other show business centers, but who returned to participate in the venture.

Starting with a $1,000 loan, the troupe played to total audiences of 5,575 the first season. Total receipts were $3,910.35, but there was a $2,846.70 deficit at the end of the summer. Unlike the commercial theatre, this loss couldn't be written off if the organization was to continue. So the members worked during the winter (most of them as teachers in various Dakota towns) and repaid the entire amount.

Crash Upsets Budget

Last summer, prospects for an even break financially seemed good, but seven members of the group were severely injured in an auto crash on the road between engagements, so the season was interrupted, the schedule badly disrupted and there was another loss. The company covered 4,820 miles and played in 15 towns its first two seasons. Most of its audiences had never seen a stage play before.

Membership in the Prairie Players is limited to North Dakotans (the members say they hope to persuade Dorothy Stickney and Maxwell Anderson to join some day). Executive director is Wendell. J. Josal. Members include Ray Stough (a teacher in the New York City public schools during the winter), Marjorie Thompson (formerly with the Pasadena Playhouse), Juel Wiese (who studied drama and was in radio in New York), Elizabeth Robertson (formerly in New York radio and former program director of WIBV, Madison, Wisc.), William Chaffee (a graduate student at University of California) and Earl Mundt (formerly with the Pasadena Playhouse and now a graduate student at Minnesota Univ.)

The Prairie Players is being assisted with this summer's plans by the American National Theatre & Academy.

Seek Kelly for 'Rosalie'

Pittsburgh, March 16.

Gene Kelley is being paged to come back this summer for a guest-starring appearance with summer opera company in "Rosalie." He would play the old Jack Donahue role.

Kelly woudln't mind showing in the old home town for the first time since he left here to try his luck, on Broadway, but acceptance depends on possible film commitments.

10G 'LOST COLONY' GRANT

Raleigh, March 16.

A $10,000 grant has been made to Roanoke Island Historical Assn. by the Dare County Board of Commissioners.

The board voted to perpetuate the showing of "The Lost Colony," annual historic drama spectacle.

Ft. Wayne Aud to Pix

Fort Wayne, March 16.

The Quimby Enterprises are tentatively considering conversion of the Quimby Auditorium to film use exclusively next season, an action which would leave Fort Wayne without a suitable place for concerts or recitals. Directly affected would be the Fort Wayne Philharmonic Orchestra and the Community Concert Series.

The Quimby, built in 1925 at a cost of approximately $1,000,000, seats 2,500 persons.

Ballet Theatre Mulls S. America, London Bids; Next Season All Set

Ballet Theatre is mulling offers for appearances abroad. Company, which opens an engagement April 4 at the Met Opera House, N. Y., may visit South America for the first time this summer for a 10-week tour. If traveling conditions prevent that, the troupe may accept an alternate offer for a repeat engagement of four to six weeks at Covent Garden, London. If the South American trip materializes, a stopoff would be made at Havana, where company danced last summer.

In June, 1949, Ballet Theatre expects to go to Australia for a summer's stay under management of Sir Benjamin Fuller, returning to California in September to start its '49-50 tour from San Francisco. Next season's U. S. tour is already booked, starting next Oct. 3 in New Haven and continuing through the following March 12 in St. Louis. Only one full week (that of March 14) remains to be booked prior to the spring engagement at the Met next year.

Company has invited London's Sadlers Wells troupe to dance for three weeks at the N. Y. Met in spring of 1949 under Ballet Theatre sponsorship.

There was some talk of the Theatre Guild taking on Ballet Theatre as a subscription offering out of town, but BT's previously-set bookings prevented this arrangement. Collaboration is still being planned, however, possibly for the following year. Meantime, the Guild has promised to circularize BT on a national basis, providing a service for its subscribers in such of its cities where BT stays a full week. BT is making a practice of playing legit houses instead of concert halls, as formerly, planning to add more and more legit locations, since in all such houses it would have advantage of Theatre Guild subscription circularization.

Wilkes-Barre Group Having Socko Season

Wilkes-Barre, Pa., March 16.

The Little Theatre of Wilkes-Barre, one of the oldest such organizations in the country, is having one of its most successful seasons. As an indication of the intensified local interest in the outfit, all three Wilkes-Barre papers now publish production news, including individual casting notes on future shows.

For the first time, the organization is doing laboratory shows and conducting classes in acting, voice projection, body control, etc. There are also plans for a play contest and a radio series by the group. With the increased theatrical interest aroused there is talk of trying to bring touring Broadway shows here as a regular one-night date next season. The town played many road productions years ago.

The last Little Theatre production presented in January, was Priestley's "Dangerous Corner." The next, now being cast, will be Paul Osborn's "On Borrowed Time." Because of increased attendance this season, shows are presented at the Masonic Auditorium instead of the group's small playhouse. Leonard Heech, director of the troupe since last fall, was obtained through the American National Theatre & Academy.

Current London Shows

London, March 16.

(Figure shows weeks of run)

"All This Ended," St. Jas. (6).
"Anna Lucasta," Majesty's (20).
"Annie Get Gun," Col's'm (41).
"Bless the Bride," Adelphi (47).
"Blind Goddess," Apollo (15).
"Burlesque," Princes (3).
"Carissima," Palace (1).
"Chiltern Hundreds," Vaude (29).
"Cockpit," Playhouse (5).
"Diamond Lil," Wales (8).
"Edward My Son," Lyric (42).
"Four, Five, Six," Yorks (1).
"Gorbals Story," Garrick (5).
"Hidden Years," Fortune (8).
"I Remember Mama," Ald. (2).
"Indiff. Shepherd," Crit. (6).
"Life With Father," Savoy (41).
"Linden Tree," Duchess (31).
"Mountain Air," Comedy (7).
"Never Can Tell," Wyn (24).
"Off Record," Piccadilly (42).
"Oklahoma," Drury Lane (46).
"Outrageous," W. Garden (46).
"Present Laughter," H'ymkt (48).
"Relapse," Phoenix (7).
"Starlight Roof," Hipp. (18).
"Sweetest Lowest," Ambass. (98).
"Together Again," Vic Pal. (48).
"Tuppence," Globe (23).
"Worm's View," Whitehall (46).

Cornell, Lillie-Haley, Fay Shows Open Same Night (29) in Philly

Broadway rarely has opposition opening nights, and for three shows headed by stars to bow in on the same evening is almost unheard of. But that's the situation for Philadelphia, March 29. On that date "Antony and Cleopatra" (Forrest), with Katharine Cornell and Godfrey Tearle; "Inside U. S. A." (Shubert), starring Beatrice Lillie and Jack Haley, and "Harvey" (Locust) with Frank Fay, are booked to open there. Usually a femme star in a straight play is favored by first-string critics when premieres play opposite each other, and "Cleo" should get the nod unless the starting dates are unscrambled although Miss Cornell has no wish to conflict with Miss Lillie.

For a trio of star actresses to close on the same night on Broadway is exceptional, too, but that happened last Saturday (13), when "Cleo," which is laying off this week; "Tonight at 8:30" (Gertrude Lawrence) and "Happy Birthday" (Helen Hayes) rang down the curtain. Neither of the latter attractions will tour, although "Tonight" did roadshow and jumped from the Coast, where it flourished, only to flop at the National. Latter gets "Macbeth" March 31. Fay stars in the third "Harvey" on the boards, his spot in the Broadway cast being taken over by James Stewart.

Four incoming attractions will have stars, which will add to 10 current shows with name players billed above the titles: Miss Lillie and Haley in "U. S. A.," Flora Robson and Michael Redgrave in "Macbeth," Elizabeth Bergner in "Cup of Tremblin," and Louis Calhern in "The Play's The Thing." Current star shows are: "Mister Roberts" (Henry Fonda), "The Heiress" (Basil Rathbone and Wendy Hiller), "Skipper Next to God" (John Garfield), "Medea" (Judith Anderson, Dennis King and Florence Reed), "Look, Ma, I'm Dancing" (Nancy Walker), "Man and Superman" (Maurice Evans), "Annie Get Your Gun" (Ethel Merman), "Command Decision" (Paul Kelly), "Angel in The Wings" (the Hartmans and Hank Ladd) and Maurice Chevalier (solo).

Pitt Light Operas Tee Off on June 3

Pittsburgh, March 16.

With William Wymetal returning as managing director for second straight year, third season of Civic Light Opera Assn. will tee off at Pitt Stadium June 3 with "Show Boat" for run of nine performances. Revival of Ziegfield hit did turnaway biz for two weeks at Nixon in January.

Continuation of al fresco venture here was assured with another gift of Kaufmann's, local department store, of $50,000 to underwrite any possible losses. Sam Handelsman will be the 1948 business manager, replacing Eddie Wappler, pilot of Nixon, local legit playhouse, who held down that post last year.

Inside Stuff—Legit

Option of Joseph A. Hayes' "Leaf and Bough" by Richard Heidt last week, just as the Experimental Theatre was about to put the play into rehearsal, was characteristic of the way scripts have been snatched from ET during its two-year existence. Other shows which the organization had scheduled or was seriously considering, and which were grabbed for commercial production, have included Vivian Connell's "19th Hole of Europe" (optioned by Michael Myerberg); Halsted Welles' "Temporary Island" (optioned by Sam Grisman's American Co., subsequently dropped and then presented Sunday night (14) by ET); Jean-Paul Sartre's "The Respectful Prostitute" and "Unburied Dead" (respectively produced and scheduled by New Stages), and "Skipper Next to God" (for which several managements dickered as soon as ET scheduled it). Under the ET setup, any commercial management has first call on scripts, even after ET has put them into production.

The fact that the firm of Pinto, Winokur & Pagano does the auditing for many of the Broadway legit managements had a curious repercussion recently. It seems that the firm's accountants, in going over the books of various current shows, observed wide discrepancies in the expense accounts of several pressagents.

As a result, especially heavy accounts of several agents were questioned, on the ground that so-and-so doesn't spend anywhere near that much. The agents thus challenged immediately appealed to the one who had been turning in the small accounts, calling on him to claim greater expenses, so everyone could be consistent. The particular agent is willing to play ball with the others, but is puzzled how to justify the sudden increase in his own accounts.

The apparently defunct American Repertory Theatre was supposed to share in profits of the Ibsen reportory, "Ghosts" and "Hedda Gabler," which recently were yanked after three weeks on Broadway (Cort). The "season" ended plenty in the red. At no time during eight weeks of performances, five of which were out of town, was there an operating profit. The venture is estimated having lost nearly $35,000.

Eva Le Gallienne was starred in the dramas, directed by Margaret Webster, the femmes insisting on new settings and drapes for the old plays. Louis J. Singer and ART were the presenters but the latter was only technically within the management. Understood that Lee Shubert was also interested, with Singer.

Council of the Dramatists Guild is understood dissatisfied with its present agreement with the Experimental Theatre. It may seek modification of the terms before agreeing to a renewal of the setup for next season. In particular, the Guild council disapproves of the present arrangement whereby the author would be required to give up 5% of the purchase price in case of a film sale. It's pointed out that in agreeing to such terms the Guild understood plays by unknown dramatists would be experimentally produced, whereas the shows so far have been works of such wellknowns as Gorki or professionally established writers as Jan de Hertog and Halsted Welles. Council members figure that 5% of a picture sale is too much, considering that the author gets a royalty of only $60 and five performances from ET presentation.

Musical conductors who are members of the Lambs have a new interest in the club. A class in instruction on the Schillinger method of composition, a system widely discussed in musicians' circles, has been started by Ted Royal, an arranger. Schillinger method is described as being based on numbers in series and combinations, dealing with composing, harmony, counterpoint and musical theory. Originator of the idea is said to have been a former trombonist, then became a college instructor in music, as was Royal, who arranged the score of "Brigadoon" (Ziegfeld, N.Y.). Among the musical show conductors in the class are John MacManus, Harry Archer, Charles Drury, Eddie Weber and a dozen others. The course is gratis.

Maurice Evans, actor-manager who presented J. B. Priestley's "The Linden Tree," which expired at the Music Box, N.Y., after a week less one night, wrote those financially interested with him in the play to the effect that it was hopeless to continue in face of the adverse press. He added that the 20% call money, an addition to the amounts already invested, was not expended and would be refunded, the total red therefor by being held to $50,000. Same procedure will be followed by William Brown Meloney, producer of Rose Franken's "The Hallams," which played a week and a half at the Booth. The call from its backers also amounted to 20% over the original investments.

Henry Adrian, whose presentation of "Young Man's Fancy" recently closed a long, but losing run at the Cort, N.Y., may not produce another play by a member of the Dramatists Guild until he makes good the unpaid $8,000 in royalties he owes Harry Thurschwell and Alfred Golden. The coin is due the co-authors of "Fancy" under a recent American Arbitration Assn. decision settling a dispute between Adrian and them. In what amounts to blacklisting Adrian, the Guild council followed its regular policy in regard to managers who are delinquent with royalty payments. Last similar action, against Michael Todd for non-payment of royalties, still stands.

The American National Theatre & Academy will begin publication in about two weeks of the ANTA Bulletin. It will start as a quarterly and probably become a monthly next fall, going only to ANTA members, with no general circulation. The first issue will be about 24-30 pages. It will report only ANTA doings, with articles by Rosamond Gilder, George Freedley, Margot Jones, Margaret Draper, C. Lawton Campbell and members of the ANTA staff. Richard Harrity and William Matthews are editors.

Third "Harvey," with Frank Fay starred, which opens in Philadelphia March 27, is booked there for seven weeks, attraction then going to Washington for six, longest engagement ever in the capital, terminating in late June. Show will lay off for about two months and then relight in Boston for an indefinite stay. "Harvey" originally tried out in the Hub, where it was tabbed a sure thing some three and one-half years ago.

On the site next to St. Malachy's church on west 49thst reet, N. Y., an office building is in course of construction. It was formerly site of a small legiter razed some years ago (called the 49th Street), having been rated the least desirable house in the Times Square zone. One of the few attractions ever profitable in the theatre was "Chauve-Sourls" (1922), Russian vaudeville troupe imported by the late Morris Gest.

After a lapse of 19 years Columbus, O., plans summer stock at the Hartman, season being dated to start April 20, which is considerably in advance of the usual strawhat season. Robert Boda, who operates the theatre; William G. Johnson and Bev Kelley are associated in the venture. Latter is also a press agent for the Dailey Bros. circus.

Ted Luce, who gag-wrote two Broadway musicals this season—"Angel in the Wings" and "Music in My Heart" has just finished taking writing courses at Columbia University. He's the son of Paul and Grace Hartman (uses his aunt's last name so that he will not be confused with Paul's brother, who's also Ted Hartman).

Chi Grosses Hit by Snowstorm; 'Burlesque' 15G, 'Sleep' Sad $8,000

Chicago, March 16.

Legit grosses sagged Thursday and Friday (11-12), following a heavy snowfall. Wednesday (10) matinee attendance dipped to a new low for the season. Also at a low is the number of shows current. Only four houses are lighted and one of those dims this weekend.

"Show Boat" is snugly harbored for fine business. "Burlesque" opened March 8 with all favorable reviews, but the gross was hurt by weather and bad matinee. "Sleep It Off" was drubbed by the critics and will close Sunday (21). "Sweethearts" quit the Erlanger after three weeks of moderate b.o.

Shuberts are bringing "Student Prince" back, April 8, to the Blackstone. Erlanger may bring in "I Remember Mama," if Warner Bros. will hold back releasing the picture, but otherwise will not book it. Katharine Cornell and "The Inspector Calls" are both April promises, but no date or theatres are set. The Great Northern opens April 12 after remodeling. Opener will be the musical, "My Romance."

Estimates for Last Week

"Burlesque," (Selwyn) (1st week) (1,000; $4.33). Critics all gave Bert Lahr a send-off, but midweek storm hurt business; ok $15,000.

"John Loves Mary," Harris (5th week) (1,000; $3.71). Keeping steady pace and not affected by weather; again $19,000.

"Show Boat," Shubert (2d week) (2,100; $4.94). Outside of Thursday night's dip, the week was excellent; fine $39,000.

"Sleep It Off," Blackstone (1st week) (1,358; $3.80). Reviewers all advised this one to take a long rest; poor $8,000.

"Sweethearts," Erlanger (3d week) (1,333; $4.33). Closed with gross of $19,000.

'INSPECTOR' $8,000, 'BRIDE' SAME, DET.

Detroit, March 16.

Legit business took a shellacking here last week. The Civic Light Opera Company's version of "Two Hearts in ¾ Time" fell below last week's b.o. receipts in spite of rave notices. "An Inspector Calls" was weak, while the frothy "There Goes the Bride" also failed to draw.

Shubert - Lafayette reopens March 28 for two weeks with Peggy Ann Garner in Elsa Shelley's "Pick-Up Girl." The next night (29), Katherine Dunham brings back her "Tropical Revue" for a week's run at the Cass.

The Actors' Co., which stages its productions in the Michigan Showmen's Assn. auditorium, will offer Sophocles' "Oedipus Rex" next Friday-Sunday (19-21), and "The Importance of Being Ernest" the same evenings next week, March 26-28.

Estimates for Last Week

"Two Hearts in ¾ Time," Masonic Auditorium (single week) (5,000; $3.60). Sizable decline to $39,000.

"There Goes the Bride," Shubert-Lafayette (1st week) (1,950; $3.60). Light play, with Ilka Chase, got only $8,000.

"An Inspector Calls," Cass (1st week) (1,432; $3.60). Priestley's whodunit with Thomas Mitchell pulled a bare $8,000.

Kath Dunham $19,200 In Return Week, Cleve.

Cleveland, March 16.

Katherine Dunham's dancers kicked up excellent business for the Hanna with their "Tropical Revue," although this was their third visit here with almost the same format. Even mid-week performances got a heavy play, while a one-day h.o. Sunday (14) was a near sellout. Current is "Mary Had a Little," with Edmund Lowe.

Estimate for Last Week

"Tropical Revue," Hanna (9 perf) (1,250; $3.10). Best showing Dunham's troupe has ever made here; fine $19,200.

'Lorraine' 3G, Denver

Denver, March 16.

"Joan of Lorraine," which was done by the local Elitch stock company last year, had tough going at the Broadway last week, with Diane Barrymore in the title part. Stand was for three performances.

"O Mistress Mine," with Alfred Lunt and Lynn Fontanne, is current at the same house, and has been sold out for a week.

Estimate for Last Week

"Joan of Lorraine," Broadway (3 perf.) (1,500; $4.20). Road company pulled a disappointing $3,000 for the engagement.

Tallu's 'Lives' $20,000 Near Capacity, Cincy

Cincinnati, March 16.

Tallulah Bankhead fetched near capacity trade at the Cox last week in "Private Lives." Town has "Song of Norway" this week in the 2,100-seat Emery auditorium, at $3.60 top.

Estimate for Last Week

"Private Lives," Cox (single week) (1,300; $4.20). Tallulah Bankhead and swell notices magneted $20,000 for a close-to-the-ceiling gross.

LUNTS SMASH $29,000 DESPITE BLIZ, ST. LOO

St. Louis, March 16.

The heaviest snowfall of the winter, plus near-zero temperature Wednesday and Thursday (10-11), was blamed for the failure of "O Mistress Mine" to sell out as anticipated last week. Lunt and Fontanne again scored with the crix. A good advance is reported for Oscar Wilde's "Lady Windermere's Fan," with Cornelia Otis Skinner in the top role, which opened a two-week engagement last night (Mon.) The house is scaled to $3.81.

Estimate for Last Week

"O Mistress Mine," American (single week) (1,700; $4.45). Eight performances grossed a huge $29,000.

Current Road Shows

(*March 15-27*)

"An Inspector Calls" — Cass, Det. (15-20).

"Annie Get Your Gun"—Nixon, Pitt. (15-27).

"Antony and Cleopatra"—Fords, Balto. (22-27).

"Blossom Time"—Lyric, Harrisburg (15); Aud., Lancaster (16); Lyric, Allentown (17); Temple, Binghamton (18); Erie, Schenectady (19-20).

"Burlesque"—Selwyn, Chi (15-27).

"Carousel"—Shubert, N. Haven (15-20); Met., Prov. (22-27).

"Deep Are the Roots"—Geary, Frisco (15-20).

"Harvey" — Locust, Philly (22-27).

"Harvey" — Poche, N. Orleans (15-20); Aud., L. Rock (22-23); Conv. Hall, Tulsa (24-25); Home, Okla. City (26-27).

"Hold It" — Shubert, N. Haven (25-27).

"I Remember Mama" — Lyric, Mpls. (15-20); Aud., St. Paul (21-22); KRNT, Des Moines (24); Music Hall, K. C. (25-27).

"John Loves Mary"—Harris, Chi. (15-27).

"Lady Windermere's Fan"—American, St. Louis (15-27).

"Mary Had a Little"—Hanna, Cleve. (15-20).

"Macbeth"—Royal Alex., Toronto (15-20); His Majesty's, Ottawa (22); His Majesty's, Mont'l (23-27).

"My Romance"—Forrest, Philly (15-20); Opera Hse., Bost. (22-27).

"O Mistress Mine"—Broadway, Denver (15-20); Biltmore, L. A. (22-27).

"Oklahoma!" — Curran, Frisco (15-27).

"Pick Up Girl" — Virginia, Wheeling (15); Aud., Newark (16); Weller, Zanesville (17); Town Hall, Toledo (18-20).

"Private Lives"—Erlanger, Buff. (15-18); Aud., Roch. (19-20); Hanna, Cleve. (22-27).

"Show Boat"—Shubert, Chi. (15-27).

"Sleep It Off"—Blackstone, Chi. (15-20).

"Song of Norway"—Aud., Cincy. (15-20); Aud., Memphis (22-27).

"Student Prince"—Conv. Hall, Tulsa (15); Forum, Wichita (16); Music Hall, K. C. (17-20).

"Sweethearts" — Erlanger, Chi. (15-20).

"The Red Mill" — Studebaker, Chi. (15-20); Shubert, Bost. (22-27).

"There Goes the Bride"—Shubert-Lafayette, Det. (15-20); Town Hall, Toledo (22-27).

Pic History for Germany

A pictorial history of the American theatre, from 1920 to the present, is being readied for U. S. Army exhibition throughout Germany. The photos are being collected by the American National Theatre and Academy and the exhibitions will be handled by the Civil Affairs Government in the American Zone.

John Effrat is handling the project for ANTA.

'Vigil' Fair $2,500, L.A.; 'Menagerie' SRO $6,000

Los Angeles, March 16.

Warm critical reaction met the opening of "The Vigil" last week, but the public failed to respond. Current frame is barren, but the Biltmore rekindles Monday (22) with "O Mistress Mine."

Estimates for Last Week

"Blackouts of 1948," El Capitan (299th week) (1,142; $2.40). Same $17,000.

"Brooklyn, USA," El Patio (1st week) (796; $2.40). Moved over from tiny Hollytown to open Thursday (11) and registered a sweet $1,250 for three days.

"Deep Are the Roots," Belasco (8th week) (1,061; $2.40). Slipped to $10,000.

"The Glass Menagerie," Las Palmas (4th week) (388; $3). Another SRO $6,000.

"The Vigil," Coronet (1st week) (255; $3.60). Public didn't go for this, despite critics' okay; opened Wednesday (10) and drew only a fair $2,500.

'Romance' $16,000, Vacating Philly; 'Tell' Fair $15,500

Philadelphia, March 16.

Philly had four legit shows last week, there are two current, and there will be none next week. It will be the first time in a long while that the town will be blank during Holy Week. Instead of holding for a third week, "My Romance" will return to Boston next week, after doing a poor $16,000. Show got fairly good notices here, but failed to get the anticipated business. Walnut went dark Saturday night (13) with end of "You Never Can Tell" engagement and has nothing booked. Shubert also shuttered Saturday after two good weeks of "Blossom Time." "Glass Menagerie," also a return, ends a two weeks' occupancy of the Locust next Saturday (20).

Next openings, all slated for March 29, are "Inside U.S.A.," at the Shubert; "Harvey," with Frank Fay, at the Locust, and Katharine Cornell's revival, "Antony and Cleopatra," at the Forrest.

Only other booking set is "Hold It," at the Forrest, April 12.

Estimates for Last Week

"My Romance," Forrest (1st week) (1,786; $3.90). Notices were favorable, but not the raves indicated in advance from Boston; $16,000 was a loser and show leaves Saturday (20).

"Glass Menagerie," Locust (1st week) (1,580; $3.25). Not much strength for this return, which this time has Helen MacKellar starred; scant $7,500; closes Saturday.

"You Never Can Tell," Walnut (2d week) (1,340; $3.90). Fair $15,500 for revival, the fifth Theatre Guild-ATS subscription offering of season.

"Blossom Time," Shubert (2d week) (1,877; $3.25) Perennial in umpty-umpth local presentation did well; $19,000.

'SOLDIER' ONLY $15,000, DISAPPOINTING, WASH.

Washington, March 16.

Second stanza of the "Chocolate Soldier" dropped and the take disappointing. Spike Jones' "Musical Depreciation Revue" bowed Sunday (14) for a 12-day stint. "An Inspector Calls" opens March 29, with the Louis Calhern-Faye Emerson starring revival. "The Play's the Thing," due April 12.

Estimate for Last Week

"Chocolate Soldier," National (2d week) (1,680; $3.60). Less than previous week, $15,000.

'Windermere' Nice $18,000, In 5 Performances, K.C.

Kansas City, March 16.

Worst March blizzard on record dented the opening trade for "Lady Windermere's Fan" in the Music Hall here last week, but the play came back strong on the weekend. Next week A & N bring in "The Student Prince" for four nights and Saturday matinee, March 17-20.

Estimate for Last Week

"Lady Windermere's Fan," Music Hall (5 perf.) (2,572; $3.66). In the face of winter weather, revival racked up $18,000, fine money for the Wednesday-Saturday (10-13) stand.

B'way Business Improves a Bit; 'Medea' OK $18,500, 'Look, Ma' 38G, 'Molly' $13,000, 3 Preems This Wk.

There was some improvement on Broadway last week, but business did not recover from the post-holiday (Washington's Birthday) slump. Betterment was attributed to several conventions and the flower show, a big draw at Grand Central Palace. Those hotels in the midtown area which had plenty of available accommodations jumped to capacity. Instead of modest gross increases, business might have been better, except for a sleet storm Thursday (11), but the metropolis escaped a predicted heavy snowstorm. Additional improvement may come this week with the passing of the Federal income tax deadline.

No new shows opened last week. "The Hallams" joined the three other exiting shows Saturday (13), and both the Music Box and Booth are dark on the desirable 45th street block. "You Never Can Tell" and "Joy to the World" open this week, also "Temporary Island," an experimental production. "Brigadoon" and "Strange Bedfellows" start Sunday performances.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

Allegro," Majestic (22d week) (M-1,695; $6). After a surprising dip this drama with music got better money; approximately $41,000.

"Angel in the Wings," Coronet (14th week) (R-998; $4.80). Picked up and bettered $26,000, near capacity for intimate revue.

"Annie Get Your Gun," Imperial (96th week) (M-1,472; $6.60). Better attendance for popular musical; over $38,000 and aiming for another summer.

"Born Yesterday," Lyceum (110th week) (C-993; $4.80). Improved moderately, as did other long runners, around $16,000, very good at this period of engagement.

"Brigadoon," Ziegfeld (53d week) (M-1,628; $4.80). Has entered second year at highly profitable rate; some betterment at $34,000.

"Command Decision," Fulton (24th week) (D-968; $4.80). Picked up around $1,000, average for straight shows; $17,000; Sunday performances counting.

"Finian's Rainbow," 46th Street (62d week) (M-1,319; $6). Rated around $36,000, which gives fine profit for this musical.

"For Love or Money," Miller (19th week) (C-940; $4.20). Slightly better here last week; estimated around $13,500.

"Harvey," 48th St. (177th week) (C-902; $4.20). Extra space ads anent exit of Frank Fay next week and return of James Stewart jumped receipts more than for others; $15,000 quoted.

"High Button Shoes," Shubert (24th week) (M-1,387; $6). One of the season's musicals unaffected by slump; merely variation in number of standees; $38,000.

"Icetime of 1948," Center (42d week) (R-2,994; $2.40). Should better $30,000 for final weeks; skating revue will be followed by San Carlo Opera for limited period starting April 14.

"Joy to the World," Plymouth (CD-1,063; $4.80). Presented by John Houseman and William R. Katzell; written by Allan A. Scott; opens tomorrow (Thurs.).

"Look Ma, I'm Dancin'," Adelphi (7th week) (M-1,434; $4.80). Drawing standees in big house for most performances; great $38,000.

"Make Mine Manhattan," Broadhurst (9th week) (R-1,160; $6). Intimate revue has consistent standees; around $36,000.

"Me and Molly," Belasco (3d week) (C-1,077; $4.20). Indications are new laugh show will run into warm weather; $13,000 estimated.

"Mister Roberts," Alvin (4th week) (CD-1,331; $4.80). Standout of the late winter period is topping all non-musicals and should continue so indefinitely; standee limit all times; $33,500.

"Oklahoma!," St. James (256th week) (M-1,505; $4.80). Will reach five-year run March 31; continuation much longer thereafter not definite; $18,500 last week.

"Skipper Next to God," Playhouse (9th week) (D-865; $4.20). Should continue through spring, dependent on replacement for John Garfield, who leaves after another week; over $15,000.

"Strange Bedfellows," Morosco (9th week) (C-935; $4.80). Another production that improved only slightly, but making operating profit; $14,000.

"Street Car Named Desire," Barrymore (15th week) (D-1,064; $4.80). Season's dramatic smash not affected and couldn't get higher grosses; $27,500.

"The Hallams," Booth. Closed Saturday (13); house untenanted.

"The Heiress," Biltmore (24th week) (D-920; $4.80). Picked up in about same proportion as other straight play leaders and rated around $19,000.

"The Respectful Prostitute" and **"The Happy Journey,"** Cort (D-1,164; $4.20). Moved here from downtown 300-seater (New Stages); started in larger house last night (Tues.).

"The Winslow Boy," Empire (20th week) (D-1,101; $4.80). Business last week rated over $12,000, said to be satisfactory for British drama.

Revivals

D'Oyly Carte Opera Co., Century (11th week) (O-1,670; $4.80). Will play into late April, with "Inside U.S.A." listed to follow; "Patience" current Gilbert and Sullivan operetta; "Pirates of Penzance" last week approached $34,000.

"Man and Superman," Hudson (23d week) (CD-1,057; $4.80). Shavian comedy went up with the field; over $21,000; slated through spring.

"Medea," Royale (19th week) (D-1,025; $4.80). Resumed last week and did excellently after two-and-one-half weeks' layoff; Judith Anderson reported fully recovered; around $18,500.

"You Never Can Tell," Beck (C-1,214; $4.80). Presented by Theatre Guild; second Bernard Shaw play on current list; revival liked out of town; opened last night (Tues.).

Added

Maurice Chevalier, Golden. Scale of $4.80 top now for Saturdays instead of $6, which proved too high; claimed some improvement; $17,000; pace is under that at the Miller last season.

Experimental Theatre

"Temporary Island," Elliot. Play by Halsted Welles was considered by managers for several seasons; opened with name leads Sunday (14) for eight performances; weak notices.

'Joy' OK 14G, Hub; 'Carousel' $46,000

Boston, March 16.

"Joy to the World" was the sole entry last week and got a generally solid reception at the Plymouth. "Carousel" finished a sock run at the Opera House. "Red Mill," at the Shubert, did well in first week. "My Romance" returns Monday (22) to the Opera House, with "First Mrs. Fraser" arriving March 29 at the Plymouth and "Hold It" the same night at the Shubert. "Antony and Cleopatra" opens at the Shubert, April 12; Ballet Russe comes the same night to the Opera House; D'Oyle Carte arrives at the Shubert, April 26, and "Carousel" is set for a return engagement within the next month.

Estimates for Last Week

"Carousel," Opera House (2d week) (3,000; $4.20). Had a wow fortnight, and is set to return in April for another stand; estimated $46,000, great.

"Joy to the World," Plymouth (1st week) (1,200; $3.60). One-week stand only, but was doing biz following good notices and word-of-mouth, estimated $14,000.

"Red Mill," Shubert (1st week) (1,700; $4.20). Nice press and excellent $22,000.

'Prince' $6,000, Indpls; 'Mary' $7,000, Split Wk.

Indianapolis, March 16.

A record March snowfall and the worst blizzard of the year held two shows to moderate grosses at the English last week. "The Student Prince," showing its usual strength despite the weather, averaged a little better in three performances than "Mary Had a Little" did in four. Both drew mostly from outside regular legit clientele.

Estimates for Last Week

"Student Prince," English (3 perf.) (1,500; $3). Knocked out of Monday opening by a concert booking, but still good for $6,000.

"Mary Had a Little," English (4 perf.) (1,500; $3). Fair $7,000 last half of stanza, despite pasting from the critics.

Plays Out of Town

Macbeth

London, Ont., March 12.

Theatre Inc. and Brian Doherty production of drama by William Shakespeare. Staged by Norris Houghton, assisted by Alison Colvil; scenery designed by Alick Johnson. Special music composed by Alan Bush. Opened at Grand, London, Canada, March 6, '48; $3 top.

Duncan	Stephen Courtleigh
Malcolm	Elliott Reid
Donalbain	Michael Reilly
Macbeth	Michael Redgrave
Banquo	Geoffrey Toone
Macduff	Whitfield Connor
Lennox	Richard Boone
Ross	Hector MacGregor
Angus	John Straub
Monteith	Paul Mann
Caithness	Thomas Palmer
Fleance	Ken Raymond
Siward	John McQuade
Young Siward	Arthur Keegen
Lady Macbeth	Flora Robson
Lady Macduff	Beatrice Straight
Son to Macduff	Sonny Rees
Wounded Sergeant	John McQuade
Messenger at Inverness	Robinson Stone
Porter at Inverness	Russell Collins
Old Man	Blair Cutting
Seyton	Harry Hess
Murderer	Paul Mann
His Younger Accomplice	Thomas Palmer
Lord	Lamont Johnson
Murderer at Fife	Martin Balsam
Doctor	Russell Collins
Gentlewoman	Penelope Sack
Two Watchmen at Dunsinane	Michael Reilly
	John Straub
Singer	Arthur Keegan
The Three	Robinson Stone
	Martin Balsam
	Harry Hess
The Weird Sisters	Gillian Webb
	Julie Harris
	Ann Hegira
An Armed Head	Whitfield Connor
A Bleeding Child	Ken Raymond
A Child Crowned	Marcha Marcus

This North American premiere of "Macbeth" marks an important revival of the tragedy two weeks prior to an eight-week engagement on Broadway and a tour of leading American cities. It marks, too, the first appearance on the North American stage of Michael Redgrave, English film star.

The play is reputed to be one of the first Macbeths in years to have toured and played in England with a profit. It promises to do it again in North America with its color and realism.

While Flora Robson and Redgrave are outstanding, the Norris Houghton direction adds much to its importance. Houghton has thrown the book at the play, with its 22 scene changes, a battery of sound-effects devices, and specially written music. The scenes include some moving backdrops, expertly painted and unusual in the lighting. The lighting should be in top shape by the time it leaves for Toronto and Montreal before going to New York. The opening was marked with a few hitches in scene changes, and there were small flaws in the lighting cues.

So eerie is the production that coupled with the performances of Redgrave and Miss Robson, the scenes seem to leer at every seat in the audience. There are grand gestures of love, hate, tyranny and contempt—all chained to madness. These are given scope for performances of depth and bigness. Too, there is a reality in the presentation not often attained in Shakespearian productions.

Early in the opening-night performance, the scale of the production, concerning Houghton's tricks, overwhelmed Redgrave's offerings. Closing in on the dagger scene, however, he took the lead from the staging and Miss Robson. He and "the Lady" from then on sailed clearly and eloquently through murder and treachery to their tragic ends. His soliloquies from the first act on were riveting in their tenseness.

Not so loud, not so tense, but driving and tragic, Miss Robson's sleepwalking scene was measured to the point; here was a modulated and almost lyrically-tragic "Lady."

Whitfield Connor (Macduff) is an American member of the cast and is still getting into his Shakespeare. He and Redgrave fight a dramatic duel in which someone is likely to get hurt. Beatrice Straight is a charming Lady Macduff. Russell Collins is the one touch of comedy as the drunken Inverness porter. The 20 American members of the cast have only been in the play for three weeks.

Costumes for the play are elaborate and costly, genuine for the 11th century action. *Newm.*

Leaf and Bough

Dallas, March 10.

Margo Jones production of drama in three acts by Joseph A. Hayes. Presented by Theatre '48. Staged by Miss Jones; settings, Jed Mace. At Gulf Oil Playhouse, Dallas.

Myra Warren	Mary Finney
Bert Warren	George Mitchell
Aunt Attie	Katherine Squire
Gradnpa Nelson	Benedict MacQuarrie
Nan Warren	Frances Waller
Laura Campbell	Betty Greene Little
Frederick Campbell	Wilson Brooks
Glenn Campbell	Jack Warden
Mark Campbell	Tod Andrews

Author Joseph A. Hayes has a stirring message, an almost nostalgic one, which some expert advice and study might turn into a memorable experience. Right now it misses its point.

Story concerns the efforts of two young people, Nan Warren and Mark Campbell, to find through their love an escape from dull surroundings and narrow living. Mark, a dreamer, works in a bank and hates every minute of it. But he does nothing about it except bury himself in books.

Nan is spirited and defiant, refusing to fit into the mold of her family, but who has been happy with them until Mark's book-fostered philosophies develop in her a questioning attitude. Suddenly she sees her father as thoughtlessly cruel, her mother as an unhappy woman who has turned her thwarted life toward worldly gains; her aunt as a bitter, frustrated spinster. Even her beloved grandpa she discovers is a wasted old man instead of the free soul she had always believed.

In a novel arrangement, Hayes keeps two, and sometimes three, stages going at once. The three playing areas are a house in town, a farm kitchen and a grassy hilltop. Lighting switches the action from one area to another and ties the play's action intricately together.

In many places the play has real impact. It is well planned; the characters, on the whole are astutely drawn. Unfortunately, characters lose their force by too many poetic phrases.

The play is brilliantly directed by Margo Jones and a cast of professional players give some fine performances, and these include Tod Andrews as Mark, Frances Waller as Nan, Mary Finney as Nan's mother, Katherine Squire, the pious spinster aunt; Betty Green Little, as Mark's mother; Wilson Brooks, the drunkard father; George Mittcheil, Nan's father, and Benedict MacQuarrie, Grandpa Nelson.

Production is excellent and, despite wordiness, the play consistently maintains audience interest. *Berg.*

The Vigil

Hollywood, March 10.

Alexander Markey production of drama in three acts by Ladislas Fodor. Staged by Markey; setting and lighting, Nicholas Yellenti; choral direction, Samuel Kaylin. At Coronet, Hollywood, March 10, '48; $3.60 top.

Judge	Edward Van Sloan
Prosecutor	Henry Wilcoxon
Counsel for Defense	Ian MacDonald
The Gardener	Tom Fadden
Esther	Monty Margette
Lucius	Fred Steele
Mr. Pinchas	Maurice Cass
Joseph of Arimathea	Wilton Graff
Lady Procula	Nana Bryant
Pontius Pilate	C. S. Ramsayhill
Saul of Tarsus	Milton Parsons
Beulah	Eve McVeagh
Sadoc	King Donovan
Susanna	Joan Woodbury
Prof. Thaddeus	Aubrey Mather
Mary Magdalene	Ruth Matteson
Simon Peter	Paul Newlan

A Broadway season that has seen a growing commercial interest in off-the-beaten-track theatre would seem to be the logical time for the introduction of this new Ladislas Fodor play. Despite the trend, however, "The Vigil" is at best a doubtful Broadway entry and its film chances seem nil because of the subject matter. In the language of the courtroom in which it is set, the best Fodor can hope for is a hung jury.

The age-old controversy between blind faith and cold logic provides the theme. The springboard is the Resurrection.

The courtroom in question is deserted for the Easter weekend, so it is taken over by characters from the Bible who, according to the dialog, inhabit all empty courts in all lands on this particular weekend. Their purpose is to try Elias Jacobson, a gardener, on a charge of body-snatching. Specifically, the prosecution contends he stole the body of Jesus from its resting place in the Garden of Gethsemane as part of a conspiracy to establish the Nazarene's divinity.

The trial has its interesting moments but the subject matter precludes genuine entertainment and the treatment does little to offset its ponderous nature.

Producer Alexander Markey has staged this version himself, directing with a deft hand, especially in the second act, where the electric atmosphere of an important trial is recreated. A carefully selected cast plays it effectively throughout. The smaller characterizations particularly stand out; King Donovan as a private detective, Milton Parsons as the fanatic Saul, S. C. Ramsayhill as Pontius Pilate, Nana Bryant as his wife, Milton Graff as Joseph, Tom Fadden as the gardener, Fred Steele as a guard, Paul Newlan as a fisherman, Aubrey Mather, who almost manages to make the role of the "angel-ology" expert believable; and Maurice Cass as a fussy little draper. Ruth Matteson just misses in her climactic moments as Mary. In the more prominent parts, Ian MacDonald and Henry Wilcoxon are aptly cast as opposing counsel and Edward Van Sloan gives an intelligent and effective portrayal of the judge.

Courtroom setting by Nicholas Yellenti is fine. *Kap.*

Play on Broadway

A Temporary Island

American National Theatre & Academy presents Experimental Theatre, Inc., production of drama in three acts (five scenes) by Halsted Welles. Produced by Cheryl Crawford and T. Edward Hambleton. Staged by author; settings and lighting, Lawrence Goldwasser; original calliope music, Lehman Engel; original songs, Lorenzo Fuller; costumes, Mildred Sutherland. At Maxine Elliott, N. Y., March 14, '48.

Cordelia	Nancy Franklin
Heloise	Karen Lindgren
Bunny	Rita Gam
Miss Evans	Jane Hoffman
Miss Rector	Hilda Vaughn
Mr. Fisk	Philip Bourneuf
Miss Wampsey	Philippa Bevans
Mr. Totiningham	Blair Davies
Mr. Chanter	Harrison Dowd
Mr. Avery	Gregory Robins
Junius	Bill Dillard
Ned	Bill Myers
Mr. Prince	Leon Askin
Suzette	Vera Zorina
Felicity	Ruth Vaughn
Mr. Boutourlinsky	Walter Palance
Mrs. Boutourlinsky	Ann Sullivan
Mr. Smith	Taylor Graves
Uncle Benny	Ernest Truex
Sophomore	Shirley Ames
Senior	Annie-Marie Gayer
Freshman	Elaine Bradford
Farmer	Carl Judd
Farmer's Wife	Natalie Benisch
Farmer's Daughter	Winnie Mae Martin
Chief of Police	Gene Galvin
Policeman	Geoffrey Lumb
Millhand	Dion Allen

Although it is a disappointing play and an unlikely bet for commercial presentation on Broadway, "A Temporary Island" has an interesting subject and is an attempt to say something worthwhile. But it is as short on story as it is long on words. It steadily loses pace and dramatic impact until, at the final curtain, it has come almost to a standstill. It is indifferently directed and unevenly acted.

The Halsted Welles script has been around for many months, and for a time was slated for production by the American Co., a cooperative actor group of which Sam Grisman was manager. There have been minor revisions since then, but essentially it's still a story of how a New England college president falls in love with a traveling circus queen but finally decides not to chuck his career for a gypsy life under the big top.

The contrast between the musty girls seminary in the '80s and the fabulous atmosphere of the itinerant circus seems promising. And the thesis that romance and the world of make-believe offer a temporary island in a lifelong sea of drabness and loneliness, is appealing.

Few of the characters have real dimension. The college prexy, particularly as played by Philip Bourneuf, is lifelike, understandable and sympathetic, but the other faculty members are written without depth and acted, by Hilda Vaughn, Philippa Bevans, Blair Davies and Harrison Dowd, with little imagination.

As the bewitching Mme. Suzette, Vera Zorina has a languorous intensity that is effective for a scene or two. But she lacks sufficient resourcefulness to sustain interest in the dawdling last act. Ernest Truex is skillful and versatile in the somewhat pathetic, somewhat silly part of the daffy clown. Leon Askin is not always intelligible in the exaggerated part of the jealous ringmaster. Bill Dillard is likable as the singer and cannibal impersonator. The unnecessarily numerous others are generally acceptable.

The impressionistic scenery, consisting of backdrops and atmospheric set pieces, give a reasonable suggestion of the three locales: the college office, the circus site and the main entrance to the tent. The costumes by Mildred Sutherland are all right. *Hobe.*

Plays Abroad

Carissima

London, March 11.

Leo Ephraim presentation of musical in three acts by Eric Maschwitz, from story by Armin Robinson; music by Hans May. Directed by Reginald Tate. At Palace, London, March 10, '48.

Paolo Marinelli	Lester Ferguson
Lord Poleigh	Hugh Dempster
Giulietta Binci	Elizabeth Theilmann
Lisa Marvin	Shirl Conway
Edith	Maxine Audley
Contessa Spoldini	Hannah Watt
Bazzini	Leo de Pokorny
Binci	Frederick Schiller
Caporelli	Guido Lorraine
Snowy Adams	Robert Ayres
Joe Erdman	Charles Farrell
Lily Bartell	Lily Bartell
Borg	David Eadie

This is a bright, colorful musical that's a credit to producer and cast alike. Paucity of humor, however, is a grave defect. U. S. chances are slender unless it's considerably reinforced.

Set in romantic Venetian background, story tells of a wealthy American cosmetician chasing a world-renowned Italian tenor to his native town. Determined to override his objection to broadcasting she has offered him a terrific fee to appear on her program to put over a new perfume. When she actually meets her prey it is carnival night and owing to his costume she mistakes him for a gondolier. To prove that her American dollars cannot buy everything, the singer lets her sign him up as an unknown amateur and agrees to make the broadcast. Various events ensue.

It's lavishly mounted, gloriously sung and altogether pleasing to eye and ear. Some brilliant ballet interpolations are an added attraction. Only real comedy is needed to make a satisfying evening's entertainment.

Lester Ferguson and Shirl Conway, American newcomers, are an enchanting pair of lovers. Elizabeth Theilmann sings delightfully as the Italian girl. Hannah Watt brings poise and charm to the role of worldly-wise Contessa, and Hugh Dempster is devastatingly British as Lord Poleigh.

Supporting cast is commendable and the music of Hans May (best known for his film work) is lilting and acceptable. Undoubtedly show will attract and gratify its own special audience. *Clem.*

La Marechale Sans-Gene

Paris, Feb. 25.

Maurice Lehmann production of musical in two acts (18 scenes) adapted by Lehmann from comedy by Victorian Sardou and Emile Moreau. Directed by Lehmann. Lyrics, Albert Willemetz; music, Pierre Petit; choreography, Georges Gue, M. J. Shea; lighting, Gabriel Rousseau; costumes, Douking. Stars Fanely Revoil, Jacques Baumer, F. Quertant, Gilbert Moryn, Christiane Petit-Castelli. At Theatre du Chatelet, Paris.

This show, which has about 150 people on stage and uses 60 stagehands, cost about $30,000. For that money, Maurice Lehmann got some very nice scenery and costumes, and no mean talent. But adapting the old Sardou classic into a musical bordering on the revue type of show familiar at the Chatelet divides the musical into many more scenes than the original, with long, tedious blackouts for change of scenery slowing up the performance. Popularity of the Sardou classic, and show's stars, however, insure the musical a run.

Lyrics by Albert Willemetz are okay but the music by Albert Petit is more of the operatic than light musical type. Both sets and costumes are nice.

Fanely Revoil, who tops the bill, is a popular fave as musical comedy star. She is good looking, lively, and has quite a nice voice. She does the part of the former laundress, who, having married, finds herself somewhat embarrassed at the Emperor's court when her husband has become a duke and a field marshal.

The husband is done aptly by M. Quertant, who has a nice voice and uses it with telling effect. Gilbert Moryn clicks in the part of the Minister of Police, Fouche. Napoleon is acted in a very fine way by Jacques Baumer. The Empress is nicely done by Christiane Petit Castelli, who is easy to look at and sings nicely a tune in the second half. All parts are well done, and the show is well cast. *Maxi.*

Le Materiel Humain

(Human Material)

Paris, Feb. 27.

Jean Darcante production of play in three acts (four scenes) by Paul Raynal. Directed by Darcante. Sets by Paul Rayoaud. At Theatre de la Renaissance, Paris.

Corp. Guetorbe	Jean Darcante
Capt. Bouffiette	Henri Cremieux
Col. Pieteur	Abel Jacquin
Capt. de Solange Nece	Raoul Guillist
Gen. Rugin	Pierre Asso

A French replica of "Command Decision," this is a strictly military play, with no femme and nothing but soldiers in the cast. But it has been written to interest women, and they eat it up as well as the men. Though the action takes place during the first World War, on the Salonica-Dardanelles front, at the time King Constantine of Greece was made to abdicate, it is as timely as if the action had been set under Gen. Eisenhower. Actor-manager Jean Darcante has mounted it realistically, with excellent Paul Reynaud sets, and directed it exemplarily. Acting by the whole cast is of the highest order, and every character is true to type. Like "Decision" it points out the problems and responsibilities of higher command, and stresses how orders can look different as viewed by the troops and by the man who has the duty to issue them, as well as the problem of discipline.

Darcante, as a corporal, acts extremely well. Pierre Asso, as the general, gives an exemplary performance. Abel Jacquin, as the colonel, is very well cast as the man caught in between the necessity to implement top-level orders and the difficulty to make them acceptable to the men. Henri Cremieux is very realistic as the storekeeper acting as a reserve captain who is in daily intimate contact with the men and finds himself hard put to it to make his acts meet his personal feeling for them. As the aristocratic, patriotic staff officer, whose training makes him appear heartless, Roul Guillet is also very good.

Small adapting would be required to ready this for America where the play is a very likely bet. *Maxi.*

La Peine Capitale

(Capital Punishment)

Paris, March 6.

Comedie Francaise production of drama in three acts (four scenes) by Claude Andre Puget. Directed by Julien Bertheau. Sets, Louis Sue; costumes, Marcel Escoffier; music, Roger Desormiere. At Comedie Francaise (Salle Luxembourg, former Odeon), Paris.

Lorenzo	Julien Bertheau
Cardinal Jerome	Jean Debucourt
Aragonale	Paul-Emile Deiber
Christofore	Raoul Henry
Flamand	Georges Vitray
Fossoyeur	Georges Chamarat
Cardeur	Jacques Serviere
Veilleur	Tony Taffin
Lionel	Jean Davy
Lucrece	Renee Faure
La Femme	Louise Conte
Madonna Bianca	Line Noro
Fille	Lise Topart

Comedie Francaise went overboard to produce this and it's a success, suiting the taste of the Francaise patronage. What it might do on the Boulevards is something else again, because there they want faster action and less declamatory monologs.

Chances abroad are limited to very arty audiences. Not a screen bet under its present shape, the theme might find its use if modernized and story of the Italian brothers who rule over a small Italian city circa 1500 streamlined into industrial moguls of the 1948 model.

The good points in the play are nice production, excellent costumes, and a very good cast. Though Lise Topart is given last and minor billing (according to Comedie Francaise tradition because she isn't yet a full-fledged member but only signed so far for this show), she fills the first scene as the young prostie and practically stars in the show though she doesn't appear in the other acts.

The novice is done with due restraint by Renee Faure. Julien Bertheau, as the prince, does very good work in handling a very hard part. The younger brother is done very commendably by Jean Davy. The designing mother has one big scene, which Line Noro handles with consummate skill. *Maxi.*

Darwell, Talbot In Frisco 'Feelin'' Debut

Los Angeles, March 16.

Stephen Gross' new legiter, "That Old Feelin'," will open in San Francisco this spring with Jane Darwell and Lyle Talbot heading the cast. Ailleen and Dr. H. A. Conway are producing, with Eugene Bryden directing.

Comedy, based on the adventures of "The Lady Known as Lou," will tour the Pacific Coast before heading east.

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SCULLY'S SCRAPBOOK

By Frank Scully

Mt. Sinus, March 14.

Smog, which is Hollywood's synthetic substitute for New England's more poetic twilight, was descending on Whitley Heights (and due any day now for a name-changing to Mount Sinus).

It had been an exciting day for the Scully Circus. Patsy Ann, our third flea from Heaven, was coming to the end of her 11th big birthday party and the beginning of her third big cold.

We had mixed some of the smog with leftovers of the party and dished ourselves a fairly acceptable smogesbord for supper. And now we were coming to the piece de resistance. We were all going to see the first showing of "I Remember Mama."

We have long felt a vested interest in this one. Dealing as the picture does with a Norwegian family who lived on a sort of second-run Whitley Heights above San Francisco, there were many similarities between them and us. Both families had four children, the oldest in each case being a boy. Both had shared a lot of laughs and tears, many of them revolving around hospitals and a little girl's mastoid operation. (In the Scully saga, Patsy had long been known as the "Woman of the Ear.") At only one point did we have a marked edge: we had Alice Mellbye Pihl for our Mama and all they got was Irene Dunne.

I Remember Mormor

But back of our beautiful little Mama was another Norwegian Mama and that's the one I remember best. We call her Mormor. She had given the Scully Circus its little Mama. More, she had lived through the peonage of life under Hitler, and at 79 had made the trip alone from Norway to Hollywood for a six-month visit. At the time of the liberation she had written: "We have no coal, no wood, no clothes, no food, no transportation. In fact we have nothing, but we have our freedom, and that's everything." And now here she was surrounded by her children and grandchildren about to see a Hollywood version of life among some top-drawer immigrants from the Scandinavian peninsula.

We had got to the theatre early, being tipped off by Nat James that the place would be SRO. Thus we had time to look at the program and talk of many things.

The first thing that confused Mormor was the word "production." The picture was "a George Stevens production." He was additionally billed as "executive producer and director." But the picture it seems was "produced by Harriet Parsons."

To Mormor, cows were "producers." So were coal miners. She couldn't quite understand why in Hollywood people who produced nothing were called producers. She thought it was like calling a midwife a mother. To explain that producers were really supervisors, sort of timekeepers and shop foremen of a very unpredictable "product," didn't take more than half an hour. But we were, as I say, very early.

She next wanted to know why they had changed the name?

"I had read the book in Oslo," she explained. "There it was called 'Mama's Bank Account'."

"In Norwegian?"

"Oh no. I read it in English. Very amusing."

"Well," I explained, "when John van Druten took the story of Kathryn Forbes and made it into a play he changed the name to 'I Remember Mama.'"

"So? Why?"

Giving Mormor the Inside

"Well, a play had been running for years on Broadway called 'Life With Father.' It was a sort of 'I Remember Father.' And so the producers—I mean the backers—figured the public was now ready for 'I Remember Mama'."

"Oh," said Mormor. "And was 'Father' about a Norwegian?"

"No, 'Father' was a New Yorker. Everything in America is like that, Mormor. Things are borrowed from other things. Cycles, they call them."

"Do they ever pay back?"

"Pay back?"

"Yes, when they borrow sugar like this?"

"Listen, Mormor, this is show business. In show business you don't lift material en bloc. You select things here and there and improve on them, and you never pay back."

"They call it a business?"

"Well, sort of. They even call running insane asylums a business in America."

She laughed. She has all her own teeth—all except one molar far back which she broke a month ago on some hard candy.

"I love America," she said. "But it gets very cold in California, too," she added.

I laughed too. We've been the dearest of friends now for 20 years. I thought back over all the Scandinavians I had ever known. They all seemed singularly civilized in a world about the thickness of a piecrust from barbarism.

About the only Scullywaggery which has lasted long enough to get into the second-runs is that life always gives you what you want, if you want it long enough, but not at the time you want it most. It took me 38 years to get that one answered right.

I was convalescing at the time at a Riviera pension on bridge from one of the many operations which were slowly making me the guinea pig which no surgeon could kill. Into the pension came a Norwegian mother and two teen-age daughters.

The younger was 18 and looked all of 12. She was the daughter of a widow; a painter and a very good one. Her uncle was head of the Peasants' Party in Norway. Her grandfather had built the country's railroads. Another ancestor had his statue in front of the University of Oslo, not for splitting the skulls of his neighbors in an old Viking tradition, but for being the foremost historian since Leif the Lucky set out to discover America for the National Geographic. In fact, he was such an able historian that the Pope allowed him to mosey in the back corners of the Vatican library, this despite the fact that he was a Lutheran, which in those days was like letting Moscow Joe poke through Jim Byrnes' private papers today.

Pike Like In Pikeboo

The Mama of this pike (pronounced peeka) and I got on very well, so well in fact that I asked her would she mind if I hired her younger daughter as secretary-chauffeur till I could drive myself again. I offered her 50 francs a week. In those days that worked out around two bucks.

I asked the delightful little ski jumper (her name was Alice) if she could speak English. Before she could tell the truth, her sister said "yes" for her.

It developed that Alice could do nothing of the sort, but she was a wonderful driver and as cute a pike as a gamboling lamb. Rather than go all the way back to Chaucer, I cut to the chase and started to teach her English from copies of VARIETY. I figured it would be the sort of English she'd have to learn 20 years later, especially if she ever went to America, so why wait?

I also had to teach her typing, and dug up a shorthand course for her as well. Believe me, I was earning her 50 francs a week in those days.

After a year of this idyllic Riviera life all of us left for Paris—I on my way to London, the beautiful people to their native Norway. I remember all of us walking along Boulevard Montparnasse one June night after a good French dinner that set me back $1.80, including pourboire. Feeling that the four of us were one lovely family by now, I put an arm around the secretarial neck of little Alice. Mama tightened visibly. Just why I couldn't understand. Practically everybody in the Latin Quarter, unless preparing for a duel, went at least arm-and-arm.

Shoulder Arms

"Leaning on Alice makes walking easier," I explained.

Mama wasn't that kind of artist. Her lips remained firm.

"Okay," I said. "How about my leaning on you instead?"

I put my arm around her shoulders.

"Oh," she said, both shocked now and delighted.

Her laughters laughed. She didn't order me to take my hands off her, so we continued up the boulevard, drawing no more attention than girls in dungarees would on Hollywood boulevard.

Before the next winter had passed into spring I had won that Mama into sending my little pike all the way from Oslo to Nice alone. This time her job was to save me from fugitives from the Chicago stockyards who were practicing surgery in a Riviera chophouse.

She nursed me from the foot of the grave to at least the brink of despair. By the end of summer I really had to put an arm around her neck for support because by then I was down to one leg. I wrote Mama in Norway that her pike and I had decided all this stalling around was getting pretty silly. We wanted her permission to get married, explaining that in France, at least in those days, two could live as cheaply as six.

Mama took this shock on a shopping tour. She consulted the rest of the family. They suggested that she write and find out my "prospects." I gave them to her. They could have been detailed on a calling card. Viewed by even Okie standards, they looked pretty dismal.

With what I have always considered as giant-sized humor, she wrote back that my prospects seemed to satisfy the family, and so she gave us her blessing.

She couldn't come to France for the wedding, but a year later she came for the baptism.

I remember that baptism in Paris. It was in a little church near the Etoile. Mormor was to act as godmother and George Canty as godfather.

We decided to call the baby "Jed."

The French cure ran his finger down the litany of saints. He couldn't find any Jed among them.

"Baptize him Olaf then," suggested Mormor.

That came out no better on research than Jed.

"I find no saint named Olaf," the cure patiently explained.

"Oh, yes there is," insisted the descendants of the first Norwegian historian to crash the Vatican achives. "St. Olaf rescued the Scandinivian peninsula from paganism around 1020."

The cure shrugged his shoulders and accepted the substitution.

Later some members of the literati asked Mormor, "Who did you name Jed after? Jed Harris?"

The One With the Mustache

"Who is Jed Harris?" asked Mormor, deadpan.

"Who's Ibsen?" kidded the Left Bankhead.

"Well, you must know who Ibsen is or you couldn't ask. But I still would like to know who is Jed Harris?"

She didn't say "Yed." She said "Jed." In fact, about the only criticism she made of "I Remember Mama" was that Irene Dunne spoke a very good English—"too good to say Aunt Yenny."

Then she explained it to me. "Swedes can't pronounce 'J'. We have no 'J' in our alphabet either, but we can pronounce it with a little practice. But it seems a Swede's tongue never will let him do it."

"Maybe there was a little Swede in Irene Dunne's Norwegian," I said.

"Could be," she conceded. "She's very pretty."

"Did you think Oscar Homolka, that is, Uncle Chris, was a typical Norwegian?"

No, she didn't. He was magnifique, a formidable character, but she thought his drinking was more Irish than Norwegian.

At that I bridled. "Oh, I've seen Norwegians roaring drunk, too," I said.

I asked her if she thought people would like the picture in Norway.

"I should think they'd like it everywhere," she said. "It's a lovable picture of a lovable family. They have their struggles, of course. The streets of San Francisco are no more paved with gold than are those of Oslo. They find that out. It's so much better that America be represented by pictures like this than silly musical comedies of rich girls at bars trading fourth husbands for a fifth million. This picture is a credit to America. It makes a nice homey lapskaus."

That's a Norwegian stew, but isn't a nice warm stew better than a parade of iced drinks—especially for export?

Literati

Late Afternoon for PM

Left dangling by Marshall Field's scheduled pullout on March 26, PM's future is currently hinging on last-minute negotiations between PM's Newspaper Guild unit and Clinton D. McKinnon, San Diego publisher who wants to buy out the N. Y. tabloid daily. Although the unit rejected McKinnon's original proposal to suspend the Guild contract for 90 days, door was left open for further talks yesterday (Tues.).

Crux of the disagreement between McKinnon and the Guild stems from the question of maintaining union grievance machinery during the first 90 days. Publisher declares he wants a free hand to reorganize the paper if he buys it. PM's staff, however, fears he may fire present personnel of 162 and rehire an entire new staff. McKinnon has already indicated that he doesn't intend to have an editorial staff of more than 50. At present, editorial chores are handled by 90 Guildsmen, plus some from management.

Anxious to reach an agreement with McKinnon, Guild exec vice-prexy Tom Murphy has asked the publisher to meet with him in Chicago to hammer out a compromise. Thus far, McKinnon is standing pat on his original demands, telling the Guild that if his terms aren't met, he's not interested.

Harry Martin to Europe

Through direct intercession by the White House, Harry Martin, prez of the American Newspaper Guild, planed to Geneva by way of London yesterday (Tues.) as a member of the American delegation to the United Nations congress on freedom of information. Martin, the amusement editor of the Memphis Commercial-Appeal and VARIETY correspondent in Memphis, had previously been barred by the State Department, allegedly because he made a donation several years ago to the Southern Conference for Human Welfare.

He plans to return early in May on the Mauretania.

Lillian Roth Biog for Fall

Lillian Roth biog will be published in fall by Funk & Wagnalls, in association with Alcoholics Anonymous.

Paul Andrews is writing the yarn, which deals with the singer-actress' fall from stardom and her subsequent return to show business after taking the AA cure.

Anderson Omnibus

William Sloane Associates, which has taken over publication of Maxwell Anderson's works, plans to issue a two-volume collection next fall of all his plays. It published "Off Broadway," a book of the dramatist's theatre essays, last spring.

Anderson's works were formerly published by his own firm, Anderson House.

Council Okays RH Pact

The Authors Guild council, at its last meeting, passed a resolution approving the terms of the Guild-Random House basic contract. In so doing, it declined to go along with recent criticism of the pact. The general sense of the council's stand was that the contract is intended to protect the less established writer, rather than the successful one.

It was noted that the pact prevents reduction of royalties (which benefits all authors, but the lesser ones in particular), in return for a percentage from film sales (which are mostly made by name writers). Criticism of the Random House agreement has been expressed within the Guild membership and from the agents (who have their own proposed standard contract).

The Guild council also voted to lay out a general list of objectives and plans, to be put into printed form and sent to the membership. It decided to ask the Authors League of America (its parent organization), to widen the latter's censorship committee, headed by Marc Connelly, so that each Guild could deal with censorship in its own field.

The council also heard a report that the invasion of privacy suit against Margaret Kinnan Rawlings for her novel, "Cross Creek," had been returned to the lower Florida courts for retrial.

CHATTER

Maurice Zolotow profiling the dancing Hartmans for Satevepost.

Irving Kupcinet on his annual tour of Hollywood studios for the Chicago Sun-Times.

Bob Smith, former Columbia studio flack, became news editor of the Blythe, Cal., Times.

Lewis Taylor will write a biog of W. C. Fields, which Doubleday will publish in the fall of 1949.

Ruth Brigham in Hollywood to round up material for a series of yarns for International News Service.

Jack Bearwood succeeded Jim Parton as manager of the Hollywood bureau for Life and Time mags.

B. G. Davis, head of Ziff-Davis, in Hollywood to huddle with studio story briefs on the sale of books for filming.

Screenwriter Charles Grayson debuts as a novelist with "The Broken Gate," being published by Doubleday March 25.

Max Steiner, Warner Bros. composer, has authored "My Way of Scoring," to be published by Doubleday next fall.

Mary Margaret McBride's book, "How To Be a Successful Advertising Woman," published by Whittlesey House March 16.

Courtenay ("Brick") Terrett, ex-N. Y. World byliner now living in Montana, has authored a ranch yarn titled "The Saddle," for the April issue of Atlantic.

John O'Hara is understood to have quarreled with editor Harold Ross and won't do any more pieces for the New Yorker after completion of one already committed.

Bill Ornstein's shortstory, "Tell Us A Funny Story," will appear in Southern Jewish Outlook for April. Another shortstory, "Be My Girl," is slated for the next issue of Decade.

Harold Bone, VARIETY's New Haven mugg, has a piece in the February issue of Promenade on the correct pronunciation of the w.k. newspaper name of Pulitzer—which is "Pull-itsur."

Dramatization of Dostoievsky's "Crime and Punishment," as prepared by Rodney Ackland for the New York and London versions recently presented, has been published by Henry Holt in New York.

Revised and enlarged edition of "Bing: Crosbyana Thru Biography-Photography-Discography," edited by Dr. J. T. H. Mize, scheduled for April 15 publication. Tome also being published in Britain and Australia.

Dennis McEvoy, director of Asiatic operations for Reader's Digest, was married March 8, in San Francisco, to Nan Tucker, until recently with the Washington Post. They planed immediately to Hawaii and Tokyo.

Jean Hersholt, prez of the Motion Picture Academy of Arts & Sciences, is writing an answer to Raymond Chandler's recent piece in the Atlantic debunking the Oscar awards. Atlantic has it pencilled in for the May issue.

Jessamyn West's "Mirror for the Sky," a musical drama about the life of Audubon, will be published shortly by Harcourt, Brace. Music for the script was written and production was underway when the show was abandoned.

The Seymour (INS) Berksons motoring south. Ditto the H. Allen Smiths, but separately. And Louella Parsons' RKO producer-daughter, Harriet Parsons, plans picking up a new car in Detroit and motoring west to Hollywood, after her N. Y. visit.

Jack Hines, professional singer and boulevardier, has written his saga, captioned "Minstrel of the Yukon" (An Alaskan Adventure), for which Lucius Beebe did the foreword. Latter also coined the title for the nomadic balladeer. Greenberg is the publisher.

Broadway

Dante, the magician, back from a European tour.

Time doing a story on Technicolor in forthcoming issue.

The Fred Zweifels' 25th wedding anniversary Monday (15).

Henry Sember to publicize the summer operetta season at Dallas.

Edna B. and Maceo Pinkard—he's the songsmith—celebrate 31st anni Friday (19).

Carl Dryer, Danish film director, due to arrive March 26 on his first visit to the U. S.

Frederick Strengholt, Dutch exhibitor, in on the Nieuw Amsterdam Sunday (14).

Dorthea Duckworth replaced Marion Weeks in "Strange Bedfellows" (Morosco).

George Handy, of 46th Street ("Finian's Rainbow") boxoffice staff, a gout victim.

Harry Sosnik composing and conducting the CBS documentary, "Report Card," March 24.

David Green, publicist, bedded with Virus-X which he previously licked but which did a retake.

Republic exec veepee James R. Grainger back in New York following five-week tour of exchanges.

Jerry Simon, former Majestic Records' publicity chief, joined flack firm of Arthur H. Miller Associates.

Vet hospitals advised American Theatre Wing of icy roads last Thursday (11) evening and shows were cancelled.

Jewish Theatrical Guild will mark the passing of Barney Bernard 24 years ago with a memorial service Monday (22).

Forrest C. Haring slated to produce "Perfect Pitch," formerly known as "The Way of a Hen," Bella and Sam Spewack comedy.

"Happy Birthday" closed Sat. (13) a week ahead of announced date and 10 in cast with salaries of $125 or less received two weeks pay.

Walter Bernstein back from Coast scripting chores and writing a play for Elia Kazan, on commission. No longer on New Yorker staff.

Paul and Grace Hartman, co-stars of "Angel in the Wings," have acquired "Red Beard" by Walter DeLeon for Broadway production.

Roland Butler and publicity staff aides in town in advance of the Ringling, Barnum & Bailey circus, dated to open at Madison Square Garden April 7.

Albert Maltz, one of the 10 indicted filmites, was guest of honor at cocktail party of film division of Progressive Citizens of America yesterday (Tuesday).

George Archibald, managing director of J. Arthur Rank's Independent Producers, victim of virus pneumonia while here. He's in Doctors hospital, New York.

Henry A. Linet, Universal's advertising manager, guest lecturer tonight (Wed.) at the American Theatre Wing's screen seminar, on subject of motion picture advertising.

Laudy Lawrence, Selznick Releasing Organization's foreign sales veepee, recuperating at his Park avenue home after a successful spinal operation in a N. Y. hospital last week.

While RKO producer Harriet Parsons is east, ex-RKO eastern rep Jack Goldstein is occupying her Beverly Hills home. Goldstein has several Coast propositions he is mulling.

Oscar Hammerstein, 2d, chairman, has called a luncheon meeting Tuesday (23), at the Hotel Astor, to organize the arts and amusements division of the Sydenham hospital fund drive.

The Stop Censorship committee of the arts, sciences, etc., will hold an action meeting Tuesday night (23) at the Astor hotel, N. Y. The affair was previously scheduled for tomorrow night (Thurs.).

Bunty Pendleton may return to the piano at Tony's Trouville, where she sprang to fame, to pinch hit for Mary McNally, keyboarder there who's checking into a hospital for spinal operation.

Marc Connelly's new play, "Story for a Stranger," is about a talking horse that inspires the nasty residents of a small town to live by the Golden Rule, and so transforms the place into a paradise on earth.

Following wrap-up of hectic 10-months of contract negotiations between N. Y. projectionists and major chains last Friday (12), Herman Gelber, Local 306 prez, entrained for a month's vacation in Florida.

Walter Vincent, 80-year-old president of the Actors' Fund, will be guest of honor at the Jewish Theatrical Guild annual dinner May 2. George Jessel will be toastmaster and Eddie Cantor roastmaster.

Victor Mature and Richard Conte, co-stars in 20th-Fox's forthcoming "Law and Martin Rome," in N. Y. for special scenes to be lensed for the film against authentic N. Y. backgrounds. Richard Siodmak directing.

Balladsinger Susan Reed, daughter of pressagent Isadora Bennett, was soloist with the Greenwich (Conn.) Sinfonietta under Franz Aliers Sunday (14) in a new arrangement for soprano and orchestra of a Hebrides song cycle.

Legit actress Edith Atwater scheduled as guest speaker at a special meet Friday (19) of the Theatre Chapter of the Committee for the Negro in the Arts, which will discuss alleged discrimination in the National theatre, Washington.

Spyros Skouras and Harry Brandt, working in behalf of the American Overseas Aid-United Nations Appeal for Children, have mapped gigantic parade of 100,000 school kids for April 12 along Broadway to tee off a $6,000,000 fund-raising drive.

When Bugs Baer went to Miami Beach for that Lord Tarleton benefit for the Heart Fund, with Ed Sullivan, Milton Berle, et al., he liked it so much that his wife, Louise, is now going there for Easter as a recup from her intensive work on behalf of the drive.

The George (Paramount) Browns to Chi this weekend for the wedding of their son Bob in the U. of Chi chapel to Paula Shuham. Par's Coast studio publicity chief returns west pronto but Mrs. Brown heads to Kane, Pa., her hometown, and thence N. Y. The son is a student at Chi U.

William Roach, of law firm of O'Brien, Driscoll, Raftery & Lawler, testified as an "expert" witness before a Congressional committee in Washington last Friday (12) to the Constitution guaranteeing equal rights for women. He's ag'in it, but only for technical reasons.

Richard Rodgers, Oscar Hammerstein II and director Joshua Logan surprised Helen Hayes at the closing performance of "Happy Birthday" at the Plymouth Saturday (13) night by sneaking quietly onto the stage after the final curtain and waiting in full view of the audience for the star to come out for her curtain call.

Bernard Sobel to London and the Continent on the Queen Elizabeth March 27 for two months' research on literary and other matters; also on behalf of Celanese Corp. of America for whom he is public relations counsellor. Incidentally, Sobol contributed the chapter on Drama for the new edition of International Year Book.

Portland, Ore.

Jerry Owens returned to the Club Hy Mac after a month's absence.

Jacques Ravel's production of "Starlight" opens at Jack and Jills this week.

Florine Bale, Coast rep for AGVA, here for meeting of actors and agents.

Henry King band at Jantzen Beach Ballroom this week with Jan Savit to follow.

Latest thing in "Drive-In" theatres opened this week under Gamble and Foreman banner.

Paramount theatre celebrating 20th anni here this week with Frank Pratt currently at helm.

Jane Powell sang with Portland Symphony Orchestra here last week, Werner Jansen conducting.

Mutual's audience participation show "What's the Name of That Song" aired from the Auditorium and broadcast over KALE this week.

Vienna

"Speaking Frankly," James F. Byrnes' book, can't be sold in Russian zone.

New Burg theatre director Josef Glelen, now in Buenos Aires, will begin his duties Oct. 1.

Tuchlauben Kino, totally bombed out during the war, has been reconstructed and reopened March 12.

Aaron Copland's book, "Music of Today," translated into German and published by Humboldt Verlag here.

Luis Trenker, film star and director, is working on "In the Shadow of Monte Miracolo," starring Dora Binl.

J. W. Pabst's next film, "Mysterious Depth," story by Rudolf Brunngraber, will be produced in Rosenhuegel studio.

Welt am Abend, German language afternoon paper published by French occupying powers, changed into Austrian property.

Loewen Film Co. working on "Be It or Not," by Heinz Hansen and Peter Wehle, directed by W. Emo, starring Wolf Albach Retty and Ilse Werner.

Operetta premiere of "Luck in Monte Carlo," book by Hubert Marischka and Bruno Hardt Warden, music by Ludwig Schmiedseder, will be given at Salzburg festival.

London

Film director John Paddy Carstairs has a book of short stories due soon, titled "My Fancy Has Wings."

Tyrone Guthrie, returned from Finland, where he produced plays, is back at the BBC on the Third Program.

Jasper Maskelyne, third generation of w.k. magician family, married to Mrs. Evelyn Mary Scotcher March 11.

Leslie Macdonnell, Harry Foster's partner, sails for his annual visit to New York April 7 on the Queen Elizabeth.

Nicholas Brodszky, composer of many film scores, scheduled to sail April 7 on the Queen Elizabeth for his first visit to the U. S.

"Gathering Storm," Sam Goldwyn, Jr.'s first London theatre venture, skedded to close at St. Martin's March 20 after five weeks.

When Two Cities has its premiere of "Hamlet" at the Odeon, Leicester Square, May 6, it will be attended by the King and Queen.

Gaumont-British to revert to its prewar policy (in its large picture houses) of presenting variety acts in addition to dual feature programs.

One of biggest festivals of music and drama in the world is taking place March 15-20 at Reading Town Hall, Berkshire, with 2,000 railway workers competing.

Yolande Donlon, in from New York, to play the lead in Clifford Odets' "Rocket to the Moon," scheduled to bow at the St. Martin's theatre. Peter Cotes staging.

Crazy Gangs—Bud Flanagan and Gold and Nervo and Knox—are to take a week's holiday from Jack Hylton's Victoria Palace show, "Together Again." Show will close for Easter week only.

New microfilm reader being displayed for the first time to home and overseas buyers at Engineering & Industrial Equipment (Home and Export) Exhibition at Royal Horticultural Hall March 10-24.

Independent Theatre Productions, new theatrical venture sponsored by the English-Speaking Union, American Correspondents Assn. and Royal Academy of Dramatic Art, just bowed in London.

BBC to do hour's broadcast Easter Monday of a radio version of the Herbert Wilcox film, "Spring in Park Lane," with the two stars, Anna Neagle and Michael Wilding, taking part. Producer Tom Ronald is now working on the script.

Jerry Franks, stage manager for Olsen and Johnson, called in to restage the ice show, "The Aqua-show," at Earl's Court. Presentation, starring Belita and Johnny Weissmuller, was badly handled from publicity angle and got off to bad start.

Newsreel companies are awaiting the King's decision whether on St. George's Day, April 23, they can film Princess Elizabeth walking with her husband to St. George's Chapel, Windsor Castle, to be installed as a Lady of the Order of the Garter.

Paris

Andre Magnus prepping a show here.

Irene Hilda cutting six sides for Decca in Paris.

Victor Francen to act "Tovarich" with Elvire Popesco.

Marcel Pagnol made Portuguese consul for the French Riviera.

Michel Descombey, opera-dancer son of Universal's territorial chief, bedded with flu.

Roger Sardou, grandson of Victorien Sardou, now heading local Selznick flackery.

Cesar de Mendoza, Madeleine Ozeray's husband, conducting the National Orchestra.

David C. Cousland here to prep filmization of some of the Two Cities "Sleeping Car to Venice" sequences.

Lido producer Rene Fraday back from N. Y. with music for new floorshow to open in May at Jean Pierre Guerin's nitery.

Serge Lifar reported objecting to use of his choreography by grand Ballet de Monte Carlo, and the Paris Opera here supporting his contention for fear of opposition.

Lisbon

"Best Years of Our Lives" terrific in the deluxer Politeama.

Lazare Leon, Metro manager, back at his desk after three weeks in h.o. and on the Coast.

Italian Opera Co. with Beniamino Gigli in Coliseu, 4,000-seater circus-theatre hall.

"Mariona Rebull" hailed as best Spanish film of the year after only a week in the deluxer Ginasio.

Pierre Benoit, French author, and Mrs. Benoit returned to Paris after a month in Lisbon and Estoril.

Virgilio Teixeira, w.k. Portuguese actor, returned from London after some months filming for J. Arthur Rank.

Vienna Boys Choir and conductor H. Taeuber arrived by plane from Vienna. They are performing in San Carlos theatre, arranged by daily Diario de Noticias to create a "Help Austria" fund.

Mexico City

By D. L. Grahame

U. S. tourist trade here is on the upswing.

Elsa Aguirre, young Mexican film star, picked as queen of Mobile, Ala. spring festival.

Raul de Anda, pic producer, off to Spain for a three-months' visit to arrange Spanish-Mexican pic production.

"Duel in the Sun" copped record gross of $293,842.59 (U. S.) in six months' exhibition in Mexico City federal district.

Pic production-distrib company, Cia. Productora, Distribuidora y Exhibidora de Peliculas, S. A., has been registered here by Luis Vega and associates.

Jesus Grovas, producer, and Ferando de Fuentes, director, leave end of t'ie month for N. Y., then to England, France and Spain for about two months on biz.

Julio Asuna, newsman who killed Vicente Villasana, publisher of the Tampico El Mundo and operator of a chain of cinemas, was sentenced to 21 years imprisonment.

Coin problems are delaying functioning of the National Cinematographic Commission that President Miguel Aleman recently organized as cooperative governing board of the Mexican pic industry.

Mexican pic producer-distribs and most of the U. S. film distributors have given the Michoacan state government an ultimatum that unless it cuts its new hiked taxes on cinemas, they'll stop supplying Michoacan with pix.

Minneapolis

By Les Rees

St. Paul Civic Opera Co. to present "Rosalie," April 29-May 1.

M. M. Kraine sold his Loop, Gateway theatre, to Max Elkins.

Paul Gray and Maurice & Maryia into Hotel Nicollet Minnesota Terrace.

Independent Film Distributors opening new branch at Sioux Falls, S. D.

North Central Allied holding annual convention at Hotel Nicollet here March 22-23.

Gaudsmith Bros. top "Spotlite Follies" at current annual Builders' Show at Auditorium.

Sidney Blackmer and Lois Wilson here as guest stars with Minneapolis Civic Theatre in "Chicken Every Sunday."

Walter Branson, RKO western sales manager, and Harry Gittleson, his assistant, and Sid Kraemer, assistant shorts sales manager, here for Ned Depinet drive sales meeting.

Three former local stock favorites, Marie Bainbridge, Ruth Lee and Grandon Rhodes, the first two named being Minneapolitans, here at Lyceum this week with "I Remember Mama."

Washington

By Florence Lowe

R. W. Knepton, Warner field supervisor, currently in town on D. C. zone audit.

Sigmund Romberg feted at Variety Club, for whom he'll do a benefit concert May 11.

Local station WWDC-FM sponsors town's first FM-equipped bus, which debuted Monday (15).

Grant Theis moves from CBS New York, where he did sales promotion, to sales dept. of WTOP-CBS here.

Charles Kessnich, Loew's rep, in Atlanta, and Jack Ravel, company's Charlotte, N. C., manager, in for huddles with Carter Barron.

Rome

By Raul Quattrocchi

Gino Cervi, now playing in Universalia's "Fabiola," will star in a film based on the life of Italian poet Giosue Carducci.

Anna Magnani signed by Argentine producer Celestino Anzuola for a film to be made here under Roberto Rossellini's direction.

New firstrunner, the Metropolitan, opened here. Belonging to ECI Circuit, it has a seating capacity of 1,600 and cost 400,000,000 liras (over $800,000).

Conductor Karl Boehm, singers Maria Cebotari, Hilda Gueden, Paul Schoffler and director Fritz Schuh here from Vienna for performances of Mozart's "Don Giovanni" at the Opera House.

New Aldo Fabrizi film, "L'Albergo degli Emigranti" ("The Emigrants Hotel"), started at Palatino Studios. Fabrizzi, who wrote the story, is also directing. Outdoor scenes will be shot in Argentina. Guaranteed Pictures is producing.

Hollywood

Ned Depinet to Phoenix for a vacation.

Gene Fowler celebrated his 58th birthday.

Jimmy Swinnerton putting on a one-man art show.

Maj. Barney Oldfield in town on Army business.

Darryl Zanuck soaking up sunshine at Palm Springs.

Tom Breneman taking a week's rest on doctor's orders.

Lanny Ross to Las Vegas for a stand at the Last Frontier.

Jimmy Wakely in the saddle again after an appendectomy.

Harry M. Warner easting for six weeks in Washington and N. Y.

Pat Duggan in from N. Y. for huddles with Samuel Goldwyn.

Adelina Norise, Italian actress, changed her name to Ann Norris.

Charles F. Rodgers to San Francisco for Metro sales huddles.

Sybil Bowan joined the "Hit the Deck" troupe for a summer legit tour.

Dr. Harald Molander, Swedish producer, guesting with Jean Hersholt.

Sir Philip Warter, British film executive, paying his first visit to Hollywood.

Billy Gilbert back in town after touring seven months with "Chocolate Soldier."

Ritz Brothers returned from a four-week hitch at the Beachcombers, Miami.

Bernard Hart in town to scout new play properties for Broadway legit production.

Pearl Bailey out of the "Isn't It Romantic" cast for 10 days with a dislocated elbow.

Martha Vickers and A. C. Lyles, Jr., announced their engagement to wed next month.

Margaret O'Brien and her mother leave for England this week for a vacation.

Sam Katzman to Palm Springs for two weeks before resuming production at Columbia.

Alan Bridge celebrated his 45th year in show business on the "Unfaithfully Yours" set at 20th-Fox.

Robert Wolff, managing director for RKO in England, in town for two weeks of confabs with N. Peter Rathvon.

Miami Beach

By Larry Solloway

Tommy Dix into Paddock club.

Professor Backwards into the Blackamoor room.

Embassy club, which opened last week, featuring strippers.

The Jack (Columbia Pix) Cohens extending vacash here.

Club Ha Ha, "gay" spot in Hallandale, shuttered till next season.

Jerry Cooper added to Famous Door show. Steve Murray holds over.

Billy Rose at Boca Raton with wife Eleanor, and making Miami nitery rounds.

George Evans, publicist, in town for Jane Froman wedding, which took place Friday (12).

Annual Miss Miami Beach Beauty Contest to be staged at Lord Tarleton hotel, March 20.

Tony Martin into Beachcomber for 10 days, March 19, with Willie Shore and Weire Bros. on support bill.

Club 22, sold after some of the ex-owners became involved in news stories on hoodlum activities, renamed El Chico. Latin policy continues.

Jerri Blanchard into Mother Kelly's March 21, with Gene Baylos, who ended 20-week engagement, heading for Coast engagement at Billy Grey's Bandbox, Hollywood.

Buenos Aires

San Miguel is currently rolling "Don Bildigerno," with gaucho actor Fernando Ochoa in the lead.

Argentina Sono Film is dickering with Dolores del Rio for another picture to be made on Argentine sets at end of this year.

Spanish director Benito Perojo is busy shooting final scenes for "Sweetheart of the Navy" ("La Novia de la Marina") which Emelco has lined up as part of this year's production.

Metro director Fred Wilcox, currently in Buenos Aires on a honeymoon jaunt, visited onetime Hollywood colleague, Argentine director Carlos Borcosque, at Emelco Studios this week.

Cosmo Film has signed Manuel Romero to direct "The History of the Tango," scripted by Francisco Garcia Gimenez and Enrique Cadicamo. Tango composer Francisco Canaro will provide musical score.

Colon Theatre (municipally-controlled opera house) in Buenos Aires has already put on sale season tickets for six symphony concerts to be conducted by German musician Wilhelm Furtwangler, who will sail from London to Buenos Aires late in April.

OBITUARIES

ELLMER ZOLLER

Ellmer Zoller, 66, one-time musical director for station WCAE in Pittsburgh and a native of that city, died March 6 in New York. Zoller was a tutor and accompanist of vocal stars for more than three decades, and was best known for his association with Edward Johnson, operatic singer with whom he toured the Far East, Europe and the U. S. He returned to Pittsburgh in the early 1930's and for a time taught in his home town.

After his graduation from musical conservatory, Zoller went to Europe for further study and made his N. Y. debut as accompanist for Alice Verlet of the Paris Opera. He also toured with Olive Fremstad. Zoller maintained a studio in Paris for a time and served as organist and choir director of the American-British church in Leipsig. Still later he operated a studio in Hollywood for motion picture players.

MARJORIE PATTERSON

Marjorie Patterson, 61, writer and former actress, died in New York, March 12. Although she had made her home in Baltimore, she had been stricken ill while visiting friends in New York.

Born in Baltimore, she had gone abroad in 1910 and made her stage debut there. She later appeared in Sir Herbert Tree's production of "The Happy Island," in London, and also appeared at the New Theatre there in "The Thief" and "Man and Superman." Upon retirement from the stage some years later she devoted her time to writing, which included three novels, "A Woman's Man," "Fortunata" and "Dust of the Road." She also authored a one-act play, "Pan in Ambush," in which she appeared.

IN LOVING MEMORY OF
EDDIE MILNE
Who Passed Away March 19, 1943
Chubbie, our memories were so beautiful
You are always in my heart, dear.
Your Loving Wife
MONA MILNE

JOSIE DE MOTT

Mrs. Josephine DeMott Robinson, 80, reputedly a topliner equestrienne with circuses at the turn of the century, died at her home in Garden City, L. I., March 10. She had been known professionally as Josie DeMott.

After having spent the greater part of her career with top circuses, she was forced into retirement after injuries in a fall in 1910. However, she came out of retirement in 1936 to appear in Billy Rose's production of "Jumbo" at the Hippodrome, N. Y.

JOSEPH REITLER

Joseph Reitler, 64, former professor and music critic and founder of the Opera Workshop of Hunter College, N. Y., died in New York, March 13.

Shortly before his death he had completed a book of music reminiscences, drawing upon his personal friendships with such music greats as Gustaf Mahler, Richard Strauss, Bruno Walter, Elizabeth Schumann, Lotte Lehman and others.

Surviving are his wife and a brother.

GENE DENNIS

Mrs. Gene Dennis Von Herberg, 41, who was well known as a stage psychic as Gene Dennis, died in Seattle, Wash., March 8. She became known as a mind-reader while still in her teens. Her first theatre contract was made in Kansas City.

She was the widow of J. C. Von Herberg, Seattle theatre operator, who died last December. The couple were married in Paris in 1935 and had five children. She had not been well since the death of her husband.

EMIL GEORGE BALZER

Emil George Balzer, 71, treasurer of Local 802, American Federation of Musicians, died at his home in Teaneck, N. J., March 11.

Ballzer joined Local 802's predecessor, now defunct, in 1896 and later was elected a trustee. He was active in campaigning for the autonomy of Local 802, which obtained a separate charter in 1921. He became a member of Local 802 executive board in 1935 and was elected treasurer in 1946.

Surviving are his wife and a son.

RUTH SCANLAN

Ruth Scanlan, 52, wife of Walter Scanlan, an ABC production manager, died Feb. 27 in New York.

Mrs. Scanlan was active in show biz before marriage and toured as a dancer with road companies, including "The Red, Red Rose." She met her husband, at that time a popular recording artist and star of light operas written by Victor Herbert, while a member of one of his companies.

Surviving are her husband, three daughters, her parents and a brother.

VERNON L. WALTER

Vernon L. Walter, 53, head of camera department at RKO, died March 14 at his Balboa Island home, Cal., after a heart attack. He entered industry as newsreel cameraman and later became production cameraman for Mack Sennett, Fox, Pathe, Warners and Columbia. He joined RKO in 1930.

He leaves his wife, daughter and a brother.

BENJAMIN STERN

Benjamin Stern, 84, hotel owner and formerly connected with film business, died in Miami Beach Fla., March 10. At the time of his death he was owner of the Hotel Ziegler, Fallsburgh, N. Y.

Born in Poland, Stern formerly had been a picture distributor and also operated several film theatres in Brooklyn, N. Y. His wife survives.

JIMMY W. DUNN

Jimmy W. Dunn, 52, actor, died in Chicago, March 11. He began stage career in stock productions as a boy, and later was member of the vaude team of Dunn & Bernice. Prior to his retirement several years ago, he worked as a danceremcee.

Survived by daughter, mother and sister.

HARRY FISHER

Harry Fisher, 59, Cape Town theatre manager died there Feb. 11. His father was one of the founders of cinema shows in Cape Town and from his earliest days Fisher was associated with show business. He was for many years manager of the old Cape Town Opera House.

Wife and a daughter by previous marriage survive.

ED FITZPATRICK

Ed Fitzpatrick, 52, manager of Loew's Poli Theatre, Waterbury, Conn., died after a heart attack in that city, March 11.

Before going to Waterbury in 1928, Fitzpatrick managed Poli Theatres in Worcester, Meriden and Bridgeport.

He is survived by a son.

MRS. M. H. RICHARDSON

Mrs. Margaret Howes Richardson, 71, co-founder of the Cape Playhouse, Cape Cod summer theatre, died in Dennis, Mass., March 12. She founded the Playhouse in 1927 in conjunction with Raymond Moore.

Surviving are a brother and sister.

JOSEPH S. CONNOLLY

Joseph S. Connolly, 89, died in Des Moines, Iowa, March 5. He was in the theatre business in the midwest for 40 years and managed many of the early-day theatres in Des Moines.

He is survived by a sister and one grandson.

MRS. HARRY JOLSON

Mrs. Lillian Jolson, 58, former actress and wife of Harry Jolson, vaude performer and brother of Al Jolson, died of a heart ailment in Los Angeles, March 13. She had appeared in vaude and musicals prior to her marriage.

Survived by husband.

HARRY F. MUNZELL

Harry F. Munzell, 61, radio editor of the Chi Herald-American, died after a heart attack in Oak Park, Ill., March 13. He had been with the paper since 1917.

Survived by wife and three daughters.

RANGVAL OLESON

Rangval Oleson, 73, retired musician, died in Omaha last week.

He was six times president of Omaha Musicians Local 70 (AFM) and served 26 terms as delegate to the national convention.

CARL W. HIMM

Carl W. Himm, 54, died in Chicago, March 12. He was film editor for Wilding Picture Productions there.

He leaves his wife, son and daughter.

Mrs. Martha Berry Eyre, 81, mother of Wesley Barry, former film actor and now an assistant director, died March 11 in Hollywood.

Husband, of Enid Markey (Cohn), legit and film actress, died March 14 in New York hospital, N. Y., after a long illness. Sister also survives.

Alfred Lafayette, 62, prop maker for years at Paramount, died March 11 in Hollywood.

MARRIAGES

Joyce Ankarana to Eddie Hileman, Jr., Pittsburgh, March 7. He's the son of Pitt theatrical agent.

Ralina Zarova to Meredith Willson, Los Angeles, March 13. She's an opera singer; he's a bandleader-composer.

Lois Elliman to John Wilfred Findlay, Scarsdale, N. Y., March 13. Bride is a former nitery singer and was assistant program director for the Red Cross in the southwest Pacific during the war.

Elizabeth Peet Carlson to Alvin Josephy, Hollywood, March 13. He's a Metro scenarist, former author and radio writer.

Winifred Heidt to Eugene Conley, Chicago, March 9. Both are with the N. Y. City Center Opera Co.

Needra Huntington to John O'Dea, Las Vegas, March 12. She's a model; he's a screenwriter.

Jane Froman to John Curtis Burn, Miami, March 12. Bride is the vaude-nitery singer; he's the pilot who rescued her after the Lisbon Clipper crash several years ago.

Pat Dunn to John Sherwood, Las Vegas, March 13. He's an assistant director at Universal-International.

Paula Schuham to Bobby Brown March 20 in Chicago. He's the son of George Brown, head of Paramount studio publicity-advertising on the Coast.

Lois Peters to Robert King Munroe, Edgewater, N. J., March 10. Bride is a freelance film writer.

Mabel Wayne to Mickey Campbell, Las Vegas, Nev., March 14. Bride is the songwriter; he's Coast rep of Campbell-Porgie Music Co.

BIRTHS

Mr. and Mrs. Al Singer, daughter, Pittsburgh, March 7. Father manages WB Plaza theatre.

Mr. and Mrs. Joe Duhinsky, daughter, Pittsburgh, March 2. Father's a nitery singer and AGVA rep.

Mr. and Mrs. Bob Sheets, daughter, Pittsburgh, March 4. Father's with Al Marsico orch.

Mr. and Mrs. Max Rabinovich, son, Hollywood, March 5. Father is a concert pianist.

Mr. and Mrs. Harold Steinman, daughter, New York, March 9. Father is producer of "Skating Vanities;" mother is Caryl Gould, vaude and cafe singer.

Mr. and Mrs. Milton Sperling, daughter, Hollywood, March 8. Mother is daughter of Harry M. Warner, WB prexy; father is prez of U. S. Pictures.

Mr. and Mrs. Rennie Renfrew, son, Burbank, Calif., March 11. Father is owner-trainer of Daisy, canine film star.

Mr. and Mrs. Robert Ryan, son, Hollywood, March 10. Father is the RKO film actor.

Mr. and Mrs. Henry Ephron, daughter, Hollywood, March 10. Parents are playwrights and screen writer.

Mr. and Mrs. Marshall Small, daughter, Salt Lake City, March 10. Father is an announcer at KUTA.

Mr. and Mrs. Irving Hamlin, daughter, Hollywood, March 6. Father is an indie publicist.

Mr. and Mrs. Armand Baum, daughter, Chicago, March 11. Father is Chi manager for Mood Music Co.

Mr. and Mrs. Horace MacMahon, daughter, Chicago, March 15. Parents are film-legit actors, mother being Louise Campbell.

Mr. and Mrs. Irwin Lewis, son, Rockville Center, L. I., March 12. Father is in the continuity department of station WINS, New York.

Mr. and Mrs. Edward F. Flynn, daughter, Schenectady, N. Y., March 11. Father is program manager of WSNY there.

Tax Peace Spurs Prod.

Continued from page 3

main in that country for investment by the majors. American firms basically are to be permitted to remit only $17,000,000 yearly, plus an amount equal to whatever British-made films earn in this country each year.

Majors, consequently, are expected to groove the lion's share of their earnings into producing films in England. That situation appears extremely likely in view of the British government's decision to permit American firms to keep money on all British-produced films earned outside of England.

Renewed activity by the U. S. producers in England is also expected to have a salutary effect on the potentialities of films made by British firms at U. S. boxoffices. American companies will undoubtedly make use of British stars, writers and technicians. Their performances in American films, even though these are turned out in England, should hypo their acceptance by American audiences. Thus, when they appear in British-produced films, those pix should enjoy much greater earning power in the U. S. This factor, in turn, will again increase the amount of money American companies will be able to remit from their English earnings.

While none of the majors has completed its British production plans yet, it's believed each will attempt to make three or four films yearly in London. Only thing likely to stymie their plans is a shortage of studio space. Companies with their own studios, consequently, such as Warners and Metro, will be in an extremely advantageous position. Most of the majors had large-scale plans for British production before last August, but were forced to shelve them when the 75% tax was first imposed.

Metro, for example, had announced a slate of four films to be turned out at its Elstree studios. Renovation on the studios had been completed last summer, after they had been bombed during the war. With the tax settlement, those plans are expected to be rushed through immediately. Ben Goetz, M-G production chief in England, is currently huddling with Louis B. Mayer and other studio execs on the Coast, where definite plans for production will be finalized. First film on the Metro slate will probably be "Young Queen Bess," starring Deborah Kerr. Also in the lineup is "Secret Garden," which is to star Margaret O'Brien and Claude Jarman, Jr., if Metro is successful in getting English work permits for its moppet actors.

20th May Rent Space

20th-Fox, with no studios of its own, may rent space. Eastern studio representative Joseph Moskowitz returned last week from Coast huddles with production chief Darryl F. Zanuck and it's believed that British production topped their agenda. Company now has a releasing deal for four films yearly from Sir Alexander Korda's London Film Productions, but is expected to produce more films in England, such as the recently-completed "Escape." RKO currently is planning another 50-50 deal with J. Arthur Rank, similar to the one on "So Well Remembered," for "The Captain Was a Lady." Firm also may do a third under the same terms, with huddles on this possibility to be held on the Coast next month among Rank, RKO foreign sales veepee Phil Reisman and managing director in England Robert Wolff.

Hal Wallis, who temporarily shelved projected British production of "House of Mist" when the tax broke, is expected now to resume his plans. Paramount British chief James E. Perkins announced recently that Par has no plans for British production on its own, leaving the Wallis slate the only ones to be released by Par. These plans, too, are expected to be switched now. Bing Crosby announced last year his intentions of doing a film in England, in association with Rank, which may lead to some fort of co-financing deal between Rank and Par.

Warners recently finished revamping of its Teddington studios and is now renting space to indie British producers. Important announcement of its own British production plans, though, is expected to come through this week. Meanwhile, the Alfred Hitchcock-Sidney Bernstein Transatlantic Pictures unit has "Under Capricorn" slated to start lensing at the Teddington studios early this summer. Film will be released by Warners.

United Artists has been huddling for the last several weeks on the possibility of producing five films a year in England during the next seven years. UA board two weeks ago, meanwhile, okayed plans for the Mary Pickford-Lester Cowan unit to turn out six films in Britain. Indie producer Edward A. Golden announced on the Coast Monday (15) that he would lens

Hollywood's Upbeat

In Hollywood, meanwhile, it was reported that deals for the Nassour studios, which had been dormant for months, suddenly popped up with new energy. Other rental lots reported independent deals emerging from a nebulous state, with producers now demanding definite stage commitments.

Gunther Lessing, acting chairman of the Society of Independent Motion Picture Producers executive committee and general counsel for Walt Disney Productions, hailed the lifting of the British tax as a promise of stability to the film industry after months of indecision.

Lester Cowan is going to England in about two weeks to make preliminary arrangements for the Artists Alliance program of six films for United Artists release. Walter MacEwen, co-producer with Jesse L. Lasky of "The Miracle of the Bells," heads for Britain next month to set up sales offices and to investigate the possibility of making pictures over there.

Meanwhile, the local banks are viewing the British situation with the utmost calm. Bernard Giannini, veepee in charge of film financing for the Bank of America, declared the compromise in London makes no difference in Hollywood.

RKO's Aussie Lab

Indicating the way the U. S. majors may invest their blocked funds in England, RKO recently bought a film laboratory in Australia.

Another major plans to sink the money into a costume company.

Britain's Hellman, 20th Huddle on Anglo Prod.

Negotiations for a new production contract between British producer Marcel Hellman and 20th-Fox are now in progress at the 20th homeoffice, with 20th prexy Spyros Skouras, 20th International chief Murray Silverstone and eastern studio representative Joseph Moskowitz sitting in on the huddles.

Hellman flew in from England last week, bringing with him a print of his latest production, "This Was a Woman." Film wound up lensing in England in December under Hellman's Excelsior Film Productions' banner and is the last to be produced by him under his partial financing agreement with 20th, pending the inking of a new contract.

"Woman" is to be released in the U. S. by 20th, following release of Hellman's "Meet Me At Dawn," which goes out into general distribution next month.

British Army Bans

Continued from page 1

have until now live amicably together in Palestine for some 1,000 years.

3. The Mufti of Jerusalem is vilified notwithstanding the fact that he will be returning to Palestine in the near future and that his attitude is, if only nominally, friendly to Great Britain.

"It is considered that the film is no longer applicable to conditions actually prevailing in Palestine," said the War Office. "The film was originally secured with the approval of the Army to illustrate to newly arrived soldiers the nature of the problem that would face them."

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REGAL THEATRE CHICAGO
ROYAL THEATRE BALTIMORE
ASTORIA CLUB BALTIMORE
STANDING ROOM ONLY
ADAMS NEWARK
PARADISE THEATRE DETROIT
THEATRE CLUB OAKLAND
CLUB BALI WASHINGTON, D. C.
MILLION DOLLAR THEATRE LOS ANGELES
LATEST RELEASES
Mod. 157 "HONEY, HONEY, HONEY" "HOLLYWOOD HOUSE PARTY BOOGIE"
Mod. 156 "IT ALL DEPENDS ON YOU" "MINUET IN G BOOGIE"
Mod. 153 "DON'T TAKE YOUR LOVE FROM ME" "HUNGARIAN RHAPSODY #2 IN BOOGIE"
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VARIETY

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FILMS' $96,000,000 NET IN 1947

'Mothball Fleet' Ready to Set Sail With Shows if Military Crisis Arises

Washington, March 23.

Show business' "mothball fleet" is ready for action in the event of a national emergency.

Pres. Truman's pleas of last week for the revival of selective service until universal military training can be enacted, indicates that the amusement field may be called upon to revive its wartime role.

Survey of the situation indicates that the entertainment industry can be put on a wartime footing upon short notice.

In the records of the USO-Camp Shows is contained the master blueprint of wartime operations, and with the continuing operation of Veterans Hospital Camp Shows, the entire wartime entertainment apparatus has a working model. A nucleus of operating personnel, which can be enlarged, is also contained in VHCS.

However, it's noted that VHCS will at all times keep its identity and remain in operation even in the event of a USO revival. This organization will continue to service the Army, Navy and Veterans Administration hospitals.

It's to be recalled that Pres. Truman, in giving USO its honorable discharge last January, told the officials that it was being granted with the proviso that it would return to active duty in the event of a national emergency.

Yank Show Biz Steps Up Drama as Orientation Aid For Germany, Japan

American show biz, partnered with the U. S. Army's Civilian Affairs Division, is going into the occupied territories of Europe and Asia at an increasingly hypoed pace to prove to our erstwhile enemies that Yank culture can stand up against any comparison. While the avowed aim is to wean Germany and Japan from exaggerated national pride which led to World War II, the take for show biz isn't too bad either. In Germany alone, where 30 American plays have been produced since the war's finale, royalties to American playwrights now total a little

(Continued on page 55)

Monopedic Dancer's 8-Wk. Son Planes Atlantic Solo

Distinction of perhaps being the youngest traveler ever to make a solo trip from London in a Pan-American Airways clipper fell last week to the eight-week-old son of British dancers Jack and Madeleine Joyce. Moppet arrived in New York Saturday (27) en route to New Orleans where he'll visit his grandmother.

A vaude veteran, infant's father, a one-legged hoofer, made his American debut more than 25 years ago in New York.

Oops! Wrong Alley, Sez Allen Re Tele

Fred Allen has a number of qualms about video. Allen's remarks are inspired by Frank Mullen, NBC v.p. in charge of television, that Allen's was among the shows the web had hopes of eventually transmitting over the two media.

Allen is doubtful on mixing a comedy show prepared for radio with television. He thinks that it's bad enough for a comedian having to direct himself to two audiences (studio and radio unseen) without having to please a third one.

La.'s Gov. Davis To Play H'wood Cafe, Radio Dates

New Orleans, March 23.

Gov. Jimmie Davis of Louisiana and his hillbilly band will take to the air in Hollywood and provide entertainment in a night club of their own, the executive disclosed here Thursday (19).

The songwriting governor said that when his term of office ends on May 11 he and his musicians, all of whom hold state jobs at present in addition to playing in his band, will supply music for a radio broadcast under a contract arranged by O. A. Hamilberg, agent. It was Hamilberg who arranged the deal with Monogram for the "Louisiana" pic in which Davis starred.

James E. Thomason, secretary of the state board of tax appeals and business manager of the Davis

(Continued on page 63)

B.O. TAX CUT PLEA DUE FOR APRIL HEARINGS

Washington, March 23.

Congress will get around to considering reduction of federal taxes of theatre admissions in late April, according to Rep. Harold Knutson, chairman of the House Ways & Means Committee. Meeting today (Tues.) with Herman Levy, general counsellor for Theatre Owners of America, Knutson said that at that time the committee will give TOA's proposals "sympathetic consideration."

In recent weeks, Knutson also promised Ted Gamble, TOA prexy, and A. Julian Brylawski, Warner Bros. theatre exec, that Congress would discuss tax reduction measures. He has given no indication, however, what the attitude of the powerful Ways & Means Committee is toward such a step.

OFF 23%, STILL PIX' 2D TOP YR.

Resisting inroads on its profits from a troubled world situation and a natural tapering of easy war spending, the film industry was able to pull through with a net of $96,000,000 for 1947—the second highest take in pix history. That amount trailed only the alltime high of $124,998,580 racked up by the seven majors (United Artists excluded) in the peak postwar year of '46. It represented a slide of 23% from that figure but was still 50% ahead of anything garnered in all the years before.

The $96,000,000 figure—a virtual certainty after last week's $14,000,000 estimate by 20th-Fox for fiscal and calendar 1947 — was garnered despite a 12% overall increase in the costs of films for all companies over the nut in '46. It was also made in face of a 4.7% worldwide decline in film rentals. The buoyancy, in good part, was due to sturdy boxoffice returns from the nation's theatres which held close to 1946 grosses.

Second money piled up in '47 will undoubtedly hold for this year, at least, first-quarter and later returns of a number of majors make almost certain. First three companies reporting for fiscal '48 show a scaling of profits varying

(Continued on page 63)

$4,000,000 Snared By 'Oklahoma!' Sale Of Record Albums

On the threshold of the fifth anniversary celebration of "Oklahoma!", Decca Records, which pioneered the disking of Broadway musicals with their original casts, has counted 800,000 albums sold to date. At $5.25 retail and around $3 wholesale, it's a multi-million dollar sideline business by itself. Decca prez Jack Kapp has a wish-I-lose bet with Rodgers & Hammerstein that the album will sell 1,000,000. It has averaged 100,000 sets a year in the last couple of years, now that the show has settled down into a marathon proposition.

Nearest bestseller to "Okla" is Decca's version of "Annie Get Your Gun," also with the original Ethel Merman cast, which has sold 200,000 sets. Bing Crosby's "White Christmas" and Al Jolson's "Anniversary Song" albums, both over 1,000,000 each, are the toppers among filmusical anthologies on wax.

Tops of the Tops

Retail Disk Seller
"Manana"

Retail Sheet Music Seller
"Now Is The Hour"

"Most Requested" Disk
"Manana"

Seller on Coin Machines
"Now Is The Hour"

Honeymoon Is Over for Inflationary Salaries; Talent Must Prove B.O. Pull

Vaude bookers and cafe operators are gradually going back to the pre-war talent evaluations when the top price for a sock act without boxoffice draught was $1,000. If a performer was paid more, it was expected that he would have sufficient pull at the b.o. to compensate for that difference.

In these days of generally lower grosses, talent buyers are returning to that salary gauge. However, they're upping the talent ante to around $1,500. In most cases, if an act wants more, the agent has to prove it will bring in business.

As a result, there's a diminished amount of buying in the medium priced brackets. A booker would much rather pay $3,500 for an act if it's certain the money will be returned in the form of more admissions, than pay $2,000 for an act of doubtful boxoffice value.

Because of that, agents are advising many acts to either cut salaries or stay within their present wage brackets. Otherwise, it's argued, the performer will price himself right out of the market. Argument is being made impressive by the examples of several performers who cannot get work

(Continued on page 63)

If the Rains Come, This Ice Show Can Play Cal.

Fresno, March 23.

"Ice Cycles" needs an act-of-God in order to keep its date at the Fresno (Cal.) Ice Rink May 8. Show is in danger of being cancelled out if it doesn't rain. Because of the drought in the California area, management of the rink must apply to city authorities for permission to use sufficient water to cover the surface. So far, the permit hasn't been granted.

Water for non-essential purposes is strictly rationed here.

Wall St. Eyeing Pix Stock Since Brit. Tax Peace

Anglo-American tax peace has captured Wall street's attention and a flock of surveys gauging the settlement is currently being prepped by investment brokers. Leadoff surveys, circulated by Carl M. Loeb, Rhoades & Co., and Merrill Lynch, Pearce, Fenner & Beane see the deal as an advantageous one. Rhoades thinks "movies stocks, generally, are apt to remain under some pressure." Paramount, investment firm says, "should maintain its earnings best."

Major benefits of the compromise, Rhoades tells its customers, lie in the removal of the tax as a precedent and in extending to the

(Continued on page 56)

CAFES DUST OFF THOSE GOOD OLE BIZ ALIBIS

Nitery biz around Broadway, especially in these post-Income Tax Blues days, reminds of the not-so-good ole days. The bonifaces have dusted off all the old alibis about blue Monday, rainy Tuesday, Friday nite college kids who don't spend, etc.

Some of the bistros are thinking about combining two so-so shows into one good show a night; some hotels are dropping the relief bands; squawks about what the 20% tax does to keep customers away are heard more vehemently; and a 2:30 a.m. (third) show is rare, except only in the "hot" rooms.

None the less, as with the film business, things have only "fallen off to good, instead of being New Year's eve every night." Average checks are much higher, indicating grosses are of sizeable proportions. The waiters are the biggest squawkers because when the traffic isn't terrific they suffer.

Margaret O'Brien at 13 Youngest Metro Star Under Retirement Plan

Margaret O'Brien becomes the youngest star in Metro's history to benefit under the company's retirement plan when she turns 13 next year.

Under the M-G retirement plan, any star or executive is eligible for its benefits after having worked for the company for five years, although the company may start building the fund when the person starts work. Miss O'Brien will have completed her fifth year in 1948. Moppet star now draws $50,000 salary per year, with Metro sinking an additional $1,000 yearly into her retirement fund.

In addition to her salary, she also draws down some $250,000 yearly from royalties on the kid clothes she endorses, as well as from radio work, her newspaper column, etc.

Lasky-Lolly Influence Hearst OK on Sinatra

On a Jesse Lasky to Louella O. Parsons to W. R. Hearst pitch, the Hearst papers have been ordered to about-face on Frank Sinatra.

What control this can have over Westbrook Pegler's attacks is doubtful, by nature of the latter's contract, although Hearst has been known to "cue" matters, as in the case of Pegler's reference to Mickey Rosner, a Washington lobbyist. The columnist alleged Rosner sought to get Louis B. Mayer off from testifying in Washington at the Thomas committee's

(Continued on page 63)

Saving Bond Drive Reviving Accent On Show Biz; Films, Platters Set

Washington, March 23.

U. S. Treasury Savings Bond Division will use motion picture and radio on a scale comparable to wartime in connection with the bond drive opening April 15. Return to the emphasis on show biz for the first time in more than two years was highlighted at the three-day conference past week to grease the ways for the coming Security Loan drive. These are the developments:

A "Security Loan" trailer, being prepared by Pathe, will be used by all five newsreels.

Motion Picture Assn. of America and Warner Bros. are donating "Power Behind the Nation," the tinter which WB made for the Assn. as a public relations pic some time back. It's being cut to 15 minutes, will get entirely new narration, and will be widely used over the 16m, non-commercial circuit.

There has been some talk on star rallies, but nothing has been done on this yet.

The following have waxed special 15-minute platters: Bing Crosby, Bob Hope, Al Jolson, Fanny Brice, Burns and Allen, Red Skelton, Eddie Cantor, Jim and Marion Jordan (Fibber McGee and Molly), Hal Peary (Great Gildersleeve), Jo Stafford, Kay Kyser, Jimmy Durante, "One Man's Family," "Truth or Consequences," Burl Ives, Abbott and Costello. The weekly platter series, which will be non-sponsorable, has already been accepted by 2,158 FM and AM stations for an all-time high, Treasury discloses.

The Savings Bond Division people report excellent cooperation from the Hollywood studios in lining up talent. Much more in the way of help for recordings is required. However, the division ran out of money and will not be able to make additional platters until its next budget is okayed.

Robert Coyne, executive director of the Theatre Owners of America, was one of the two principal speakers at the banquet last week for the bond workers from the 48 states, indicating the importance of pix. The other big speaker was President Truman.

Secretary of the Treasury John Snyder also plugged for Hollywood last week, declaring that it had "given generously of its time and talent to the savings bond program."

Treasury plans to keep the platter series going past the duration of the drive and wants to wax 50 more stars.

Cartoonists Rube Goldberg, Gus Edson, Ernie Bushmiller, Otto Soglow, Russell Patterson, Ham Fisher, Bill Holman and George Clark were in for the meetings and will work bond material into their strips. Ditto on Walt Disney, Chick Young and other strips.

COLLABORATING STAR STIRS SWISS IRE

Zurich, March 15.

First postwar appearance here in concert of Zarah Leander, pic star who made some films in Nazi Germany, has stirred some controversy. Actress-singer gave concerts in Basle and Zurich, accompanied by Swiss pianist Jean-Marc Pasche, and an ensemble.

Mme. Leander featured some successes from German pix in which she played, and also sang some numbers in French.

Jeffersonian Awards To Filmers, Literati

Dore Schary, Darryl F. Zanuck, Clarence Derwent and Sinclair Lewis will be recipients of Thomas Jefferson awards for "the advancement of democracy," at a dinner given by the Council Against Intolerance in America, April 11, at the Waldorf-Astoria hotel, N. Y.

Others slated to receive the awards at the same time include Laura Z. Hobson, Bill Mauldin, Norman Cousins, Bruce Bliven, Jackie Robinson, Branch Rickey and Ford Frick.

The Dove Descends

Hollywood, March 23.

Customers in Mike Romanoff's eatery held their breaths when Louella Parsons and Hedda Hopper sat down at the same table.

The erstwhile feudists dunked their vittles together like old palsie-walsies, all on account of Miss Hopper writing a swell piece about the producer of "I Remember Mama." She's Harriet Parsons, Louella's daughter.

Paul Muni's European Play-Pic O.O. With View To Alfred Nobel Biopic

Paul Muni and Joseph Rothman, in process of setting up an indie film and play producing company, sail for Sweden, Friday (26) on the Gripsholm for a three-months tour of the continent. Team will explore the possibility of producing their first film in Europe this summer.

While in Sweden, they plan to open dickers with the Nobel family for film biog rights to the life of Alfred Nobel, inventor and Nobel Prize founder. The Nobel family in the past has flatly turned down similar offers made by various film companies. Muni and Rothman will also survey production facilities in France and Italy.

Pair will also o.o. the play situation in England. They already have an option on "Sunday Breakfast," legiter by Emery Rubio and Miriam Balf, which Muni plans to star in next fall. Rothman was in charge of the Navy's training film program during the war.

RANK'S PROTOCOL CALLS ON PRESIDENT TRUMAN

En route to the Coast after a five-day visit with Robert R. Young, controlling stockholder of Pathe Industries, in Palm Beach, J. Arthur Rank will pay a social call on President Harry Truman in Washington today (Wed.). British magnate will also lunch with Secretary of the Treasury John Snyder in what's said to be another in a round of D.C. social calls.

British film biggie is a personal friend of Snyder whom he met in London through Nate J. Blumberg, Universal's prexy, and Dan Scheaffer, U board member and veepee of the Pennsylvania Railroad.

Rank will sojourn in Hollywood with his wife until April 4 when he entrains for White Sulphur Springs to meet again with Young. He's due back in New York April 19 and sails for England aboard the Queen Mary April 22.

Real Names to Be Used In Prop Telegram in Pic

In an effort to give an individualized fillip in each locality to "State of the Union," Metro has arranged for a telegram read in the film by Spencer Tracy to be signed actually by a w.k. figure in each area. Inserts were shipped to the various branch offices, where they're to be pasted at the correct spot in the picture by local exchange personnel. Branches will change the inserts to their local characters for all first, second and third run bookings.

Names include mostly sports figures, such as Rosey Rowswell, Pittsburgh baseball announcer; Univ. of Minnesota football coach Bernie Bierman and Cleveland Indians prez Bill Veeck. Others run the gamut from used car dealer Mad Man Muntz, who's to be used in New York, Los Angeles and Canada, to publishers Palmer Hoyt in Denver and Gardner Cowles in Des Moines. Each of the celebs, of course, has granted Metro clearance for rights to use his name.

301st WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1948"

El Capitan Theatre, Hollywood, Cal.

National Release—Easter Week

"BILL AND COO"

"'Bill and Coo' is the greatest picture of its kind I have ever seen."

LOUELLA O. PARSONS.

British Accord Also A Break for New Faces Due for H'wood Tests

Legit thespers on Broadway with a yen for Hollywood have derived one of the incidental breaks of the new Anglo-American film agreement. Faced with a virtual "lockout" from the film colony since last summer due to cutbacks and talent layoffs, legit actors are now finding the door slightly more ajar at the talent offices of the major film companies due to an expected production upswing.

Talent scouts have been given the green light to sign up promising players with a greater leeway for error. During the past period, talent chiefs of the majors put their inking activity on ice, being leery of tapping anybody who didn't look like a surefire click. While return to the good old days of corralling hordes of players for half-year "vacations" (with pay) in Hollywood is out, talent scouts are generally easing up with lifting of the "no-wrong-guess" edict.

Anglo-U. S. pact enters the Broadway scene like a hero just in a time to save the current legit season from being one of the thinnest years for a Hollywood crop. According to Boris Kaplan, Paramount's eastern talent chief, the season will probably average up to normal before it folds in June. Maybe it'll be a bit less than average, Kaplan said, but the difference won't be much. In any case, he said, you can't figure talent scouting on a statistical basis.

"This business, like all others, travels in cycles," Kaplan said. He pooh-poohed the pessimists who predicted last fall that the legit season wouldn't turn up with a normal number of productions, hits and new players. The facts now show the contrary, he said, pointing up the fact that inking players for Hollywood doesn't vary much from year to year either.

Arthur Willi, RKO's talent chief, expressed similar sentiments in declaring that Broadway is continuing to send a more or less steady flow of players to the screen. Willi said, however, that talent scouts are now exercising more discrimination in signing players. The economy squeeze was a healthy corrective, he said, in forcing greater emphasis on the payoff qualities of talent and personality, not looks. The trend, Willi said, is now to sign players for specific parts.

Denver Hosp's Special Rooms for Show People

Denver, March 23.

The National Jewish hospital here (non-sectarian) plans dedicating rooms, in the name of the 37 USO-Camp Shows entertainers who were killed in action, specifically for show people.

Local hospital, which has national endowment and whose work is endorsed by many in show business, feels it can thus compensate for the minimized services of the Will Rogers Sanatorium, Saranac Lake, N. Y., which has been in need of greater financial support.

We Danced with the Audience

By Don Hartman

(*Producer, RKO Radio Pictures*)

Hollywood.

About 20 years ago a fellow came to see me and said his name was Dore Schary and that he had been recommended by another fellow named Moss Hart. I didn't know Moss very well at that time, and I had never seen this fellow, Schary, before in my life. I only knew that Moss Hart had been a social director for several years at various Catskill Mt. summer camps and hotels. (We didn't call it the Borscht Circuit then—heaven forbid—we were "artists!")

I had just signed with the Grossinger Hotel & Country Club, and this fellow Schary wanted to be my assistant. He had been Moss' assistant at the Flagler House—also in the Catskills—and was highly recommended to me as being very capable, emotionally stable, and level-headed. The job of social director in those days was such a hectic one that we were all looking for nice, calm, steady, level-headed assistants. I had no prophetic gift and so had no way of knowing that 20 years later Dore Schary would still be emotionally very stable and would wind up being *my* boss at RKO. But I was very nice to him anyway, and he got the job, and he turned out to be everything that Moss said he was.

It seems that the reason he was at liberty was that Moss had decided to give up being a social director. He had just written a play called "Once in a Lifetime," and Sam Harris wanted to produce it, and George S. Kaufman was going to direct and collaborate in rewriting it. Moss had a contract to go to Camp Copake at $1,000 for the summer, but he naturally thought it would be more advantageous for him to stay in town and have his play produced. The owner of the camp was very angry at Hart for trying to get out of his contract, and even threatened him by saying that he would personally see to it that Moss would never work again at any other camp. As Moss tells it now, the camp owner was quite right in this prediction. To this day Moss Hart has never worked at any summer camp or hotel.

Borscht Belt Nostalgia

I have crossed paths in my time with many others of the Borscht Belt Alumni Association. My first job was at Camp Log Tavern, in upstate N. Y. as a waiter and second assistant on the social staff to a fellow named Max Liebman. Liebman taught me the ropes. The next year I was a full fledged social director at Camp Carlisle. After a couple of years there I became social director for two years at Camp Tamiment, the Pennsy Poconos. The summer after I left Tamiment to go to Green Mansions, in the Adirondacks, Liebman went to work at Tamiment. He hired a young comedian named Danny Kaye and a music writer named Sylvia Fine. Sylvia and Danny held hands at the lake front, and the rest is history. But, as we say in the movies, we fade out and fade in about 20 years later, and I am the writer and associate producer on a little $2,000,000 epic called "Up in Arms." You guessed it. The star was Danny Kaye, and the special material writers were my old friends, Max Liebman ("Make Mine Manhattan") and Sylvia Fine. To coin a phrase, it's a small Borscht Circuit.

I keep running into one of the "boys" all the time. Only the other day, at the Beverly Hills Tennis Club, a little fellow came off the court and sat down next to me. We had a cold drink together and talked about Green Mansions and the days when he was an actor and a sort of comedian on the staff there. His name is Elia Kazan.

It would probably be easier for me to recount who *didn't* work at the summer camps than to give you a list of those who did. Johnny Garfield, Sid Caesar, Clifford Odets, and Phil Silvers come quickly to mind. There are many others.

I understand it's very different today. Regular paid entertainers are booked to appear on weekends. The personal touch is gone. In my day (sure makes one feel old to say that!) we had very large staffs, most of whom were professionals although unknown. We use to write, direct, produce and act in all of the shows. And afterwards we danced with the audience. These were typical New York theatre-goers, and they would tell us frankly and in plain language what they liked and didn't like about the shows. We learned a couple of things that way that have been useful throughout the years.

But Doubling in Brass Beds

In one summer, besides writing all the original material, which included music and lyrics, I produced and directed and played the Noel Coward part in "Private Lives," the Joseph Schildkraut part in "Affairs of Anatole," the William Gaxton roll in "Of Thee I Sing," the little colored boy in Paul Green's "No 'Count Boy," and the Spencer Tracy part in "The Last Mile." The audiences were very tough and expected professional New York shows.

The fact that they knew us so well personally had certain advantages and certain drawbacks. I was the fellow who sat with them at meals three times a day and danced with them in the evening, and still, with a little greasepaint, I had to make them believe that I was 40 different characters between Decoration Day and Labor Day. Sometimes it worked out well and sometimes it didn't.

For instance, during my brave presentation of Pendleton King's "Cocaine," a minor cataclysm occurred. This is the story of a man and a woman who put a quarter in the gas meter, open the jets, and get into bed to die in each other's arms. It is a very meritorious, dramatic idea, and the audience let us get as far as opening the jets without any undue reaction. But when we tried to proceed with the rest of it, having one of the camp's prettier belles playing opposite me, the audience began to see possibilities in the play which Mr. Pendleton King never dreamed of.

"Woo! Woo!" and "Atta Boy, Don!" shouted a couple of rebels in the audience as I got into bed beside the lovely lady. The cry was taken up, generously spiced with a little unsolicited advice for "business" which we had not rehearsed. Unable to go on with the play, and shocked by this raucous behavior, I extricated myself from the bed-clothes and walked to the front of the stage to indignantly lecture the audience on the meaning of culture and the eloquence of art.

Evil Minded Audience

"All right, go ahead," sheepishly said a spokesman for the chastened listeners. Breathing a sigh of relief, and glad that the spirit of right had triumphed over rowdyism, I started to clamber back into bed.

"Woo! Woo!" they shouted.

Greatly discouraged, I ordered the curtains closed, and, to put it mildly, I *didn't* dance with the audience that evening. I am sure I learned some lesson from this, but what it is I am unable to recall. Besides, in my present posi-

(Continued on page 55)

YATES ADDS $296,000 WORTH OF REP. STOCK

Washington, March 23.

Republic prexy Herbert J. Yates has taken possession of the first block of the company's stock which he agreed to purchase from Harry M. Goetz and an associated group of minority shareholders almost a year ago. It amounts to 22,387 shares, giving Yates a total of 73,687 of the approximately 1,817,000 shares outstanding, according to a report filed with the Securities & Exchange Commission here.

Shares are currently selling around $4, which would make the value of Yates' holdings about $296,000. He also holds 900 preferred shares and $25,000 of debentures, according to the SEC report.

Deal with Goetz called for the stock involved — about 80,000 shares of Rep and 33,782 shares of Associated Motion Picture Industries, a holding company—to be put in escrow pending an installment payoff. Final payment on the first block, including the 22,387 shares of Rep and an undisclosed amount of AMPI (which is not listed on an exchange), was made on Feb. 27, with Yates taking possession on that date.

DON'T RUSH INTO BRITISH PROD.

Film Biz Warms up to Tax Peace As Best Deal Under Bad Conditions

Following a week of pro and con discussion on how favorable to the American industry is the new Anglo-U. S. films agreement, great majority of film toppers are agreed that they got a fair deal. Feeling was summed up in the words of one exec this week. He said: "It's the best we could get under the circumstances, but the circumstances were pretty bad."

A decisive factor in the thinking of many of the execs was word brought to New York last week from London by Joe Seidelman, Universal's foreign chief. He said there were well-substantiated reports in England that the government was preparing the machinery to halt all film remittances to the U. S. as of the end of March.

One of the points that had been cited as a reason for not making a deal with the British to end the 75% tax was that American companies were still withdrawing about $1,000,000 a week, and while this would be lessened as new product ran out, it would still amount to considerable money. Stoppage of this flow completely would, of course, have been a severe blow to the U. S. industry.

Seidelman said the halt would have been a matter of necessity with the British government, since its dollar position is much worse than it was a year ago or six months ago, and will be still worse a month or a year hence.

While there's still no general feeling that the new agreement is going to make everything rosy in the industry, most execs were pretty well satisfied after explanation of details of the pact by Eric Johnston, prexy of the Motion Picture Assn. of America, and James A. Mulvey, prez of Samuel Goldwyn Productions and rep of

(Continued on page 18)

20th Reappraising Its Bombed London Studios In Light of Tax Accord

Twentieth-Fox prez Spyros Skouras, accompanied by 20th International prexy Murray Silverstone, flies to London Monday (29) for a re-survey of European conditions in light of the recent British tax settlement. Chief item on their agenda will be a onceover of the 20th studios outside London, which have remained vacant since they were bombed out during the war.

Skouras announced plans about 18 months ago for renovating the studios at an estimated cost of some $20,000,000. Plans were abandoned, however, when the distribution pact with Sir Alexander Korda's London Film Productions was signed. With the tax settlement proviso calling for the investment in England of the major share of the U.S. companies' earnings in that country, Skouras has apparently reinstituted plans for 20th to produce on its own there.

From London, Skouras and Silverstone will fly to Paris and then swing around most of the European countries. Trip marks the second for both of them in less than a month. They went over several weeks ago to huddle with J. Arthur Rank concerning plans for the merger of the Odeon-General Cinema Finance Corp. in London. Return date for their trip this time hasn't yet been designated.

BALCHIN'S METRO SCRIPT

In the U. S. for the past month for huddles with Metro's Arthur Hornblow, Jr., writer Nigel Balchin returned to Britain last week aboard the Queen Mary. He revealed he may take a scripting chore for Hornblow.

Balchin, who screenplayed Sir Alexander Korda's "Mine Own Executioner" due for release under 20th-Fox's imprint, said he may do another yarn for the British producer, but a deal as yet has not been set.

Groucho—or Stucko?

London, March 23.

Flock of British newspapers have continued hammering during the past week at the new pact ending the 75% tax stalemate. Papers are highly critical of the government, feeling it gave away everything to the American film industry and got nothing in return. Press attitude is typified by the crack of the staid London Financial Times. It declared:

"We couldn't have come off worse in the negotiations if we had been represented by the four Marx Bros."

$4,000,000 in U. S. Loans to Korda, Rank a Poser

Treatment of some $4,000,000 in loans outstanding to British producers J. Arthur Rank and Sir Alex Korda under the British tax settlement is causing some pondering in trade circles. Stumper posed is whether the coin must come out of earnings of British pix here or whether the British Treasury will credit that amount and free it for bank payments. It's believed that the transactions won't diminish the amount going to Yank distribs under the pooling arrangement provided by the settlement.

Rank's loan amounts to $2,500,000 which he borrowed about six months ago from the Bankers Trust Co. Korda recently obtained an advance of $1,500,000 from the same outfit.

Eric Johnston, Motion Picture Assn. of America prexy, said the answer lies in the difference between remittable and remitted. Majors will be credited with remittable sums and that would include amounts before loans are repaid. Hence, Johnston doesn't believe the $4,000,000 in obligations will affect operation of the new peace pact.

B'KLYN ZIONIST GROUP PICKETS BRITISH PIC

"Black Narcissus," British Technicolor pic made by J. Arthur Rank, ran into trouble this week in Brooklyn as result of stormy Jewish resentment over British tactics in Palestine. Pic, playing RKO's Kenmore, took something of a boxoffice licking following sporadic picketing by groups supporting the Irgun Zvai Leumi, faction of the Zionist resistance. While the film was also playing a number of other RKO houses in Brooklyn sector with a heavy Jewish population, none of these was picketed.

RKO has no intention of pulling the film, company spokesmen said. While the gross on "Narcissus" was naturally hurt at the Kenmore, the dip was not too sharp, he added. There's no present intention on the part of the circuit to drop bookings of British films.

Blumberg, Cowdin West To Detail Eng. Accord

Nate Blumberg, Universal prexy, and J. Cheever Cowdin, chairman of the board, left New York for the Coast yesterday (Tuesday) to acquaint studio execs with the details of the new Anglo-U.S. films pact and with results of negotiations with U's English partner, J. Arthur Rank.

Blumberg and Cowdin returned from England last week. Foreign topper Joe Seidelman, who was abroad with them, is not making the Coast trip.

MAY BE COSTLY, WARNS BALABAN

By IRA WIT

Paramount has no intention of rushing into England in the wake of the Anglo-American tax settlement with a hasty and large-scale production program, Barney Balaban, Par's prexy, said this week. What's more, Par's topper believes that any company making films in Britain "just for the sake of cashing in on frozen pounds" will be making a costly mistake. "It's no answer to reach for a lot of British production and then come up with stringy pictures that won't pay off in the international market," Balaban told VARIETY.

Commenting further on the new prospects in Britain, Balaban said that one prime question—precisely what uses frozen monies could be put to and what regulations would be issued covering that coin—remains open. His company is currently studying that very poser and until a decision is reached he's chary on predictions. Rulings by the new Anglo-American film board on the uses of frozen funds and regulations expected from the British government will really tell the story of whether the majors can properly go into "deficit financing."

Put in another way, Balaban said, those rulings would determine whether frozen funds could be

(Continued on page 15)

Despite Commie Coup In Czecho, U.S. Film Biz Getting Its Money Out

Despite the Communist coup in Czechoslovakia a month ago, payments are still being made regularly to the American film industry. According to a spokesman for the Motion Picture Export Assn., which handles distribution in Czechoslovakia for all U. S. majors, the Czechs have been "living up to the letter and spirit" of the agreement entered into with the MPEA in 1946.

Only effect on Yank films that the Communist takeover has had is the banning of seven pix with stars who are allegedly "anti-Communist." Otherwise, Hollywood's output is still No. 1 on the Czechoslovakians' entertainment hit parade. Last week, for instance, Universal's "Ali Baba"

(Continued on page 22)

Ex-War Sec'y Patterson Representing Skouras & Co. in Stockholders' NT Suit

Another ex-Cabinet member is currently on the film scene. He's former Secretary of War Robert P. Patterson, who's repping for National Theatre execs Charles P. Skouras, F. H. (Rick) Ricketson, Jr., Elmer C. Rhoden and Harold J. Fitzgerald in six consolidated stockholder suits pending in the New York federal court to declare void a deal whereby the quartet netted $6,850,000 through sale of NT stock to 20th-Fox.

With Skouras now in New York to steer the campaign of the Theatre Owners of America against juvenile delinquency, Patterson has accepted service of the complaint for the film biggie. Besides attacking the stock transaction, dissident stockholders are seeking to upset stock options, bonuses and salaries paid to Spyros Skouras, 20th prexy, and his brother, Charles, over a nine-year period.

Named as defendants in the action which is pending for over a year are all officers and directors of the company plus the estate of Wendell Willkie, who served as a director before his death. Spyros Skouras, it's charged, "had absolute domination and control of 20th-Fox" at least from July, 1943, when the company reacquired 58% of NT's stock from Chase National Bank for $13,000,000.

Skouras, it's further claimed,

(Continued on page 20)

'Borgia' Boffed

Philadelphia, March 23.

Heeding a request of the Catholic Archdiocese of Philadelphia, the 52d and Locust Theatre Corp., operator of the Locust theatre here, announced it would withdraw the foreign-made film, "Lucrezia Borgia," on Thursday (25), two weeks before its scheduled closing.

The Locust's ads for the film read: "Daring-Sensational . . . revealing the intimate secrets of the naughtiest lady in history." Pic had been banned previously in England, Italy and Germany. Catholic Legion of Decency has dittoed the ban here.

N. Y. Exhibitors Cool to Chances Of Theatre Tele

Despite all the optimistic predictions and hullabaloo raised about the potentialities of theatre television recently, the idea still represents a vague, nebulous question in the minds of the majority of New York theatre operators. That's the general impression to be gained from a survey of affiliated and indie circuit owners allied with the the Metropolitan Motion Picture Theatre Owners Assn.

Survey was conducted last week following a meet of theatre owners called by Colonial Television Corp., manufacturers of theatre video equipment. Colonial attorneys told the theatre reps present that they felt certain they can bring successful action against any tele broadcaster who attempts to prevent a theatre from taking a tele show off the air and transmitting it on a theatre screen as an added feature of the show's program.

Question of legal action, which has been the chief stumbling block in the progress of theatre tele to date, arose several weeks ago when NBC threatened to sue RKO to prevent the theatre chain from demonstrating large-screen tele at one of its N. Y. nabe houses via an NBC show. RKO at the time,

(Continued on page 22)

National Boxoffice Survey

Pre-Easter Lull Bops Biz—'Gentleman,' 'Naked,' 'Saigon,' 'Sitting,' 'Scudda' Lead Field

Usual pre-Easter lethargy is making itself felt in nearly all key cities this week. Rain and storms in the middlewest also are proving added handicaps. However, most operations are marking time, playing out extended runs or using reissues to tide them over until Easter week. Reflecting this is the fact that more than 35 different frontline pictures are playing some 20 key cities covered by VARIETY this week.

Flock of Oscars garnered last Saturday (20) by "Gentleman's Agreement" (20th) is pushing this picture into first place nation-wide. Pic opened pop-scale run in L.A. just prior to Academy awards to cash in on expected laurels, and is leading the city with solid takings. Similar plan was followed in Pittsburgh. It opened to smash trade in Seattle, upped its take both in Chicago and N. Y., and held nicely on fourth week in mild Philly.

Sustained strength on holdovers is giving second spot to "Naked City" (U) although in few keys at present. "Saigon" (Par) is not far behind but mostly extended-run. Fourth slot goes to "Sitting Pretty" (20th), big in three keys where now showing.

"Scudda Hoo" (20th) is winding up in fifth position while "Double Life" (U) shapes a mild sixth-place winner. Other good grossers are not scoring heavily with trade badly split among "Bishop's Wife" (RKO), "Mating of Millie" (Col) and "Smugglers" (EL). All three should do better when biz returns to normal.

Of fresh product launched this round, "Miracle of Bells" (RKO), "Bride Goes Wild" (M-G), "The Clock" (Par) and "Mating of Millie" (Col) look best boxoffice bets. "Bride" shapes nice in Washington and fat in Cincy. "Bells" is sturdy in N. Y. "Clock" will pace Detroit with sock figure. "Millie" did not fare so well in N. Y. but is bright in L.A. And, of course, "Remember Mama" (RKO) looks in on basis of great showing being made at N. Y. Music Hall.

"Adventures of Casanova" (EL) will do nicely on initial week in N. Y. "Black Narcissus" (U) is rated fancy in Denver and big in Seattle, with Oscars credited with helping. "Robin Hood" (WB) is proving surprisingly strong for a reissue, being especially big in Indianapolis and Pittsburgh. "Bill and Coo" (Rep) did well on twin bill in Seattle.

(Complete Boxoffice Reports on pages 12-13).

M. VERDOUX IS REALLY DAMAGED THIS TIME

Paris, March 23.

A local court last week dismissed a charge brought by bank clerk Henri Verdoux that the Charles Chaplin film, "Monsieur Verdoux," injured his reputation due to the similarity of names. Bank employee was assessed costs of his action.

With the exception of the likeness of names, the court held that the real Verdoux had no cause for suit. It also ruled that merely because the film's character was a murderer, there was nothing to show that the plaintiff's respectability had been damaged.

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Albert Maltz Avers H'wood Studios Have Restricted Action to 'The 10'

Hollywood studios have been making a strong effort to avoid extending the blacklist of alleged subversives beyond the 10 writers, directors and producers they were forced to label "unemployable" as a result of the House Un-American Activities Committee's Coast red hunt last fall. That's the opinion of scripter Albert Maltz, himself one of "The 10," who has been in New York for the past 10 days.

Maltz said that the studios had thumbed down House Committee Chairman J. Parnell's Thomas's suggestion that they blackball everyone on the list of 78 alleged Communists he circulated among them. Even a number of the nine witnesses who were called to Washington, but avoided contempt indictments because they weren't given an opportunity to testify, are now working, Maltz pointed out.

He quickly added, however, that others are not at present employed, but said it was impossible to tell whether it was because of Thomas' fingerpointing or the generally slack employment situation currently. Maltz in no way condoned the action of the studios in blacklisting "The 10," but was aiming to point up the unpopularity of the move, into which he feels the producers were forced by an effort of Thomas to gain control of picture subject matter and content.

Needs $100,000

Maltz, who left New York for the Coast yesterday (Tuesday), was east to raise coin for the Freedom from Fear Committee, which was organized to build up a fund for the legal defense of "The 10." He estimated that it would take $100,000, despite the fact that Robert W. Kenny, former California attorney general, and the staff of six attorneys, plus researchers, whom he heads, are working for minor fees.

About $60,000 has been raised so far, some of it via a series of meetings and cocktail parties which Maltz addressed in New York during his stay. An additional sum will be realized on royalties of the book, "Hollywood on Trial," which tells the story of "The 10" and will be published by Boni & Gaer, N. Y., April 10, the day the first contempt of Congress trial against the group opens.

Some of the money, Maltz explained, is needed for expenses of several of the 10 men, whom he said were "broke" as a result of quantities of coin spent in their own defense and inability to get a job. He declared there was a "public misunderstanding" that all of the 10 were well-heeled Hollywoodites, while in fact only about five were actually on regular studio payrolls. As a result, he said, of the six of the 10 who owned their own homes, four are trying to sell them now to raise coin to live on.

20TH'S TWO STORY BUYS SPURTS STATIC MARKET

Market for screen rights to novels took a spurt this week, after months of doldrums, with 20th-Fox making two purchases. They were "Gay Pursuit" by Elizabeth Cadell, for which the studio paid $27,500, and "The Frightened Child" by Dana Lyon, on which the price was $30,000.

"Pursuit" is a comedy-romance with an English background. It will be published by Morrow in the fall, following condensation in the Ladies Home Journal. "Child" is a psychological mystery. It's slated for publication next month by Harper's.

Film companies since the economy wave set in last summer have curtailed their purchases of screen rights to novels and plays to almost nothing. They've all been drawing heavily on material that has parked on their shelves since brighter days, when anything that didn't create top enthusiasm in the studio was given the brush.

In addition to the lack of book and play purchases recently because of economy, story eds have been virtually unanimous in squawking that published material this past winter has been the weakest in memory. They attribute it largely to a postwar reaction.

M-G Buys 'Little Women'

Hollywood, March 23.

Metro bought the screenplay of "Little Women" from David O. Selznick in a package deal involving set plans and all the data required by a picture ready to shoot. The story itself has been in public domain for years.

Selznick had planned the film as a starrer for Jennifer Jones but Metro bought it with June Allyson in mind for the top spot. Production is slated to start in June.

M-G 'Prejudice' Claim in Suit

Hollywood, March 23.

Affidavit of prejudice against Federal Judge Leon R. Yankwich, asking that he disqualify himself from the suit brought by Lester Cole against Metro for reinstatement, was filed by the studio on grounds that the Judge criticized the suspensions of Cole and other members of the "Hollywood 10" indicted for contempt of Congress. Metro studio's statement, signed by Mannix, said, "In course of discussion about hearings before said committee, he said in his opinion there was no legal justification for suspension or discharge of persons indicted by the studios. He said he hoped none of the cases arising from such suspensions or discharges came before him but if they did he would have no alternative but render judgment for plaintiffs in such actions and that if he were attorney for such plaintiffs he could recover judgment in their favor for millions of dollars."

Affidavit states that these remarks made during the course of a social evening in presence of several persons, and one of them, James Ruman, a 20th-Fox employe, told studio officials.

Earlier in the hearing, Judge Yankwich expressed the opinion that Cole did not refuse to answer

(Continued on page 26)

Warner Stock Gifting Features SEC Report

Washington, March 23.

Gifts of some of their company's $5 par common by the three Warner brothers featured a dull month of transactions by film industry insiders (from Dec. 11 to Jan. 10), according to the report made public Friday (19) by the Securities Exchange Commission.

Albert Warner made a gift of 1,600 shares, leaving him with 430,000, plus another 21,000 in a trust fund. Harry Warner donated 1,750 shares, but still owns 293,250, plus 16,000 in a trust fund. Jack Warner made a gift of 2,000; at the end of the period he still owned 425,000, plus 21,500 in trust.

Daniel M. Sheaffer, of Philadelphia, sold 1,500 shares of his Universal Pictures common. Matty Fox, William A. Scully and Joseph A. Seidelman each took up 3,000 common stock warrants of the same company. Spyros Skouras got a little block of 10 shares of 20th common via a stock distribution and 23 shares of preferred by the same process. During the month, Ned Depinet unloaded 300 shares of RKO $1 common, but held on to 20,700.

There was a trifling transaction in Republic Pictures. Walter L. Titus, Jr., acquired 250 shares of common, and also reported that during November he got 100 shares of common.

Austin Keough sold 500 shares of Paramount common, leaving himself 1,500. Maurice Newton sold 25 shares, and Stanton Griffis' T. G. Latouche trust reduced its Paramount holdings from 5,000 down to 4,500 shares. L. H. Goldenson and his wife reduced their holdings by 500 shares.

J. Robert Rubin sold 100 shares of Loew's no par common; Loew's, Inc., acquired 90 shares of Loew's Boston Theatres. Abe Montague sold 200 shares of Columbia no par common, leaving him 8,432.

Hayward Forms Indie

Sacramento, March 23.

New independent film company, A. F. A. Productions, filed incorporation papers here with Louis Hayward as prexy, Edgar G. Ulmer as veepee and Samuel Reisman as counsel.

Company is capitalized at $1,000,000. The initials stand for Associated Film Artists.

Hollywood '10' See Parallel Issue In Another D.C. Appeal

Washington, March 23.

"The 10"—the group of Hollywoodites who are slated to go on trial April 10 for refusal to tell the House Un-American Activities Committee whether they're Communists—will file an amicus curiae (friend of the court) brief in the suit of the Joint Anti-Fascist Refugee Committee which was decided by the U. S. circuit court of appeals here last week. Circuit court ruled that the Un-American committee has the right to put questions to a witness which, if answered, may reveal he is a Communist.

That is precisely the question that must be determined by the U. S. Supreme Court in the case of "The 10." But, since the Anti-Fascist Refugee Committee suit will hit the high court first, Robert Kenny, counsel for "The 10," fears that an opinion will be handed down before he has a chance to interject an argument. Thus the decision to file an amicus curiae brief in the other case.

Kenny is reportedly burned because the ruling concerning necessity of answering the "Are you a Commie?" question was entirely extraneous to the issue in the Anti-Fascist Committee suit which the circuit court decided. He feels that it was put in by two of the judges (the third dissented) entirely gratuitously. The question at issue did not deal with personal affiliations, but the refusal of the Anti-Fascist Committee officers (who include author Howard Fast) to

(Continued on page 22)

House Group Undecided On Sorrell Red Action

Washington, March 23.

House labor sub-committee is trying to make up its mind whether to go immediately into the question of alleged perjury by Herbert Sorrell, head of the Conference of Studio Unions, or to wait until the conclusion of its investigation of the studio strikes. Another set of sessions on the subject opens here May 17.

Original idea was to get this matter to the full House labor committee within the next two weeks. However, Sorrell, who has denied he is or ever has been a Communist, now wants to return and testify in answer to charges made by John R. Robinson. Latter told the comittees last week that Sorrell admitted membership in the Commy party in 1937 and also flashed a party membership card. The FBI has also identified Sorrell's handwriting on an alleged 1937 membership card made out to Herbert Stewart.

Harry Warner, Pearson Receive Italian Honor

Washington, March 23.

Harry Warner, for his work as national chairman of the Friendship Train committee, last week received the Order of Solidarity, First Class, from Italian Ambassador Alberto Tarchiani for efforts on behalf of the Italian people.

This was part of a big day and evening which Drew Pearson and Warner shared here, climaxing in ceremonies at the Warner theatre, company's D. C. showcase. There, for an invitation audience, including top Government and diplomatic brass, there was a screening of "Thanks, America," documentary made by the Italian people in appreciation of the food trains; and "Friendship Train," a compilation of Warner-Pathe reels on the same subject. Later in the evening Warner and Pearson were guests at the Italian Embassy. They were also greeted during the day at the French Embassy.

Top speakers at the Warner theater were Tarchiani and Secretary of Agriculture Clinton P. Anderson.

Loretta Young a Dark-Horse Winner As 20th Oscar Derby Runs to Form

By MIKE KAPLAN

Hollywood, March 23.

The "Family Album" theme of the 20th birthday of the Academy of Motion Picture Arts and Sciences Awards was maintained throughout the program at the Shrine Auditorium Saturday night (20), even to the final, climactic surprise twist that could occur in any family and the gentle but pointed criticism from one of the family's elder pillars, Darryl F. Zanuck. The surprise, of course, was the braid-of-hair-breadth victory of Loretta Young, who copped top honors as the Best Actress of the year for her performance as the Swedish immigrant girl in RKO's "The Farmer's Daughter."

The verbal spanking was administered by Uncle Darryl as he stepped to the stage to receive the award for having produced the Best Picture of the Year, "Gentleman's Agreement." Zanuck clasped the statuette fondly but minced no words.

He told the crowd of almost 7,000 people that he still felt that his un-Oscared "Wilson" had been deserving of the accolade but declared "this award will make up for previous disappointments."

The visiting cousins at the family affair, to which a few thousand gawking outsiders were invited at $3.60 a throw, were greeted hospitably with a total of six awards going to the English-speaking members of the family from across the sea and one, a special trophy, going to the Italian relatives who made "Shoe Shine." The Italians, unfortunately, were not represented. But Jean Simmons was on hand as the delegate from Britain and after her first appearance on stage the audience was hoping Britain's film industry would sweep the rest of the awards, just to keep Miss Simmons on stage. Coming as the first official representative since the two branches of the family patched up their financial differences, she served as the best "ambassadress of good will" that cousin J. Arthur Rank could have sent over. And up in the gallery, more than one long-suffering husband of a film-conscious frau perked up and began to take a little more notice of the proceedings.

The British wins, for art direction, set decoration and cinematography in both black-and-white and

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Olympic Full-Length Pic

Zurich, March 15.

A full-length feature on the Olympic winter games at St. Moritz, with comment by Swiss radio gabber Vico Rigassi, has been produced by Condor film, Zurich, and Svensk Journal film, Stockholm. Film is running in Sweden with great success and just bowed in Zurich at a first run.

J. Arthur Rank Organization has the exclusive on the forthcoming summer Olympic games.

'47 Oscar Derby Thrifty but Sock

By GEORGE PHAIR

Hollywood, March 23.

Hollywood's ruling passion today is retrenchment, or tightening of the bankroll, and the 20th Oscar Derby ran true to form. It was the most un-Hollywoodish function since the boys made motion pictures on the cuff in Griffith Park. Not a single searchlight pointed a finger at the sky, in a town where searchlights are utilized to open used car lots, hamburger haciendas and shoe shine stands. Except for a regiment of Los Angeles gendarmes and a bevy of bleacher fans across the street, the Shrine Auditorium might have been mistaken for the scene of the annual convention of the Nut & Bolt Manufacturers Association. It was an occasion of dignity and economy, as befits these parlous times when efficiency executioners prowl the studios rounding up actors, writers, secretaries and grips to feed the financial guillotine.

The coin saved by dunking the frills, furbelows and fireworks amounted to 13 grand. It might be used to slap an extra coat of gold on the Oscar statuettes, which have a habit of losing their lustre in less time than it takes the ballyhoo to bog down.

Fireworks among the artists failed to detonate and temperament was kept well in hand. A year ago there was a display of pyrotechnics when Olivia de Haviland and Joan Fontaine enacted a touching family scene, but this time the climax was a masterpiece of underplaying by Rosalind Russell. In all the winter books Roz had been played as the favorite. There were supposed to be winter books in Reno and Las Vegas but they all turned out to be flacqueroos. In Reno and Las Vegas where betting is recognized as a natural function, along with divorce and how much chance has the sucker got to make a 10 the hard way, the business was that Roz would romp home in the bit. Up and down Vine street and along Hollywood Blvd., she was

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HEINDORF SUCCEEDS FORBSTEIN AT WB

Hollywood, March 23.

Ray Heindorf has been named Warners' musical director, succeeding Leo F. Forbstein, who died last week.

A graduate of Troy Conservatory, he worked in N. Y. for many years improvising accompaniments for silent pictures, coming here after the advent of sound. Heindorf scored all Goldwyn musicals until 1937, when he inked a Warner longtermer. He won an Oscar for scoring "This Is the Army" in 1944. He conducted the Academy orchestra Saturday night (20), a stint Forbstein had been scheduled for.

L.A. to N.Y.

Art Arthur
Charles Barry
Irving Berlin
Sidney Bernstein
Steve Brody
Alex Cohen
Claudette Colbert
Richard Day
Sam Dembow, Jr.
Chester Erskine
Georgia Gibbs
Billy Gilbert
Leon Gluckman
Edith Goetz
Cy Howard
Elia Kazan
Dr. Herbert T. Kalmus
Al Lane
Peter Lawford
Paul Lazarus, Jr.
Claude McCue
Paul O'Brien
Victor Peers
Herb Pettey
Abraham Polonsky
Eleanor Powell
Edward Raftery
Jenia Reissar
Leah Salisbury
Thorton Sargent
Gradwell Sears
Spencer Tracy
Cecil Whiting

Europe to N.Y.

Jack Buchanan
Danny Kaye
Virginia Winters

N.Y. to L.A.

Monty Banks
Nate J. Blumberg
J. Cheever Cowdin
Michael Davidson
Gracie Fields
Paul Franklin
Clark Gable
Ezra Goodman
Boris Karloff
Sam Moore
Susan Peters
J. Robert Rubin
Steve Slessinger
George Stevens
Howard Strickling
Hal Wallis

N.Y. to Europe

Nick Condos
Paul Graetz
Jacques Grinieff
Kay Harrison
Ruth Kanin
Margaret O'Brien
William Raney
Martha Raye
Margery Rhodes
Mr. & Mrs. Jacob Segal
Leon Siritzky
George Woodham-Smith
Bernard Sobel

CRIX CLICKS SELDOM B. O. PIX

British Settlement Hasn't Eased Bank Loans to Indie Producers

British tax settlement has in no way served to loosen up the tight situation facing indie producers looking for financing. With few exceptions, banks on both coasts are adopting a wait-and-see policy before they open their coffers again, feeling that the British tax impasse was only one of a number of factors making film financing unattractive at this time.

A severe blow to indie production is indicated in reports reaching New York banks that the industry's two principal sources of first-money have all but completely pulled in their horns. George Yousling, v.p. in charge of film loans for the Security-First National, of Los Angeles, has informed associates in New York that he'll make practically no loans until fall, while the Bank of America reportedly is lending funds to "old friends only."

Gotham institutions which have been a source of indie coin, such as Bankers Trust and Continental Bank, reiterate that they're still in the market to make good loans, but the setups presented by the producer will have to be exceptional and the promises of economy drastic. One bank v.p. declared: "There will be no more $1,200,000 westerns financed by us. Producers will have to be down to

(Continued on page 26)

McCarthy-Allan Team In Paris to London Swap With Allport to France

Motion Picture Assn. of America will strengthen the personnel of its London office because of the greatly increased activity anticipated as result of the new Anglo-U. S. films agreement. MPAA prexy Eric Johnston decided on the move during his recent visit to London to negotiate the pact, it was learned in New York this week.

Johnston is planning to switch the personnel of the MPAA's London and Paris offices. Fayette W. Allport, who reps the association in Britain, will move to the Continent, while Frank McCarthy and his assistant, Rupert Allan, will shift to London. This will serve to double the manpower of the latter office and keep together as a team McCarthy and Allan, who Johnston considers have worked very well in dual harness.

Plot is to divvy the work of the London office along rather sharp lines. McCarthy will handle the details of the Anglo-U. S. pact, while Allan will run the normal duties of the office. Since McCarthy's chores will be primarily of a financial-political nature, he is held by Johnston to be particularly fitted for them because of his previous experience in the U. S. State Dept.

Allport, it is expected, will be given an assistant in Paris.

McCarthy to Geneva

Paris, March 23.

Frank McCarthy, Continental rep for the Motion Picture Assn. of America, will shuttle for a month between Paris and Geneva, where he will be American consultant at the Freedom of Information Conference which the United Nations opens in the Swiss city today (Tuesday). William Benton and Mrs. Eleanor Roosevelt are among the American delegates.

Film Banker Resigns

Wentworth Johnson, v.p. in charge of the Radio City branch of the Irving Trust Co., N. Y., who handled film loans for the bank, has resigned. Kenneth McGhee, assistant secretary, who aided Johnson on the film financing, will continue to represent it in that field.

Johnson's successor is Frank Atterholt, who has been upped to v.p. He was formerly assistant v.p. in the main (Wall street) office of the Irving. Johnson has announced no future plans as yet.

Sues EL, 2 Writers For 350G in Piracy Rap

Hollywood, March 23.

Parsegh Der Hagopian, writer, fired a $350,000 damage suit at Eagle Lion, writers Robert E. Kent and Crane Wilbur, charging they pirated three of his stories and incorporated them in "The Red Stallion."

He alleges that film copies largely from "The Boar's Tusks," "Ghengis Khan Versus Aziz" and "The Great Orphan."

In addition to damages, Der Hagopian asks that EL be kept from screening "Stallion."

160 New Pictures Give MPAA's Kid Project Big Lift

A hypo has been given to the Children's Film Library project of the Motion Picture Assn. of America by the majors with the addition this year of 160 new films available for special kid show bookings. Six pictures are being added immediately to the library's current roster of 46 features in order to offer a greater variety of product than heretofore possible. Lack of sufficient films was chiefly responsible for the waning of interest in the library during the past several months.

With cooperation from the sales managers of the MPAA member companies, prints of the 160 pix are rapidly being distributed to each exchange center. Bookings are made directly to about 2,500 theatres at fractional rentals for the special screenings at which the kids pay only nominal admissions. Revival of the majors' interest in the library was stirred by an awareness of the project's push to the MPAA's public relations campaign.

Special committee, headed by Ned Depinet, RKO exec vice-prexy, was instrumental in obtaining the list of new films. MPAA's community relations department, headed by Arthur De Bra, set up the special standards which all the pix had to pass.

U.S. Army Wants Majors To Distribute 5-Reeler Of the Nuremberg Trial

U. S. Army will, in all likelihood, seek major company distribution for its five-reel filmization of the Nuremberg trial, which is now nearing completion in Germany. While policy has yet to be cleared in Washington, the Army's Civilian Affairs Division is anxious to get major company reaction to the pic with some sort of U. S. theatrical distribution in mind.

Final editing of the film is now under way and it's expected that a print will reach the CAD within two weeks. Besides considerable footage of the trial itself, it includes a good part of the evidence film which was effctively used to obtain a conviction of the Nazi overlords.

Scripting and general supervision was handled by Stewart Schulberg, who went over for that particular job and then stayed on as head of the Military Government's documentary film bureau. Originally, Nuremberg trial pic was intended as a joint four-power project, but it subsequently broke up, with the Russians cutting the tape first with their version of the event.

Pic will be compulsory diet for German flickeries in the American occupied zone.

CAN RARELY CASH IN GOOD NOTICES

The gap between the boxoffice and critics in appraisal of films is as wide as ever. According to a comprehensive survey of "best film" and "best grosser" lists on 1947 product by one major distributor, it's still a relative rarity for a picture to click in both classifications.

Lack of contact between the "payola" and "artistic" pix was especially striking among the New York film critics and Life mag's weekly selections. In these instances, the lists were heavily stacked with foreign entries whose b.o. potency is still narrowly limited to the sureseater trade.

Of the six films considered for the New York Film Critics Award for 1947, not one hit in the top 20 grossers named in VARIETY's annual roundup. ("Gentleman's Agreement" (20th-Fox), which copped the award, was released too late in 1947 for a boxoffice estimate. Judging by its current impact, however, the pic looks to be one of 1948's b.o. winners, especially on top of the Academy Award.)

Life mag's "Movie of the Week" selections named 29 pix during 1947, only two of which made the top 20 of VARIETY's list. Look mag's list of their "Best of 1947" struck a much higher percentage with four out of 10 pix also proving to be

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In Re: Those Veddy British Dialects

Criticism by Eric Johnston last week of British filmmakers for allowing players to speak in heavy dialects entirely unintelligible to American audiences found English producer Marcel Hellman in full agreement. In New York on a visit, Hellman raked his colleagues for giving insufficient attention to the enunciation by British actors, the dialects they speak and the excess speed with which they mouth their words.

"Despite the fact that many of the producers have been to America often and are fully aware of the justifiable objections of American audiences, they still refuse to force actors to speak clearly," Hellman squawked. "Not only that," he added, "but the same lack of care applies to story selection. If you want to sell your product in the American market, it's obvious that you must pick stories that Americans like."

Hellman heads for Hollywood Sunday (28) in an effort to line up players for his next picture. He has one more to go on a 20th-Fox deal for production of three films in England. Fox shares in the

(Continued on page 26)

British-Made 'Evil' 1st UA Release in Over 2 Mos. Due to Many Snarls

More than two-month hiatus in the release of new films by United Artists will come to an end tomorrow (Thursday) when the company sends the British-made "Man of Evil" into distribution. Six other pictures are at the starting line, but have been delayed by title changes, litigation or for other reasons.

UA staff has been coasting recently as result of the lack of new product to work on. A rush of high-powered activity is looked for within the next couple months, with the half-dozen films now in the can going into release in a spurt.

Last one into distribution was Triangle's "Sleep My Love" in mid-January. The only one now definitely dated, aside from "Evil," is "Arch of Triumph," which starts its regular runs with an engagement at the Globe, N. Y., tenta-

(Continued on page 26)

House Group Indicates Dissatisfaction On Lewis Bill Shifting ASCAP Costs From Picture Houses to Studios

Washington, March 23.

A House judiciary sub-committee indicated yesterday (22) it did not think too highly of the Lewis bill, which would shift from the theatres to the studios the cost of paying the American Society of Composers, Authors and Publishers for performing rights on musical soundtracks. The committee conducted an all-day hearing on the bill, sponsored by the Allied States Assn. of Exhibitors, with most committee members giving the impression in their questions that they would not approve the measure.

It is believed here that the bill may not even get as far as the full House Judiciary Committee. The Allied witnesses made a considerable impression upon the subcommittee in the morning, but when the Theatre Owners of America and the producers took the stand in the afternoon to give the other side of the story, a perceptible change took place in the attitude of the committee.

Ted R. Gamble, American Theatres Assn. prexy, did the best job of hatcheting the bill. He charged—convincingly enough, so that a couple of congressmen admitted afterward that he was right—that the "House Judiciary Committee had merely been put in the middle of an industry fight between two

(Continued on page 24)

Film Names Win Medals For Command Show

Hollywood, March 23.

Command Performance Medals were presented to Hollywood names who went to London last November to put on a show for British royalty.

Receiving the awards in a ceremony in Beverly Hills were Loretta Young, Robert Montgomery, Alexis Smith, Bob Hope, Craig Stevens and Norman Siegel, manager of the tour.

SRO Inks Foreign Distribs as Pards For O'seas Setup

Selznick Releasing Organization is setting up a complete European distribution system via partnerships with local operators, Milton Kramer, chairman of the SRO board, disclosed this week. Kramer said he expected the layout to be completed in about 60 days in Italy, Belgium, France and the Scandinavian countries.

Kramer has himself taken over supervision of foreign distribution for SRO, following departure of Laudy Lawrence, SRO v.p. for overseas operations. Lawrence, who joined the company about a year ago, has been inactive recently. He has had a serious spinal operation in New York and reportedly will be unable to work for some time. He is being granted an indefinite leave of absence beginning April 15. It is known that there has been friction between Lawrence and Kramer during the period of their association.

The European distribution setup provides that SRO will have complete control of sales in each country, but will have a local partner,

(Continued on page 22)

UA Defers Part of Its Distrib Fee and Cagney Finally Signs Pact

Refusal of banks to go along on a tilt in the distribution fee on "Time of Your Life" was the factor last week that almost upset the agreement previously arrived at for producer William Cagney to turn the film over to United Artists for release. A last-minute agreement by UA to defer part of the upped distribution fee got the pic back into the company's fold and brought a lawsuit between UA and Cagney to an end.

As part of the deal by which the distrib had agreed to make a $250,000 investment in the completed film for a 15% interest, Cagney accepted a hike in his distribution fee to a straight 25%. Under terms of his original pact it was 25% to $800,000 gross and 10% after that.

Cagney and UA prexy Grad Sears had arrived at the terms by phone and Sears flew to the Coast to sign the papers. When he got there he discovered it was no go, since Security-First National Bank, of Los Angeles, and Bankers Trust, of N. Y., which put up the coin for the pic, balked at the distribution fee.

The banks had to be consulted, inasmuch as the payoff to the releasing company precedes the return of the bank's money. They came around after Sears agreed that UA would take only a 15% fee, deferring the income representing the other 10% until after the banks were paid off.

WCBS Gabber Jumps Gun Again in Airviewing Pic Before Regular N.Y. Crix

Plenty griped over what's claimed to be a premature radio review of Jesse Lasky's "Miracle of the Bells," RKO's flackery is mulling a possible ban against the offending gabber, Bill Leonard, who's half-hour program is aired each morning over WCBS. Leonard, it's charged, jumped the gun when his "This Is New York" program, March 15, tore "Miracle" to pieces in a slambang indictment of the pic. RKOers are peeving because they think he violated the custom in the trade that no radio reviews are to be aired before the newspaper crix have their say.

Leonard, it's said, has already been banned by 20th-Fox, who refuse him admittance to their film previews. Action by 20th, it's claimed, followed a similar overly fast start. Lasky, while in New York, personally called on Leonard following the incident to take the matter up with him.

"Miracle" opened at the Rivoli, Broadway showcase, Tuesday (16).

STEVE BENNIS' 4 INDIES SUED FOR % CHISELING

Springfield, Ill., March 23.

Four separate percentage-chiseling suits have been filed in the Illinois federal court here against Steve Bennis, operator of the Lincoln and Grand, Lincoln; and the Freeport, Freeport, all in Illinois. Universal, Warner Bros., RKO and Metro charge Bennis with making and submitting phoney boxoffice returns on percentage pix.

Four distribs want punitive damages besides compensation for alleged losses. Local attorneys for plaintiffs are Mayer, Meyer, Austrian & Blatt.

EL Execs' Coast Huddle

William J. Heineman, Eagle Lion's distribution veepee, and Max L. Youngstein, ad-pub veepee, shove off for the Coast next Wednesday (31) for a looksee of EL's coming product. While there, it's expected, they'll huddle with J. Arthur Rank, British film magnate visiting the Coast, and Arthur Krim, EL prexy.

Duo will spend about a week at studios before returning to the h.o.

CLIMAXING THE GREATEST ACC

The

ACAD

AWA

PICT

The Academy Award
For The
BEST PICTURE!

IM IN MOTION PICTURE HISTORY!

MY

D

RE!

Darryl F. Zanuck
presents

GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD

in LAURA Z. HOBSON'S

Gentleman's Agreement

Celeste HOLM · Anne REVERE · June HAVOC · Albert DEKKER · Jane WYATT · Dean STOCKWELL · Sam JAFFE

Produced by DARRYL F. ZANUCK · Screen Play by MOSS HART · Directed by ELIA KAZAN

20th CENTURY-FOX

The Academy Award
For The Best Direction
by ELIA KAZAN

The Academy Award For
The Best Performance By
An Actress in a Supporting
Role CELESTE HOLM

State of the Union

Hollywood, March 20.

Metro release of Frank Capra (Liberty Films) production, directed by Capra. Stars Spencer Tracy, Katharine Hepburn, Van Johnson, Angela Lansbury, Adolphe Menjou, Lewis Stone; features Howard Smith, Charles Dingle, Maidel Turner, Raymond Walburn. Screenplay, Anthony Veiller (also associate producer) and Myles Connolly; based on play by Howard Lindsay and Russel Crouse; camera, George J. Folsey; score, Victor Young; editor, William Hornbeck. Tradeshown March 19, '48. Running time, **121 MINS.**

Grant Matthews..........Spencer Tracy
Mary Matthews..........Katharine Hepburn
"Spike" MacManus..........Van Johnson
Kay Thorndyke..........Angela Lansbury
Jim Conover..........Adolphe Menjou
Sam Thorndyke..........Lewis Stone
Sam I. Parrish..........Howard Smith
Bill Nolard Hardy..........Charles Dinglo
Lulubelle Alexandar..........Maidel Turner
Judge Alexandar..........Raymond Walburn
Norah..........Margaret Hamilton
Leith, Radio Announcer..........Art Baker
Senator Lauterback..........Pierre Watkin
Grace Orval Draper..........Florence Auer
Buck Swenson..........Irving Bacon
Blink Moran..........Charles Lane
Joyce Matthews..........Patti Brady
Grant Matthews, Jr..........George Nokes
Bellboy..........Carl "Alfalfa" Switzer
Waiter..........Tom Fadden
Barber..........Tom Pedi

"State of the Union" should be an election year natural. It's sock entertainment, full of humor and drama. At the same time it projects a timely social message. It calls its shots about the political scene in a manner that should prod the voter's conscience, but without using soapbox oratory. Message is adroitly cloaked in good story theatrics that cleverly ladle out drama and humor to make the political sales talk palatable.

Boxoffice-wise, "Union" is an important Frank Capra production that lends itself to the strongest kind of exploitation. It has star names for the marquees, timeliness of release and, above all, entertainment values that will hold the interest of a broad audience. It's not likely that such a parlay could miss.

The hit Broadway play by Howard Lindsay and Russel Crouse has been expanded somewhat in the screen adaptation by Anthony Veiller and Myles Connolly, a broadening that makes the best use of screen technique. Dialog has headline freshness, and a stinging bite when directed at politicians, the normal voter and the election scene. All the various power groups are soundly spanked as they pass through a writing wringer that has enough truth to hurt. It's satire with a sting, made stronger by serious, instead of slapstick treatment.

Cast is loaded with stalwarts who deliver in top form. The fact that it's pat casting only helps to insure the payoff. Spencer Tracy fits his personality to the role of the airplane manufacturer who becomes a presidential aspirant. It's a sock performance. Katharine Hepburn makes much of the role of Tracy's wife, giving it understanding and warmth that register big. Van Johnson shines as the columnist turned political press agent. It's one of his better performances.

Capra's direction punches over the pictorial expose of U. S. politics and candidate manufacturers, the indifference of the average voter, and the need for more expression of true public opinion at the polls. Plot deals with a power-mad femme newspaper publisher who picks up a selfmade plane magnate and shoves him towards the White House to satisfy her own interests. The candidate begins to lose his commonsense when the political malarkey soaks in and only is saved by his frank and honest wife.

Angela Lansbury, outside of frequently unintelligible speech, gives a topnotch account of herself as the publisher with ambitions to be the power behind the White House. Adolphe Menjou draws a typical portrait of the political conniver who is used by the newspaper chain. Lewis Stone appears only briefly in an opening scene establishing Miss Lansbury's character, but makes it remembered.

Film is dotted with strong bits by capable lesser lights. Among these standing out is Howard Smith's crass big business man; Charles Dingle's labor leader; Maidel Turner's and Raymond Walburn's southerners; Margaret Hamilton's maid; Pierre Watkin's opportunist senator; Irving Bacon's butler; and Tom Fadden's waiter.

Capra and his associate producer, Anthony Veiller, have given the picture important production backing in all departments. The music score by Victor Young; George J. Folsey's lensing; special effects, art direction, settings and other contributors figuring expertly in measuring this one for the top market. *Brog.*

Reds Confess

Hollywood, March 23.

Eddie Sutherland will produce and direct "Confessions of a Communist" for United Artists release.

Starts about June 1 at the John Sutherland Studios, owned by his cousin.

Big City
(SONGS)

Hollywood, March 20.

Metro release of Joe Pasternak production. Stars Margaret O'Brien, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins; features Betty Garrett, Lotte Lehmann. Directed by Norman Taurog. Screenplay, Whitfield Cook, Anne Morrison Chapin; added dialog, Aben Kandel; based on a story by Miklos Laszlo, as adapted by Nanette Kutner; camera, Robert Surtees; music, George Stoll; songs, Irving Berlin, Fred Spielman and Janice Torre; Jimmy McHugh; Inez James and Sidney Miller; Walter Popp and Jerry Seelen; arrangements, Leo Arnaud; editor, Gene Ruggiero. Tradeshown March 17, '48. Running time, **103 MINS.**

Midge..........Margaret O'Brien
Rev. Andrews..........Robert Preston
Cantor Feldman..........Danny Thomas
Patrick O'Donnell..........George Murphy
Florence Bartlett..........Karin Booth
Judge Abercrombie..........Edward Arnold
Lewis Keller..........Butch Jenkins
"Shoe-Shoo" Grady..........Betty Garrett
"Mama" Feldman..........Lotte Lehmann
Martha..........Connie Gilchrist
Page Cavanaugh Trio

"Big City" pulls all stops in appealing to the sentimentalism of the average filmgoer. The tear-jerker theme is wrapped around a load of music of all faiths and ranges from traditional to modern pop. It's schmaltz, but the kind that will rate okay returns, particularly in family trade theatre circles. Above its theme of neighborly tolerance, film is marked by several mighty solid performances that will do much to advance those players with picture fans.

Danny Thomas and Betty Garrett, two names better known in the nitery and musical stage fields, deliver outstandingly. Thomas' portrayal of the Jewish cantor in the big city sector of mixed faiths is a talented, sympathetic job. Working with a young male choir, Thomas gives feeling to "Sholem Aleichem" and "Kol Nidre." For variety he delivers "The Whiffenpoof Song," "What'll I Do" and "Yippee-O Yippee-Ay," in a more modern vein.

Miss Garrett registers big with vocals on "I'm Gonna See a Lot of You," "Don't Blame Me" and "Ok'l Baby Dok'l," and comes through with a veteran performance as a hard-knocks gal who goes straight for love. Queenly voice of Lotte Lehmann adds class to renditions of "God Bless America," Brahms' "Lullaby," "Traumerei" and "The Kerry Dance." A neat reprise of "Ok'l" is wrapped delightfully by little Margaret O'Brien for an especially pleasing treat of precocity. Page Cavanaugh Trio ably intersperses itself into the pop musical end.

Plot in the script by Whitfield Cook and Anne Morrison Chapin deals with a foundling who is adopted by three young men of Jewish, Catholic and Protestant faiths, and raised in the Jewish home. There's little intolerance in the story and the lone basis for conflict is when the Catholic boy marries and wants to take over the youngster; and only a judge's wisdom and the kid's instinct straightens out the muddle.

Norman Taurog's direction puts the players through their paces with neat dispatch to point up the sentimental but is never too maudlin. Little Miss O'Brien pleases as the foundling. Robert Preston is good as the Protestant, and George Murphy makes an excellent Irish Catholic cop. Karin Booth and Miss Garrett are eyefuls as romantic interests for Preston and Murphy. Edward Arnold is an able judge and little Butch Jenkins, with a haircut, is a solid laugh-getter. Miss Lehmann does intelligent work as Thomas' mother.

Joe Pasternak backs the picture with excellent values that fit the story background. Technical credits rundown gives mention for expert work to Robert Surtees' lensing, musical direction by Georgie Stoll and orchestral arrangements by Leo Arnaud, art direction and other factors. *Brog.*

The Search

Metro release of Lazar Wechsler production. Features Montgomery Clift, Aline MacMahon, Jarmila Novotna, Wendell Corey and Ivan Jandl. Directed by Fred Zinneman. Original screenplay by Richard Schweizer in collaboration with David Wechsler; additional dialog, Paul Jarrico; camera, Emil Berna; editor, Hermann Haller; score, Robert Blum. Previewed in N. Y., March 15, '48. Running time, **103 MINS.**

Ralph Stevenson..........Montgomery Clift
Mrs. Murray..........Aline MacMahon
Mrs. Malik..........Jarmila Novotna
Jerry Fisher..........Wendell Corey
Mrs. Fisher..........Mary Patton
Mr. Crookes..........Ewart G. Morrison
Tom Fisher..........William Rogers
Karel Malik..........Ivan Jandl
Joel Makowsky..........Leopold Borkowski
Raoul Dubois..........Claude Gambier

Swiss producer Lazar Wechsler, who proved his superior hand as a semi-documentary maker when he delivered "The Last Chance" to Metro two years ago, wins another palm for "The Search." And he once again proves that the quasi-factual film can be not only superb picturemaking, but can at the same time carry the medium to perhaps its highest mission, that of a force for a humane and less selfish world. Unfortunately, as in this case, however, truth is too often grim and the b.o. is unlikely to equal either the purpose or quality of the production. "The Search" can be expected to hit its peak potential only in selected big-city houses and via the hefty campaign that Metro is giving it.

This simple film was made in the American zone of Germany, principally in and around the rubbled remains of Nuremburg. Only four of its actors are professionals, the others having been recruited on the spot. It's probably that fact that gives the picture its warmest and deepest interest, for no actor could recreate the terror, the abjectness, the remnants of starvation that cameraman Emil Berna has so magnificently caught in the faces of Europe's lost children.

The story is the familiar one of a family torn apart by the Nazis. This time the family is Czech. Only survivors are the mother and a nine-year-old boy, who are separated. Unable to differentiate between the beatings suffered from the Germans and the good intent of UNRRA's displaced persons workers, the lad runs away. His cap is found by a river bank and it is assumed he has drowned. Actually, he lives amongst the rubble until hunger tempts him close enough to a GI for the soldier to catch him.

Beaten and starved so long he can't say anything but "I don't know" in German, the boy is finally tamed and taught a few words of English by his kind and patient GI guardian. In the meantime, his mother has started a round of children's camps, peering into the pinched faces, hoping to find her boy. She finally runs into a femme camp official who remembers the lad, breaks the news of his supposed death and then convinces her to find herself by working with the other children for a while.

The GI, finally ready for home and discharge, takes the boy to this same camp to leave him until he can arrange to bring him to America. The mother meantime has left the camp, but in a last-minute change of mind returns to be reunited with her son.

The picture is fine most of the way. It's in that last bit of business that it fails to ring the bell completely. It seems to make the solution to the problem of kid DP's all too easy. By putting a saccharine finale on a single case, there's an undue submergence of the fact that other millions of these pitiable youngsters are still in camps and have still failed to find their mothers and security. It's probably a necessary concession, however, to most audiences — and to the boxoffice—to picture the traditional "happy ending."

The four professionals in the cast are Montgomery Clift, as the GI, who is a Howard Hawks contract player making his film debut following a Broadway break-in; Aline MacMahon, as the camp official, and as typical a social worker as one could put a finger on anywhere; Jarmila Novotna, Metropolitan Opera singer and herself a Czech, who plays the mother, and Wendell Corey, a Hal Wallis contractee, who plays a friend of the GI.

Each of them shows a deep comprehension, giving a feeling portrayal that neatly catches the nuances of the situation. Thespic hero, however, is Ivan Jandl as the boy. Discovered while singing with an amateur group of kids on a Prague radio station, he reveals an enormous ability to fathom and interpret his difficult part in a manner that sharply profiles its full tragedy. Metro has reportedly offered him a studio contract, with the idea nixed by his parents.

Overall credit for the depth and naturalness of the characterizations, for the topnotch choice of players, both professional and non-professional, for the fast movement, for the realistic locations and the technical excellence throughout must go to director Fred Zinnemann. He, incidentally, was dropped from the M-G contract lists while he was abroad making the picture last summer and fall. RKO signed him. Then Metro, following early screenings of "The Search," optioned him for another film at considerably more coin than he was getting originally.

Screenplay by Swiss writer Richard Schweizer (who also did "The Last Chance") is taut and natural, falling short only in the patness of an embarrassed denouement. David Wechsler collaborated on the script, with Paul Jarrico making a considerable contribution in the unstilted added dialog with which he is credited. Incidentally, it's all in English or immediately translated via the dialog of the screenplay itself.

Metro, if it maintains its present enthusiasm and drive on behalf of the film, merits a reward even more attractive than big boxoffice grosses would be at the moment. Films like "The Search" can be a decisive factor in causing the world to take a deep breath and give another thought to the fearful eyes of those children before it plunges itself off the present brink and into another international catastrophe. *Herb.*

Miniature Reviews

"State of the Union" (M-G) Frank Capra production, plus strong boxoffice names in Tracy, Hepburn, Van Johnson; socko b.o.

"Big City" (Songs) (M-G). Entertaining tear-jerker for general audiences. Good acting and heart-warming theme of neighborly tolerance.

"The Search" (M-G). Excellent semi-documentary type pic on Europe's displaced children should do fine.

"Ruthless" (EL). Disappointing drama told largely in flashback.

"The Inside Story" (Rep). Broad comedy on rural life during the depression; good b.o. in general situations.

"The Arizona Rangers" (RKO). Okay western co-starring Tim and Jack Holt.

"The Arizona Ranger" (RKO). Above par Tarzan adventure; strong twin-biller.

"The Enchanted Valley" (Color) (EL). Animal outdoor melier fine for kids on twin bills.

"Mr. Orchid" (French) (Lopert). Meller of French underground activities; strong for foreign-language spots.

Ruthless

Eagle Lion release of Producing Artists (Arthur S. Lyons) production. Stars Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet, Lucille Bremer, Martha Vickers. Directed by Edgar G. Ulmer. Screenplay, S. K. Lauren, Gordon Kahn, based on novel, "Prelude to Night," by Dayton Stoddart camera, Bert Glennon; editor, Francis D. Lyon; musical score, Werner Janssen. Tradeshown in N. Y., March 18, '48. Running time, **104 MINS.**

Horace Vendig..........Zachary Scott
Vic Lambdin..........Louis Hayward
Martha Burnside } Mallory Flagg }..........Diana Lynn
Susan Duane..........Martha Vickers
Buck Mansfield..........Sydney Greenstreet
Christa Mansfield..........Lucille Bremer
Mrs. Burnside..........Edith Barrett
Mr. Burnside..........Dennis Hoey
Pete Vendig..........Raymond Burr
Kate Vendig..........Joyce Arling
Bruce McDonald..........Charles Evans
Horace Vendig (as child)..........Bob Anderson
Vic Lambdin (as child)..........Arthur Stone
Martha Burnside (as child)..........Anne Carter
Libby Sims..........Edna Holland
J. Norton Sims..........Fred Worlock
Bradford Duane..........John Good
Bella..........Claire Carleton

Despite a sextet of name players, "Ruthless" will have only a moderate b.o. draw. Picture is a victim of cliched and outmoded direction and of weary dialog to which no actor could do justice.

Long running time of 104 minutes is another negative factor. At least 15 minutes out would help the yarn considerably. Arthur S. Lyons, Hollywood agent turned producer, has rounded up an impressive list of players whose efforts might well have been put to better use.

Practically the entire yarn stems from the mental reflections of Louis Hayward, one-time partner of powerful financier Zachary Scott. Film tees off at a social gathering where Scott is awarding a large slice of his gains to charity. Comes then the first of many confusing flashbacks, reverting to the boyhood days of the two men. These early sequences show how Scott moved from a poor environment to a position of prestige and wealth by a "what-makes-Zachary-run" technique.

Picture boils down to a character study of Scott, finally illustrating the retribution which Joe Breen's Production Code Administration insists is invariably faced by pursuing greed. In delineating his role, the actor is on familiar territory, for he's frequently played similar heavies in recent years.

Performances are handicapped by the direction of Edgar G. Ulmer, which employs many cliches the profession cast aside long ago. Screenwriting job by S. K. Lauren and Gordon Kahn has made the adaptation from the Dayton Stoddart novel, "Prelude to Night," involved and confusing. Plot's denouement is also telegraphed long before the finale.

Hayward contribs a fair interpretation of Scott's associate, who eventually breaks from him. Diane Lynn, in a dual role, is wistful and appealing as a pawn in Scott's affections. Sydney Greenstreet, cast as a utilities magnate who's ousted by Scott from his power empire in a stock manipulation, tends to overact. Lucille Bremer, as Greenstreet's wife, and Martha Vickers, a gal with influential connections, are both adequate in depicting women who were foolish enough to aid Scott in achieving the heights but later realized their errors.

Production values are mediocre while camerawork and other credits fail to rise above the ordinary.

The Inside Story

Republic release and production. Stars Marsha Hunt, William Lundigan, Charles Winninger, Gail Patrick; features Gene Lockhart, Florence Bates, Allen Jenkins, Roscoe Karns, Hobart Cavanaugh, Robert Shayne. Directed by Allen Dwan. Screenplay, Mary Loos, Richard Sale; original story, Ernest Lehman, Geza Herczeg; camera, Reggie Lanning; editor, Arthur Roberts; musical director, Morton Scott. Tradeshown N. Y. March 22, '48. Running time, **87 MINS.**

Francine Taylor..........Marsha Hunt
Waldo Williams..........William Lundigan
Uncle Ed..........Charles Winninger
Audrey O'Conner..........Gail Patrick
Horace Taylor..........Gene Lockhart
Geraldine Atherton..........Florence Bates
Mason..........Robert Cavanaugh
Eddy Hale..........Allen Jenkins
Eustace Peabody..........Roscoe Karns
Tom O'Conner..........Robert Shayne
Jay Jay Johnson..........Will Wright
Rocky..........Wm. Haade
Eph..........Frank Ferguson
Ab Follansbee..........Tom Fadden

One of Republic's top budgeters, "The Inside Story" is an entertaining mixture of frothy plot ingredients and comic talents of a good cast. Pic is likely to stir only secondary interest in the key firstruns but will do very nicely in nabe and rural situations.

It's a folksy film about life in a small town brimming with cracker-barrel philosophy and homespun humor. Some of the gags are as broad as a barn wall but the pic none the less escapes from falling completely into the corn bin. Director Allen Dwan keeps action rolling, rarely letting the slapstick interfere with the pace. Chief credit, however, for keeping this pic afloat goes to a comedy combo consisting of Charles Winninger, Gene Lockhart, Allen Jenkins and Roscoe Karns.

Story kicks off on serious note with a flashback to the depression era of 1933. Setting is a whistle-stop burg in Vermont where the natives are beset with the familiar problem of raising enough coin to keep the sheriff from the door. After this ominous opening, story takes a sharp turn into farce when a New York visitor puts $1,000 into a hotel vault for safe-keeping.

The grand proves to be the town's salvation despite the fact that its circulation is strictly illegal. Beginning with the hotel owner who uses the money to pay off his creditors, the coin makes a complete cycle through the town's pocketbooks, restoring love and confidence to each of its owners. In the nick of time, however, it's restored to its proper place. The moral is hammered home: if you don't want another depression, keep your cash circulating.

Winninger, as the hotel owner's aide, gives a familiar portrait as a fumbling, absent-minded old man with a shrewd sense of humor. As the frantic hotel keeper, Lockhart contributed an energetic performance. Karns, as the New York wiseacre, and Allen Jenkins, as an honest safe-cracker, also add importantly to the pic's comedy atmosphere.

Subsidiary romantic interest is handled in neat style by Marsha Hunt and William Lundigan, both of them giving the love angle a once-lightly-over treatment. Gail Patrick and Robert Shayne, as a shaky marital team, also do okay.

Production dress is solid with good lensing and background score giving an overall polish to the film. *Herm.*

The Arizona Ranger

RKO release of Herman Schlom production. Stars Tim Holt, Jack Holt; features Nan Leslie, Richard Martin. Directed by John Rawlins. Original screenplay, Norman Houston; camera, J. Roy Hunt; editor, Desmond Marquette; music, Paul Sawtell. Tradeshown N. Y. March 22, '48. Running time, **64 MINS.**

Bob Wade..........Tim Holt
Rawhide..........Jack Holt
Laura Butler..........Nan Leslie
Chito Rafferty..........Richard Martin
Quirt..........Steve Brodie
Ben Riddle..........Paul Hurst
Nimino..........Jim Nolan
Jasper..........Robert Bray
Gil..........Richard Benedict
Mac..........William Phipps
Peyton..........Harry Harvey

In "The Arizona Ranger," producer Herman Schlom has come up with a good western that's reinforced with some bang-up hand-to-hand combat as well as the usual six-shootin'. It should more than satisfy the action fans along with the Saturday matinee juve patrons.

Novel is the billing which co-stars Tim Holt and his father Jack. Both turn in creditable performances. Holt pere, of course, is an old hand at these oaters, and his son, Tim, measures up. Story, appropriately enough, has them portraying father and son roles.

Yarn, screenplayed by Norman Houston, is woven around the rivalry of the senior Holt, a powerful rancher, and his son who spurns a partnership on the ranch to accept a commission in the Arizona Rangers. Question of whether the law should be taken into one's own hands results in a further rift

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$1,000,000 TILT TO H. O. PAYROLLS

Breakdown Per Film Co.

Following table gives a company-by-company breakdown of the increased payroll loads resulting from the current wage hike arbitration awards. While arbitrations at 20th-Fox, Paramount, Republic and National Screen Service are still pending, it's expected that they'll follow the general pattern of the other companies. An arbitrary average of $6.50 per worker has been used in these cases.

	Employees	Avge. Pay Tilt	Total Back Pay	Total Ann. Increase
RKO	700	$7.15	$90,000	$250,000
Metro	540	6.80	77,250	191,300
Col.	300	6.80	42,800	106,000
UA	198	6.75	39,500	64,250
20th-Fox	330	6.50	50,000	112,000
Par	350	6.50	55,000	115,000
Rep	80	6.50	11,000	27,000
NSS	200	6.50	27,000	67,000
Major Exch'gs	300	6.50	40,000	100,000
Totals	3,028		$431,550	$1,032,550

Swedish Studios Slow Film Prod. Until New Union Contract Is Set

Stockholm, March 18.

With local producers retarding the start of additional production here until a new agreement is pacted between the Studio Workers union and producers, attention in trade circles is focused on the number of films coming into Sweden from all parts of the world. This country always has been a vast market for foreign pictures, with U.S. product topping the list (nearly 70% of all pictures shown here).

Previously about 12 countries sent their product into Sweden. Three other countries will be added as a result of the newly formed distributing company headed by Per-Olof Lindquist and Lennart Bruce. This outfit has pacted agreements with producers in Yugoslavia, Bulgaria, Hungary and Argentina. Previously only Hungarian pictures were distributed in Sweden. Initial picture to be released will be "La Guerra Gaucha," Argentine-made.

The single Swedish film now in production is "Strange Harbor," which is being made by Sandrew-Bauman Film, with Hampe Faustman directing. This was adapted from Joseph Kjellgren's play, "Unknown Swedish Soldier." Exteriors are being done in Finland.

While many new films are planned, producers want to wait until the new union pact is made. Tipoff on the upbeat of recent native production, however, is found in the fact that nine new Sewdish films were preemed here in January, as compared with the usual two or three unveiled each month.

HAROLD RODNER TO GET MPA'S 'BEACON' AWARD

Annual Beacon award of the Motion Picture Associates for meritorious and patriotic achievement in the motion picture industry was voted to Harold Rodner, veepee of Warner Bros. Service Corp., at a MPA membership luncheon yesterday (Tues.) in N. Y. Candidates for the distinction included Spyros Skouras, Barney Balaban, Herman Robbins, J. Robert Rubin and Robert Weitman.

Rodner will officially receive the award at the organization's annual dinner, scheduled for the Waldorf-Astoria hotel, N. Y., May 21. Sam Rinzler, who won the prize last year, made a brief address urging support of the new Will Rogers hospital at Saranac Lake. Ray Moon, of 20th-Fox's sales staff, and chairman of the MPA's newly-launched membership drive, revealed some 50 new members were enrolled in the first week of the group's campaign. Arthur Mayer presided at the conclave.

20th's Annual Meet May 18

Annual stockholders' meet of 20th-Fox has been set for May 18. Stockholders of record April 20 will be eligible to vote for new directors.

Boston's 640,128 Seats

Theatre Survey of the Boston exchange area, 30th in the series of 31 directories being issued by the Motion Picture Assn. of America, shows a total of 764 theatres with an aggregate seating capacity of 640,128. In addition, there are 19 shuttered theatres with 11,722 seats and 11 drive-ins with a total capacity of 4,400 cars.

Of the total number of houses, 419 are circuit-operated while the remaining 364 are owned by indies having less than four houses apiece. Survey reveals that Boston has 58 theatres currently in operation while second-ranking Providence has 16.

Metro Saving Its Biggies for Own B'way Showcase

After almost six months of poor business prior to the current run of "Naked City," the Broadway Capitol is to be converted by Loew's into a Radio City Music Hall type of operation.

Thus, instead of booking as many of its top films as possible into the Hall, Metro henceforth will save all its biggies for the Capitol. New product lineup has "Homecoming," Clark Gable starrer, following "City." High-budgeted Technicolor musical, "Easter Parade," is slotted in next, with "On An Island With You," also in color, expected to follow that. In the past, Metro would have aimed at least one of those at the Hall but is now grooving them all for the Cap.

Reason for the switch is believed directly attributable to the poor grosses hung up at the theatre from the time "Hucksters" closed last summer until the current run of "City." Loew's execs reportedly feared the house would acquire an unsavory reputation among customers as a place where they could never expect a good picture. String of bad pictures has done that to other deluxe showcasers in the past.

Capitol stageshows will continue under their present formats, comprising name bands and top personalities.

Dallas 16m Parley In Fair Trade Discussion

Dallas, March 23.

Discussion of the fair trade and biz practices in the 16m industry and an open forum session on 16m production and distribution highlighted a two-day session here of the National Assn. of Visual Education Dealers.

They met at the Melrose hotel last week (19-20).

COLLARITES' 15% AVERAGE HIKE

Passing through the second postwar round of wage increases, the film industry is currently establishing a pay hike pattern for white collarites in the New York offices that'll cost $1,000,000 annually. Pattern was definitely set last week when an arbitration board awarded 198 office workers at United Artists a flat $6.75 increase per week, retroactive to May 1, 1947. UA is the fourth company from which the Screen Office & Professional Employees Guild won a pay tilt averaging around 15%.

Breakdown of the payroll loads at each company resulting from the recent awards reveals that RKO has been hit the hardest with a total annual increase of $250,000 plus a back-pay assessment of $90,000. Loew's is shelling out an additional $191,297 annually with back pay of $77,000; Columbia is being upped $106,000 with back pay of $42,840, and UA is paying an additional $65,000 with back pay of $40,000. Eagle Lion, which

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'Marinka' May Be Filmed Down Under After Its Legit Tour in Aussie-N.Z.

One of the earliest, direct results of the Australian freeze on U. S. film distribution is the two-ply deal made for the Down Under rights to the Emmerich Kalman operetta, "Marinka," which played a season at the Winter Garden, N. Y., several years ago. Bernie Foyer is clippering to Aussie early in April, closely behind David Martin, chief talent booker and head of the Tivoli circuit in Aussie. They will put on the operetta, with a view to its filmization following its legit run in Australia and New Zealand. Cathy Barr, who was with Metro for a spell, Norman Lawrence (ex-"Follow the Girls") and Sonya Yarr (in the Luba Malina role) are set for the leads. Romo Vincent, currently in Las Vegas, has a couple of Hollywood commitments, which bar his recreating his stage original in the Aussie version. That role, therefore, will be cast in Sydney under present plans.

Martin is making his trip home via Pittsburgh and Chicago stopoffs, before flying from Frisco, March 28.

Show opens May 11 at the Tivo-

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Atlas' Annual Meet April 7

Atlas Corp., holding company with a controlling interest in RKO, has slated its annual stockholders' meet for April 7 with stockholders of record, Feb. 27, eligible to vote.

Besides election of officers and other business, stockholder approval is sought for reduction of capital by retirement of 53,682 shares of stock now in the company's treasury.

Danish Pact Starts Scramble to Dump Pix; Direct Indie Sale Doubles Dough

Copenhagen, March 19.

Uncontrolled flood of American films into most European countries resulting from a mad scramble by U. S. film companies to extract as many dollars as possible from the continental market, is neatly illustrated here where the eight American majors have started selling product to their one-time arch rivals, the independent distributors. Inking of a new film agreement between the government and Hollywood's Danish branches, which became effective March 1, touched off a race to dispose of pictures as soon as possible.

So small is the dollar amount allotted to each American firm to remit to the U. S. that exhibition of only a few of their films produces enough income to cover expenses here as well providing the entire dollar sum to be sent home. Therefore most branches of the majors have embarked upon a policy of selling to the indies in order to secure these distribs' dollar allotments. Such a course enables the U. S. firms to double their homeoffice remittances.

Paramount has sold "Perils of Pauline" to Asa Film and Dansksvensk picked up its Frenchman's Creek." Universal peddled "Temptation" and "Magnificent Doll" to Criterion. Biggest indie, Constantin Film, has bought "Bishop's Wife" direct from Goldwyn and is closing a deal for more than a dozen Columbia pictures (including "Jolson Story") in New York where the company's prexy, Preben Philipsen, has been handling negotiations. As a corollary of the indies' deals, some of them have paid so much in dollars for Hollywood product that they've already used their dollar allotments for the next 18 months.

Among American films now on local screens are "The Kid from Brooklyn" (RKO), "Grapes of Wrath" (20th) and "The Stranger" (RKO). All are released by local indies Scala Bio, World Cinema and Alexandra, respectively. Other current product includes several Danish films and a British import, "Frieda."

Turks Seek World Market

Ankara, March 10.

Not to be outdone by film industries of other lands, Turkish picture producers also are aiming their product at a wider market.

Opening gun will be "Yuvami Yikamazsin" ("You Cannot Destroy My Home"), which stars Cahide Sonku and Galip Arcan.

Indie Exporters Not Concerned On Brit. Coin Divvy

Check of indie film exporters last week shows that most of them feel there's no cause for alarm as to just how dollars allotted to the U. S. picture industry under the recent 75% tax adjustment by the British government will be carved up. Many of the firms have long had a sizable trade in Britain selling reissues in that market as well as films made by indie American producers.

Walter Bibo, head of Excelsior Films, felt that the small film men would have little to fear concerning equitable distribution of the dollars that are to be set aside as prescribed in the London agreement with Motion Picture Assn. of America prexy Eric Johnston. He opined actual divvying would probably be done by the British government.

Others who expressed similar beliefs were S. M. Livingston of the International Optima Corp. and Irvin Shapiro, head of Film Rights

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Majors Settle Another Indies Suit—Ray Syufy's

San Francisco, March 23.

Settlement terms have been reached by attorneys in the $1,050,000 treble-damage, anti-trust suit brought in the California federal court last year by Raymond J. Syufy and a number of other plaintiffs against the majors, it's reliably reported. Under the deal, agreed on but not yet inked, Syufy and his co-plaintiffs will receive $60,000 as a lump payment for calling off their suit.

Syufy and his partners are operators of the Rita and Victory theatres in Vallejo, Calif. They named all majors except Universal plus the Fox West-Coast circuit as defendants charging that the Rita was entitled to firstrun in the town, and that it and the Victory had been deprived of product.

Understood settlement will not change runs or bookings in Vallejo.

B.A. IS MECCA FOR U.S., EUROPE PIXERS LATELY

Buenos Aires, March 16.

A flock of U. S. and European pix tycoons have been planing into Buenos Aires during the last fortnight. Local film colony is hopeful of some sort of settlement on frozen exchange and the growing trend towards nationalism and protection of local production.

Harold Sugarman, United World Films v.p., is already in B. A. and is making Universal his headquarters. His visit is tied up with the distribution of 16m pix for J. Arthur Rank and Gaumont British.

Paramount expects visit from George Weltner, chairman of Paramount International Films, who is on an inspection tour accompanied by Arthur L. Pratchett, Par's Latin-American divisional chief, and Samuel E. Pierpoint, manager for Argentina, Brazil, Chile, Uruguay and Paraguay.

French film distributors are expecting a visit from Andre Paulve, who produced "Les Visiteurs du Soir" and "La Belle et la Bete" and who is also on a South American junket, escorted by Jean Sefert, COFRAM French pic distributors in Argentina.

LANTZ FINISHES 12

Hollywood, March 23.

Six months ahead of schedule, Walter Lantz announced completion of his entire program of 12 cartoons for United Artists release.

Five prints have already been delivered to UA and the other seven are currently in the Technicolor lab.

Briefs From the Lots

Hollywood, March 23.

Milton Sperling bought "The Gentle Sin," authored by **Daniel Fuchs**, as the next **Lilli Palmer** starrer for United States Pictures . . . "Wanted" is the release tag on the **Harry Sherman** production variously known as "Four Faces West," "New Mexico" and "They Passed This Way." . . . **Leo White** starts his 35th year as a film thesp in "A Kiss in the Dark" at Warners . . . **Samuel Goldwyn** turned "Roseanna McCoy," a novel by **Alberta Hannum**, over to **John Collier** for screen treatment.

Ann Sothern will play one of the top roles in Metro's Technicolor musical, "Words and Music," based on the careers of **Rodgers and Hart** . . . **Michael Curtiz** lit out for the Mother Lode country in Northern California to scout locations for "The 49ers." . . . **Joan Caulfield** obtained release from her Paramount contract, with the studio retaining rights to her services in one picture, to be selected later . . . Paramount assigned "Web of Days," "Comeback" and "Beyond Evil" to **Endre Bohem's** production program . . . **William Thomas** will direct "Special Agent." **William Eythe** starrer, as the third of six pictures to be filmed this year by Pine-Thomas for Paramount release . . . **Edward Nassour** readying a film on the auto-racing career of **Ralph de Palma** . . . **James Tinling** will direct "Big Dan," a **Sol Wurtzel** production for 20th-Fox release.

Congratulations

to

RONALD COLMAN

from UNIVERSAL-INTERNATIONAL for his ACADEMY AWARD honoring his sterling performance in "A DOUBLE LIFE".

•

Congratulations, also, to Dr. Miklos Rozsa, for giving "A Double Life" the year's best musical score for a dramatic picture.

•

These awards are significant tributes, not only to Mr. Colman and Dr. Rozsa, but also to the excellent production "A Double Life".

Congratulations to the

J. ARTHUR RANK ORGANIZATION

from UNIVERSAL-INTERNATIONAL
for the ACADEMY AWARDS won by

"GREAT EXPECTATIONS"

and

"BLACK NARCISSUS"

•

"GREAT EXPECTATIONS" was honored for the best art direction, best set decoration and best cinematography among black and white motion pictures.

"BLACK NARCISSUS" was honored for the best art direction, best set decoration and best cinematography among motion pictures produced in color.

Universal International

L.A. No Ball of Fire But Oscars Help 'Agreement' Hep $59,000; 'Millie' Hot 45G, 'Ranchero' 15G, 'Gentleman' 37G

Los Angeles, March 23.

"Gentleman's Agreement," in four theatres at popular prices, is pacing Los Angeles firstruns with solid $59,000, being strong in all except two spots. Film had long, hefty advanced-scale run at Palace downtown. "Mating of Millie" looks bright $45,000 in two houses.

"Alias a Gentleman" and "10th Ave. Angel" shapes to land only thin $37,000 in three situations. Reissue combo of "Only Angels Have Wings" and "Coast Guard" likely will be okay $21,500 in four small-seaters. "Gay Ranchero" and "Discovery" looks disappointing at $15,000 in five spots for six days, with "Bambi" replacing tomorrow (Wed.).

"Naked City" is leading the holdovers with fancy $45,000 in five locations, second frame, after great $66,000 opener, over hopes. "Saigon" is nice $18,000 in third and final week at two Paramount houses.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"Gay Ranchero" (Rep) and "Discovery" (FC). Dim $2,500. Last week, "Ideal Husband" (20th) and "Half Past Midnight" (20th), $4,200.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Only Angels Have Wings" (Col) and "Coast Guard" (Col) (reissues). Fair $3,500. Last week, "Intrigue" (UA) (2d wk), $1,800.

Carthay Circle (1,518; 60-$1)—"Northside" (20th) and "Live Again" (20th) (3d wk). Medium $5,000. Last week, oke $5,900.

Chinese (Grauman-WC) (2,048; 60-$1)—"Gentleman's Agreement" (20th). Fair $16,500. Last week, "Northside" (20th) (3d wk), okay $8,400.

Culver (FWC) (1,145; 60-$1)—"Gay Ranchero" (Rep) and "Discovery" (FC). Dull $2,500. Last week, "Ideal Husband" (20th) and "Half Past Midnight" (20th), $4,500.

Downtown (WB) (1,800; 60-$1)—"Robin Hood" (WB) (reissue) (2d wk). Neat $14,000. Last week, $18,500.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Angels Wings" (Col) and "Coast Guard" (Col) (reissues). Okay $11,000. Last week, "Intrigue" (UA) (2d wk), thin $6,800.

Egyptian (FWC) (1,538; 60-$1)—"Alias Gentleman" (M-G) and "Tenth Ave. Angel" (M-G). Slow $9,000. Last week, "Three Daring Daughters" (M-G) (2d wk), nice $8,700.

El Rey (FWC) (861; 60-$1)—"Gay Ranchero" (Rep) and "Discovery" (FC). Faint $2,000. Last week, "Ideal Husband" (20th) and "Half Past Midnight" (20th), okay $5,200.

Esquire (Rosener) (685; 85-$1.20)—"Nicholas Nickleby" (U) (4th wk). Neat $2,000. Last week, $2,400.

Four Star (UA-WC) (900; $1.20-$1.80)—"Mourning Becomes Electra" (RKO) (13th wk). Okay $3,500 in final 9 days. Last week, $2,400.

Guild (FWC) (968; 60-$1)—"Naked City" (U) (2d wk). Nifty $6,500. Last week, socko $9,000.

Hawaii (G&S-Blumenfeld) (1,106; 60-$1)—"Angels Wings" (Col) and "Coast Guard" (Col) (reissues). Fair $3,500. Last week, "Intrigue" (UA) (2d wk), faint $1,700.

Hollywood (WB) (2,756; 60-$1)—"Robin Hood" (WB) (reissue) (2d wk). Okay $10,000. Last week, solid $16,500.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Angels Have Wings" (Col) and "Coast Guard" (Col) (reissues). Trim $3,500. Last week, "Intrigue" (UA) (2d wk), $1,700.

Iris (FWC) (828; 60-85)—"Naked City" (U) (2d wk). Good $6,500. Last week, big $9,200.

Laurel (Rosener) (890; 85)—"Furia" (FC) (2d wk). Nifty $4,500. Last week, solid $6,100.

Loew's State (Loew-WC) (2,404; 60-$1)—"Agreement" (20th). Medium $20,000. Last week, "Northside" (20th) and "Live Again" (20th) (3d wk), strong $15,700.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Alias Gentleman" (M-G) and "Tenth Ave. Angel" (M-G). Slow $20,500. Last week, "Daughters" (M-G) (2d wk), neat $14,800.

Loyola (FWC) (1,248; 60-$1)—"Agreement" (20th). Sturdy $10,000. Last week, "Northside" (20th) (3d wk), big $6,600.

Orpheum (D'town-WC) (2,210; 60-$1)—"Gay Ranchero" (Rep) and "Discovery" (FC). Scant $6,000. Last week, "Ideal Husband" (20th) and "Half Past Midnight" (20th), $9,300.

Pantages (Pan) (2,812; 60-$1)—"Mating of Millie" (Col) and "Return of Whistler" (Col). Bright $22,000. Last week "Knew Susie" (RKO) and "Tracy Meets Gruesome" (RKO) (2d wk-6 days), $7,700.

Paramount (F&M) (3,398; 60-$1)—"Saigon" (Par) and "Mr. Reckless" (Par) (3d wk). Finales at $11,000. Last week, oke $15,000.

Paramount Hollywood (F&M) (1,451; 60-$1)—"Saigon" (Par) and "Mr. Reckless" (Par) (3d wk). Near $7,000. Last week, nice $8,800.

RKO Hillstreet (RKO) (2,890; 60-80)—"Mating Millie" (Col) and "Return Whistler" (Col). Sturdy $23,000. Last week, "Knew Susie" (RKO) and "Tracy Meets Gruesome" (RKO) (2d wk-6 days), slight $9,700.

Ritz (FWC) (1,370; 60-$1)—"Naked City" (U) (2d wk). Rousing $11,500. Last week, sock $14,600.

Studio City (FWC) (880; 60-$1)—"Naked City" (U) (2d wk). Smooth $6,500. Last week, great $8,500.

United Artists (UA) (2,100; 60-$1)—"Naked City" (U) (2d wk). Good $16,500. Last week, big $24,700.

Uptown (FWC) (1,719; 60-$1)—"Agreement" (20th). Fast $12,500. Last week, "Northside" (20th) and "Live Again" (20th) (3d wk), big $7,200.

Vogue (FWC) (885; 60-85)—"Gay Ranchero" (Rep) and "Discovery" (FC). Thin $2,000. Last week, "Ideal Husband" (20th) and "Half Past Midnight" (20th), fair $5,500.

Wilshire (FWC) (2,296; 60-$1)—"Alias Gentleman" (M-G) and "Tenth Ave. Angel" (M-G). Slow $7,500. Last week, "Daughters" (M-G) (2d wk). Neat $8,400.

Wiltern (WB) (2,300; 60-$1)—"Robin Hood" (WB) (reissue) (2d wk). Nice $9,000. Last week, good $16,000.

St. Loo in Slump Albeit 'Carnegie' Okay $17,000; 'Husband' Good $18,000

St. Louis, March 23.

Holy Week in this heavily populated Catholic city plus a general lethargy of natives to buy anything is slowing down biz at the big cinemas to a walk. "Robin Hood," a reissue, will get top coin but "Carnegie Hall" is doing okay at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75)—"Ideal Husband" (20th) and "The Challenge" (20th). Good $18,000. Last week, "Bishop's Wife" (RKO) (2d wk), stout $16,000.

Fox (F&M) (5,000; 50-75)—"Robin Hood" (WB) (reissue) and "Girl Tisa" (WB). Modest $19,000. Last week, "Scudda Hoo" (20th) and "Perilous Waters" (Mono), nice $23,000.

Loew's (Loew) (3,172; 50-75)—"Carnegie Hall" (UA) and "Personal Column" (UA). Okay $17,000. Last week, "Ends of Earth" (Col) and "Fabulous Joe" (UA), solid $20,000.

Missouri (F&M) (3,500; 50-75)—"Bishop's Wife" (RKO) and "Scudda Hoo" (20th) (m.o.), good $9,000. Last week, "Voice of Turtle" (WB) and "Call Northside" (20th) (m.o.) (2d wk), big $10,000.

Orpheum (Loew) (2,000; 50-75)—"Ends of Earth" (Col) and "Fabulous Joe" (UA). Oke $7,500. Last week, "Pittsburgh" (SG) and "Green Hell" (SG) (reissues), $8,000.

St. Louis (F&M) (4,000; 50-75)—"Saigon" (Par) and "Mr. Reckless" (20th), (3d wk). Good $6,500.

Shubert (Ind) (1,500; 40-60)—"Fun, Fancy Free" (RKO), and "Wistful Widow" (U). Neat $4,500. Last week, "Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues) (2d wk), $3,500.

'NAKED CITY' SMASH $33,000 TOPS FRISCO

San Francisco, March 23.

"Naked City" broke opening day record at two Blumenfeld theatres and looks to pace city this week with big total. "Gentleman's Agreement" shapes fine at Fox. "Sitting Pretty" looks solid at Warfield. Otherwise, the city is largely on holdover.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Bishop's Wife" (RKO) (3d wk). Down to $16,000. Last week, husky $25,500.

Fox (FWC) (4,651; 60-95)—"Gentleman's Agreement" (20th). Fine $21,500. Last week, "Pittsburgh" (FC) and "Green Hell" (FC) (reissues), pallid $11,500.

Warfield (FWC) (2,656; 60-85)—"Sitting Pretty" (20th). Big $20,000. Last week, "Meant for Me" (20th), $18,000.

Paramount (Par) (2,646; 60-85)—"Robin Hood" (WB) (reissue). Strong $21,000. Last week, "Adventures Casanova" (EL), $13,000.

St. Francis (Par) (1,400; 60-85)—"Saigon" (Par) (3d wk). Mild $9,500. Last week, fast $11,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Naked City" (U). Fancy $19,000. Last week, "Ends of Earth" (Col) (2d wk), okay $13,500.

United Artists (Blumenfeld) (1,207; 55-85)—"Sign of Ram" (Col) (2d wk). Fair $8,500. Last week, solid $14,000.

Clay (Roesner) (400; 65-85)—"Beauty and Beast" (Indie) (4th wk). Off to $2,800. Last week, boff $4,100.

Larkin (Roesner) (400; 65-85)—"Furia" (Indie). Returned to play here after being seized by police last December. Socko $4,200. Last week, "Monson in America" (Indie), thin $2,200.

Esquire (Blumenfeld) (952; 55-85)—"Naked City" (U). Great $14,000. Last week "Buck Privates" (FC) and "South of Tahiti" (FC) (reissues), $5,500.

State (Par) (2,133; 60-85)—"Frontier Marshal" (20th) and "Belle Starr" (20th) (reissues). Oke $9,000. Last week, "Only Live Once" (Indie) (reissue) (2d wk), $2,000 in 4 days.

'The Clock' Timely $28,000, Det. Ace

Detroit, March 23.

Michigan has found the answer to socko business for Holy Week. It's the crix raves for "The Big Clock" that's getting it a socko session in one of toughest weeks of the year. Not since last August has the theatre's biz been so high and it's the biggest Holy Week gross in years at this house. Fox is close behind but not as strong with "The Smugglers," and "Untamed Fury."

The rest are holdovers with "Albuquerque" most favorable in its second week.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Cass Timberlane" (M-G) (5th wk). Mild $6,000 after $8,000 last week.

Art Cinema (Marten) (250; 60-90)—"Pagliacci" (Indie). Big $1,500. Last week, "Beauty and Beast" (Indie) (2d wk), fancy $1,200.

Broadway-Capitol (United-Detroit) (3,309; 70-95)—"Adam Had Four Sons" (Col) and "Talk of Town" (Col) (reissues). Disappointing $8,000. Last week, "T-Men" (EL) and "Linda be Good" (EL) (3d wk), big $12,000.

Downtown (Balaban) (2,863; 70-95)—"High Wall" (M-G) and "Angels Alley" (Mono) (2d wk). Solid $10,000. Last week, sock $12,000.

Fox (Fox-Michigan) (5,100; 70-95)—"Smugglers" (EL) and "Untamed Fury" (EL). Brisk $20,000. Last week, "Ideal Husband" (20th) and "Woman's Vengeance" (U), dull $18,000.

Michigan (U-D) (4,039; 70-95)—"Big Clock" (Par) and "Bill and Coo" (Rep). Socko $28,000. Last week, "Knew Susie" (RKO) and "Main Street Kid" (Rep) (2d wk), neat $15,000.

Palms (U-D) (2,976; 70-95)—"Albuquerque" (Par) and "Always Together" (WB) (2d wk). Moderate $14,000 after big $22,000 opener.

United Artists (U-D) (2,976; 70-95)—"Sign of Ram" (Col) and "Campus Honeymoon" (Rep), (2d wk). Satisfactory $10,000 after slow $8,000 starter.

New Fare Hypos Hub; 'Life' Lively $48,000, 'Sitting' Still Pretty 27G, 2d

Boston, March 23.

Despite Lent, new product is hypoing biz in this town currently. "Double Life" at State and Orpheum is well on top with solid week. "Sitting Pretty," second week at Metropolitan, still is wow. "Bambi," at Memorial, and "Robin Hood," at Paramount and Fenway, both are fine for reissues.

Estimates for This Week

Astor (Indie) (1,300; 40-80)—"Bishop's Wife" (RKO). (13th wk). Nice $8,000. Last week, big $9,000.

Boston (RKO) (3,200; 50-$1.10)—"Love From Stranger" (EL) plus disk jockey show, Kitty Kallen, Clark Dennis; others on stage. Local disk jocks hypoing this house to a neat $28,000, very big sans band. Last week, "I Became Criminal" (WB) plus Lionel Hampton orch, others on stage, $27,000.

Exeter (Indie) (1,300; 55-75)—"Brief Encounter" (EL) and "Divorce Lady X" (Indie) (reissue). Thin $4,000. Last week, "Capt. Boycott" (U) (2d wk), $5,000.

Fenway (M-P) (1,373; 40-80)—"Girl Tisa" (WB) and "Robin Hood" (WB) (reissue). Excellent $7,000. Last week, "Call Northside" (20th) and "Mr. Reckless" (20th), $8,000.

Kenmore (Indie) (900; 40-80)—"Roosevelt Story" (UA) and "Girl in Canal" (Indie). Medium $2,000. Last week, "Panic" (FR) (5th wk), $2,800.

Memorial (RKO) (3,000; 40-80)—"Bambi" (RKO) (reissue) and "So Well Remembered" (RKO). Good $24,000. Last week, "Black Bart" (U) and "Caravan" (EL), $23,000.

Metropolitan (M-P) (4,367; 40-80)—"Sitting Pretty" (20th) and "Docks New Orleans" (Mono) (2d wk). Still very big at $27,000 after $36,000 in first.

Orpheum (Loew) (3,000; 40-80)—"Double Life" (U) and "10th Ave. Angel" (M-G). Best in town at great $31,000. Last week, "Ends Earth" (Col) and "Devil Ship" (Col) (2d wk), $22,000.

Paramount (M-P) (1,700; 40-80)—"Girl Tisa" (WB) and "Robin Hood" (WB) (reissue). Oke $16,000. Last week, "Call Northside" (20th) and "Mr. Reckless" (20th), $17,000.

State (Loew) (3,500; 40-80)—"Double Life" (U) and "10th Ave. Angel" (M-G). Day-date with Orpheum, smash $17,000. Last week, "Ends Earth" (Col) and "Devil Ship" (Col) (2d wk), $11,000.

Key City Grosses

Estimated Total Gross

This Week **$2,693,500**

(Based on 20 cities, 202 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year **$3,419,200**

(Based on 22 cities, 207 theatres)

L'ville Goes For 'Susie' at $15,000

Louisville, March 23.

Spring weather has hit town in earnest, and patrons are shunning the downtown houses this week. Holy Week also is claiming attention of many, and result is slow pace at all firstruns. "If You Knew Susie" at the Rialto is the only house where business is even near good.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65) — "Tycoon" (RKO) (m.o.). Mild $3,500. Last week, "Meant For Me" (20th) and "Half Past Midnight" (20th) (m.o.), good $5,000.

Kentucky (Switow) (1,200; 30-40) — "Swordsman" (Col) and "Smash-up" (U). Medium $3,000. Last week, "Wistful Widow" (U) and "Always Together" (WB), $3,300.

Mary Anderson (People's) (1,100; 45-65)—"Prince of Thieves" (Col). Normal $7,000. Last week, "Girl Tisa" (WB), about same.

National (Standard) (2,400; 45-65)—"Roosevelt Story" (UA) and two-reeler "Fight Wild Stallions" (U). Slow $5,000. Last week, "Vance Returns" (EL) with Ink Spots, Lucky Millinder orch. others, on stage, sturdy $20,000.

Rialto (FA) (3,400; 45-65)—"Knew Susie" (RKO) and "Slippy McGee" (Rep). Catching top play along the main stem, albeit not potent enough to override Lent and spring weather. Satisfactory $15,000. Last week, "Tycoon" (RKO), neat $14,000, and m.o.

Scoop (L'ville Theatres) (700; 45-65)—"Magic Bow" (U). Fair $2,500. Last week, "Henry V" (UA), at $1.80 top, healthy $5,000.

State (Loew's) (3,000; 45-65)—"Alias Gentleman" (M-G) and "10th Avenue Angel" (M-G). Neat $12,000. Last week, "Double Life" (U) and "Chan Chinese Ring" (Mono), about same.

Strand (FA) (1,000; 45-65)—"Song Bernadette" (20th) (reissue). Booked in here with expectation that Catholic patrons would turn out, but Lent hasn't helped. Mild $4,500. Last week, "Louisiana" (Mono) and "Fighting Mad" (Mono), about same.

'Northside' Gets Call In Mpls., Lofty $20,000

Minneapolis, March 23.

Biggest array of newcomers for a single week in months has help of the weather to offset Lent. Best bet by far among the major entries is "Northside 777" which looks sock at Radio City. "Secret Behind the Door" shapes as fair at the Orpheum. Lone holdovers are "Bishop's Wife" and "Saigon," both stout.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Tenth Ave. Angel" (M-G). Light $6,000. Last week, "Mons. Verdoux" (UA), fair $7,500.

Gopher (Par) (1,000; 44)—"Gay Ranchero" (Rep) and "Angel's Alley" (Mono). Sturdy $4,000. Last week, "Daring Young Man" (Col) and "Swiss Miss" (FC) (reissues), $4,500.

Lyric (Par) (1,000; 50-70)—"Saigon" (Par) (m. o.). Still socko at $9,000. Last week, "Voice of Turtle" (WB) (4th wk), fine $5,000.

Radio City (Par) (4,400; 50-70)—"Northside 777" (20th). Given fine bally and delivering in big-league fashion. Lofty $20,000 or over. Last week, "Cass Timberlane" (M-G) (2d wk), good $14,000.

RKO - Orpheum (RKO) (2,800; 50-70)—"Secret Beyond Door" (U).

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Mild Weather No Help To Prov.; 'Sitting' Fine $18,000, 'Trouble' 11G

Providence, March 23.

Second successive favorable weekend in four months of wintery weather, had more people on the roads than in the theatres, but several spots are doing nicely. Majestic is hep with "Sitting Pretty" while Loew's State looks okay with "Relentless."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"I Love Trouble" (Col) and "Prince of Thieves" (Col). Fairly good $11,000. Last week, "Knew Susie" (RKO) and "Green for Danger" (RKO), nifty $19,000.

Carlton (Fay-Loew) (1,400; 44-65)—"Road Big House" (SP) and "Burning Cross" (SG). Neat $6,500. Last week "Call Northside" (20th) and "Dangerous Years" (20th) (2d run), good $5,000.

Fay's (Fay) (1,400; 44-65)—"Easy to Wed" (M-G) and Bert Wheeler heading stageshow. Nice $7,500. Last week, "Anchor's Aweigh" (M-G) (reissue) and vaude, $6,500.

Majestic (Fay) (2,200; 44-65)—"Sitting Pretty" (20th) and "Half Past Midnight" (20th). Healthy $18,000. Last week, "Double Life" (U) and "Case of Baby Sitter" (U), good $15,000.

Metropolitan (Snider) (3,100; 44-65)—"Argentine Nights" (U) and "Hellzapoppin" (U) (reissues). Average $6,500. Last week "Buck Private" (U) and "South Tahiti" (U) (reissues), same $6,500.

State (Loew) (3,200; 44-65)—"Relentless" (Col) and "Keeper of Bees" (Col). Okay $19,000. Last week, "Ends of Earth" (Col) and "Curley" (M-G) (2d wk), $12,000.

Strand (Silverman) (2,200; 44-65)—"Sign of Ram" (Col) and "Glamour Girl" (Col) (2d wk). Average $7,500. Last week, nice $12,500.

Rain, H.O.'s Slough Chi; 'Sierra' $40,000, 'McCoys' (Killer & Clyde) Kill 'Em, 35G

Chicago, March 23.

Chicago film grosses have leveled off under the impact of rainy weather, Holy Week and lack of new product. Only two new bills came in, one othese being a re-issue. "Treasure of Sierra Madre" at the Chicago should hit fine $40,000. "Fighting 69th" at the Roosevelt is only $10,000.

Holdovers are mainly light, but several were able to overcome Lenten slump. "Merton of the Movies" with Ella Fitzgerald and Mel Torme in person went into second week at the State-Lake with smart $37,000. "Killer McCoy" at the Oriental slipped to $35,000 in fourth week, but still good, with new stagebill headed by Clyde McCoy band helping.

"Bambi" at the Palace looks a real sleeper and second stanza should hit dandy $20,000. "Cass Timberlane," is drawing sock $32,000 for second at Woods.

"Sign of Ram" at United Artists will hit okay $15,000 for second frame. "Gentleman's Agreement," now in 19th week at Apollo, spurted to neat $15,000 after Academy awards were announced.

Estimates for This Week

Apollo (B&K) (1,400; $1.28)—"Gentleman's Agreement" (20th) (19th wk). Academy award hypoed biz to handsome $15,000. Last week, $8,000.

Chicago (B&K) (3,900; 98) — "Sierra Madre" (WB). Fine $40,000. Last week, "I Walk Alone" (Par) (2d wk), nice $27,000.

Grand (RKO) (1,500; 98)—"Panhandle" (Mono) (2d wk). Lean $12,000. Last week, $15,000.

Monroe (Indie) (1,000; 98) — "Good News" (M-G) (2d wk). Moderate $13,000. Last week, $18,000.

Oriental (Essaness) (3,400; 98)—"Killer McCoy" (M-G) (4th wk) with new stage show headed by Clyde McCoy orch. Average $35,000. Last week, $48,000.

Palace (RKO) (2,500; 98) — "Bambi" (RKO) (reissue) (2d wk). Excellent $20,000. Last week, $26,000.

Roosevelt (B&K) (1,500; 98) — "Fighting 69th" (WB) (reissue). Weak $10,000. Last week, "Albuquerque" (Par) (2d wk), fancy $17,000.

State-Lake (B&K) (2,700; 98)—"Merton of Movies" (M-G) with Mel Torme and Ella Fitzgerald heading disk show (2 week). Stout $37,000. Last week, big $45,000.

United Artists (B&K) (1,700; 98) —"Sign of Ram" (Col) (2d wk). Okay $15,000. Last week, $23,000.

Woods (Essaness) (1,073; 98) — "Cass Timberlane" (M-G) (2d wk). Sock $32,000. Last week, $38,000.

World (Indie) (587; 77)—"Shoe-Shine" (Indie) (7th wk). Neat $3,500. Last week, $4,000.

SNOW LIFTS DENVER; 'SCUDDA' HEP $26,000

Denver, March 23.

"Scudda Hoo," playing in three theatres, will get top coin this week, being big. Snow Saturday night hurt midnight shows but has helped biz generally since then, keeping folks in town.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Intermezzo" (SRO). Nice $5,000. Last week, "Call Northside" (20th) and "Heading for Heaven" (EL), after week at Denver, Esquire, Webber, $4,500.

Denham (Cockrill) (1,400; 35-70) —"Saigon" (Par) (2d wk). Great $12,000. Last week, $17,000.

Denver (Fox) (2,525; 35-74)—"Scudda Hoo" (20th) and "Docks New Orleans" (Mono), day-date with Esquire, Webber. Big $18,000 or close. Last week, "Ends of Earth" (Col) and "Let's Live Again" (20th), same.

Esquire (Fox) (742; 35-74)—"Scudda Hoo" (20th) and "Docks New Orleans" (Mono), also Denver, Webber. Nice $4,000 or a bit under. Last week, "Ends of Earth" (Col) and "Let's Live again" (20th), $3,000.

Orpheum (RKO) (2,600; 35-74)—"If Winter Comes" (M-G) and "Killer Dill" (SG). Slow $12,000 or near. Last week, "Knew Susie" (RKO) and "Frieda" (U), okay $14,000.

Paramount (Fox) (2,200; 35-74)—"Black Narcissus" (U) and "Secret

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week..........$681,500
(Based on 23 theatres)
Last Year..........$721,000
(Based on 18 theatres)

Rain Clips Indpls.; 'Earth' Flat 10G

Indianapolis, March 23.

Rain and windstorms plus Lent are dampening most grosses at deluxes here this week. One exception is "Robin Hood" on reissue, going with "Slippy McGee" at Circle. "Naked City" is dandy in second stanza at Indiana and "To Ends of Earth" is fair at Loew's. Other entries are way off.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Robin Hood" (WB) (reissue) and "Slippy McGee" (Rep). Rousing $13,000, and probable moveover. Last week, "Night Song" (RKO) and "Half Past Midnight" (20th), $11,000.

Indiana (G-D) (3,300; 44-65)—"Naked City" (U) (2d wk). Dandy $10,000 added to hefty $16,000 in first stanza.

Keith's (G-D) (1,300; 44-65)—"Song Bernadette" (20th) (reissue). Puny $3,000. Last week, "Flame" (Rep) and "Years Between" (U), same.

Loew's (Loew's) (2,450; 44-65)—"Ends of Earth" (Col) and "Love of Rusty" (Col). Fair $10,000. Last week, "Three Daring Daughters" (M-G) and "Wreck Hesperus" (Col) (2d wk), Oke $9,000.

Lyric (G-D) (1,600; 44-65)—"Girl Tisa" (WB) and "I Became Criminal" (WB). Mild $5,000. Last week, "Women's Vengeance" (U) and "Mr. Reckless" (Par), thin $3,500.

Few New Pix, K.C., Slowed; 'Carnegie' Slow $10,000, '10th Ave.' No Angel 11G

Kansas City, March 23.

Town is spotty with holdovers out in front by a wide margin. "Scudda Hoo" is giving the Fox-Midwest firstrun trio its best money in several weeks, being fine in second stanza after socko first session. "Voice of Turtle" at Paramount on holdover likewise looks nifty. "Carnegie Hall" at Orpheum and "Tenth Avenue Angel" at Midland both are newcomers but both lightweight. Weather finally moderated and is helping at the boxoffice.

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Thief of Bagdad" (Indie) (reissue) and "Jungle Flight" (Par). Moderate $3,500. Last week, "Lady in Jam" (Indie) and "Lady from Cheyenne" (Indie) (reissues), $3,000.

Midland (Loew's) (3,500; 45-65)—"10th Ave. Angel" (M-G) and "Captains Courageous" (M-G) (reissue). Lightest in many weeks, $11,000. Last week, "Alias a Gentleman" (M-G) and "Return of the Whistler" (Col), $13,000.

Orpheum (RKO) (1,900; 45-65)—"Carnegie Hall" (UA) and "Vance's Secret Mission" (EL) mild $10,000. Last week, "Bishop's Wife" (RKO) (3d wk), fine $8,000.

Paramount (Par) (1,900; 45-65)—"Voice of Turtle" (WB) (2d wk). Okay at $11,000, and probably will move out for new film Easter week. Last week, strong $17,000, opening in a blizzard.

Roxy (Durwood) (900; 45-65)—"Adventures Tom Sawyer" (Indie) and "God's Country" (Indie) (reissues). Mild $4,000. Last week, "Butch Minds Baby" (U) and "Tight Shoes" (U) (reissues), $3,500.

Tower - Uptown - Fairway (Fox Midwest) (2,100, 2,043, 700; 45-65) —"Scudda Hoo" (20th) (2d wk). Real moneymaker in town at $15,000 but won't hold, making way for Easter week. Last week, with Hollywood players at opening, hit dandy $23,000, biggest in weeks.

H.O.'s, Reissues Hit Buff.; 'Albuquerque' Nice 13G

Buffalo, March 23.

Holy Week is taking a heavy toll at the boxoffice in this strong church town. "Albuquerque" looks best of new films. Holdovers and reissues are hurting many spots.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Albuquerque (Par) and "Caged Fury" (Par). Fairly good $13,000 or close. Last week, "If Winter Comes" (M-G) and "Captain Courageous" (M-G) (reissue), $12,000.

Teck (Shea) (1,400; 40-70)—"Black Cat" (U) and "Black Friday" (U) (reissues). Won't go over $4,000, not so bad for oldies. Last week, "Meant For Me" (20th) and "The Challenge" (Mono) (m.o.), $4,400.

Lafayete (Basil) (3,000; 40-70)—"Secret Beyond Door" (U). Mild $11,000. Last week "Sign of Ram" (Col) and "Return of Whistler" (Col), good $13,500.

Great Lakes (Shea) (3,400; 40-70) —"Saigon" (Par) and "Mr. Reckless" (Par) (2d wk). Still stout at $13,000. Last week, smash $20,500.

Hipp (Shea) (2,100; 40-70—"Tarzan's Secret Treasure" (RKO) and "Tarzan's N. Y. Adventure" (RKO) (reissues) okay $8,500. Last week, "Ideal Husband" (20th) and "Tender Years" (20th), mild $7,500.

20th Century (20th Cent.) (3,000; 40-70)—"So Well Remembered" (RKO) and "Wyoming" (Rep). Modest $9,000 in 6 days. Last week, "Bishop's Wife" (RKO), solid $7,000 in five days of third week.

'Criminal' $9,000 In Blah Philly

Philadelphia, March 23.

Philly film biz is suffering currently from Lenten doldrums. Most deluxers are hanging on to their holdovers and holding back on new product until the windup of Holy Week. Reissue of "Robin Hood" is getting a nice play at the Mastbaum. "Smugglers," at the Stanley, shapes as weak while "Became a Criminal" looks moderate at the Stanton. Otherwise, town is full of holdovers or extended-runs.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Senator Indiscreet" (U) (2d wk). Fair $14,000 after $17,500 last week.

Arcadia (S&S) (700; 50-94)—"Girl Tisa" (WB) (2d run). Sad $3,000. Last week, "High Wall" (M-G) (2d run), nice $6,000.

Boyd (WB) (2,350; 50-94)—"Double Life" (U) (4th wk). Mild $14,000 after oke $16,500 last week.

Earle (WB) (2,760; 50-94)—"Saigon" (Par) (3d wk). Fairish $15,000 after $17,000 for second week.

Fox (20th) (2,250; 50-94)—"Gentleman's Agreement" (20th) (4th wk). Neat $20,000 after $24,000 for last week.

Goldman (Goldman) (1,300; 50-94)—"Three Daring Daughters" (M-G) (2d wk). Fine $24,000 after great $28,000 opener.

Karlton (Goldman) (1,000; 50-94) —"Bishop's Wife" (RKO) (6th wk). Mild $8,500 after good $11,000 last week.

Keith's (Goldman) (1,300; 50-94) —"Night Song" (RKO) (2d run). Pale $4,000. Last week, "Voice of Turtle" (WB) (2d run), so-so $5,000.

Mastbaum (WB) (4,360; 50-94)—"Robin Hood" (WB) (reissue). Fine $30,000. Last week, "Knew Susie" (RKO) (2d wk), mild $17,000.

Pix (Cummins) (500; 50-94)—"Outlaw" (UA) (8th wk). Oke $6,000 after last week's $7,500.

Stanley (WB) (2,950; 50-94)—"Smugglers" (EL). Thin $15,000. Last week, "Duel in Sun" (SRO) (2d wk), good $16,000.

Stanton (WB) (1,475; 50-94)—"I Became a Criminal" (WB). Modest $9,000. Last week, "Fabulous Texan" (Rep), fine $11,500.

Estimates Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Dearth of New Pix, Lent Dull N. Y.; 'Bells' Rings Lusty $40,000 in Preem, 'Casanova' 17G; 'Mama' Hot 144G, 2d

With a few new pictures and the handicap of Holy Week, Broadway firstrun business shapes extremely spotty this session. Many theatres are marking time awaiting the unveiling of new, strong product for Easter next Sunday. Mild, springlike weather last Saturday (20) and Sunday (21) gave several of the larger houses a strong weekend.

Of the two new entries launched in the past week, "Miracle of Bells" is by far the biggest grosser. Despite the handicap of teeing off last week, just prior to Holy Week, the Jesse Lasky-RKO opus wound up its first stanza at the Rivoli with a sturdy $40,000. "Adventures of Casanova," the other new film, looks to hit a good $17,000 in first week at the Globe, and stays another round.

Strongest holdover is "Remember Mama," with stage show that includes "Glory of Easter" pagcant, in second week at Music Hall. Likely will top first week's figure with great $144,000. "Naked City" plus Tex Beneke band, Jerry Lewis and Dean Martin onstage, is continuing big at Capitol in third week with $108,000 in sight.

"Sitting Pretty" with Art Mooney band, Al Bernie and Betty Bruce topping stagebill still is solid in second week at Roxy with $99,000. Intended to go only three stanzas, this combo may hold a fourth at present gait. "Road to Rio" with Louis Prima band is holding nicely in fifth session at Paramount, good $63,000 being probable. This show stays a sixth frame starting today (Wed.) to take in Easter weekend.

Broadway deluxers are looking for a sharp upbeat, with any sort of a break in the weather, starting tomorrow (Thurs.) when Easter holidays start in most schools of Metropolitan area. With this in mind plus the usual uptrend Saturday night and Easter Sunday (28), there will be 12 new bills launched in the next seven days starting with the preem of "The Search" last (Tues.) night at the Victoria.

"B. F.'s Daughter" preems today (Wed.) at the State, following mildish $27,000 with "Mating of Millie" in 12 days. "Mr. Blandings" tees off tomorrow (Thurs.) at the Astor following 15 strong weeks with "Bishop's Wife." The same day, "Men of Evil" opens at the Winter Garden. Also on Thursday, the Park Avenue brings in "Mill on Floss." Strand launches "April Showers" with Claude Thornhill band and Morey Amsterdam heading stageshow next Friday (26).

Palace opens "Tarzan and Mermaids" the following day (Sat.) On the same day, the Rialto starts "The Smugglers." Another Saturday opening is "Mr. Orchid" at the Bijou. Criterion launches "All My Sons" on the same day. "Winter Meeting" has been set to tee off Saturday at Warners but actual opening may be postponed several days because "Robin Hood," a reissue, is holding up so well. The Golden resumes its film policy next Monday (29) with "The Lost One," after four weeks with Maurice Chevalier on stage.

Estimates for This Week

Ambassador (Siritzky) (1,200; 70-$1.50)—"Volpone" (Indie) (13th wk.). Doing nicely in view of season with $7,500 for current stanza ending tomorrow (Thurs.); 12th was okay $8,500. Continues.

Art (Rugoff-Becker) (570; 95-$1.10) — "Farrebique" (Siritzky) (5th wk). Fourth round concluded Sunday (21) was off a bit at $5,000 after $5,800 in third session. Stays on.

Astor (City Inv.) (1,300; 80-$1.80) — "Bishop's Wife" (RKO) (15th-final wk). Looks trim $21,000 after $25,000 for 14th week. "Mr. Blandings" (SRO) opens tomorrow (Thurs.).

Bijou (City Inv.) (650; 85-$1.50)—"Beauty and Beast" (Indie) (13th-final wk). Off to $4,000 in 13th round ended last Monday (22) night, after $4,500 in 12th week. Holding four extra days with "Mr. Orchid" (Lopert) opening Saturday (27).

Capitol (Loew's) (4,820; 70-$2.20) — "Naked City" (U) with Tex Beneke orch, Jerry Lewis and Dean Martin topping stageshow (3d wk). Off considerably this stanza at $108,000 or near but still smash. Second week was terrific $121,000. Continues indef.

Criterion (Loew's) (1,700; 60-$1.25)—"Relentless" (Col) (3d-final wk). In week ending Friday (26) is way off at barely $9,000 or near, after $14,000 for second. "All My Sons" (U) opens Saturday (27).

Elysee (Siritzky) (750; 85-$1.50) —"Fanny" (Siritzky) (6th wk). In current frame ending today (Wed.) slipping back to around $5,500 after nice $6,800 in fifth week. Stays on.

Globe (Brandt) (1,500; 70-$1.20)—"Adventures of Casanova" (EL). In first week ending Friday (26), likely will hit good $17,000. Holds over. Final (19th) week of "Body and Soul" (UA) was stout $14,000 as windup of great run. "Arch of Triumph" (UA) already set to come in next, probably April 3.

Little Carnegie (Indie) (460; 95-$1.20)—"Jenny Lamour" (Vog) (3d wk). Current round ending Friday (26) looks smash $8,500 or close after $9,000 in second week. Holds indefinitely at current pace.

Mayfair (Brandt) (1,736; 70-$1.50)—"Gentleman's Agreement" (20th) (20th wk). Being helped by Oscar awards in 19th week ended Monday (22) night, and climbing to fine $23,000 as against $21,000 for 18th session. Looks for even bigger upbeat later this week.

Palace (RKO) (1,700; 60-$1.20)—"Knew Susie" (RKO) (5th-final wk). Blowoff Friday (26) will be very thin $10,000, not in black; fourth was $13,000. "Tarzan and Mermaids" (RKO) opens Saturday (27) to take advantage of Easter vacation from schools.

Paramount (Par) (3,664; 55-$1.50) —"Road to Rio" (Par) with Louis Prima orch topping stageshow (6th-final wk). Fifth round ended (Tues.) night was good $63,000, after nice $72,000 for fourth.

Park Avenue (U) (583; $1.20-$1.50)—"Song of Heart" (Mono) (3d-final wk). Barely oke at $4,000 after good $5,000 last week. "Mill

(Continued on page 20)

Van Johnson Hefty 14G In Fast Cincy; 'Saigon' Big 15½G, 'Husband' 8G

Cincinnati, March 23.

An extra measure of solid new bills and a stage bill are transforming the traditional Holy Week bugaboo into a solid session. "Return of Whistler," bolstered with a vaude lineup including Helen Forrest, Joey Adams and Keye Luke, tops the town. "Saigon" heads the straight-film parade. Another solid new film is "Bride Goes Wild," latest Van Johnson picture.

Estimates for This Week

Albee (RKO) (3,100; 60-95)—"Return of Whistler" (Col) with Helen Forrest, Joey Adams, Keye Luke, others, on stage. Revival of stageshows on a spot-booking plan, is the trade tilter for fancy $25,000. Last week, "Ends of Earth" (Col), at 50-75c seale, hotsy $18,000.

Capitol (RKO) (2,000; 50-75)—"Bride Goes Wild" (M-G). Plump $14,000 or near. Holds. Last week, "Alias a Gentleman" (M-G), okay $9,000.

Grand (RKO) (1,400; 50-75)—"Ideal Husband" (20th). Normal $8,000. Last week, "Bishop's Wife" (RKO) (m. o.) six days, sock $11,000.

Keith's (City Inv.) (1,542; 50-75) —"Double Life" (U). All right $9,500. Holds. Last week, "Verdoux" (UA), sad $4,500.

Lyric (RKO) (1,400; 50-75)—"Ends of Earth" (Col) (m. o.). Pleasing $5,500. Last week, "Guadalcanal Diary" (20th) and "Purple Heart" (20th) (reissues), $4,000.

Palace (RKO) (2,600; 50-75)—"Saigon" (Par). Fast $15,500. Last week, "Albuquerque" (Par), good $12,500.

Shubert (RKO) (2,100; 50-75)—"Bishop's Wife" (RKO). Second moveover for third downtown sesh. Fairish $4,500. Last week, "Call Northside" (20th) (m. o.) (2d wk), about same.

WARNER BROS.
WILL HAVE NATION-WIDE
TRADE SHOWINGS
MONDAY·MARCH 29

DENNIS MORGAN
VIVECA LINDFORS
"To the Victor"

ALBANY • WARNER SCREENING ROOM
79 NO. PEARL ST. • 8:00 P.M.

ATLANTA • 20th CENTURY-FOX SC. RM.
197 WALTON ST. N.W. • 2:30 P.M.

BOSTON • RKO SCREENING ROOM
122 ARLINGTON ST. • 2:30 P.M.

BUFFALO • PARAMOUNT SCREENING ROOM
464 FRANKLIN ST. • 2:00 P.M.

CHARLOTTE • 20th CENTURY-FOX SC. RM.
308 SO. CHURCH ST. • 10:00 A.M.

CHICAGO • WARNER SCREENING ROOM
1307 SO. WABASH AVE. • 1:30 P.M.

CINCINNATI • RKO SCREENING ROOM
PALACE THEA. BLDG. E. 6th • 8:00 P.M.

CLEVELAND • WARNER SCREENING ROOM
2300 PAYNE AVE. • 2:00 P.M.

DALLAS • 20th CENTURY-FOX SC. RM.
1803 WOOD ST. • 10:00 A.M.

DENVER • PARAMOUNT SCREENING ROOM
2100 STOUT ST. • 2:00 P.M.

DES MOINES • 20th CENTURY-FOX SC. RM.
1300 HIGH ST. • 12:45 P.M.

DETROIT • FILM EXCHANGE BLDG.
2310 CASS AVE. • 2:00 P.M.

INDIANAPOLIS • UNIVERSAL SCREENING ROOM
517 NO. ILLINOIS ST. • 1:00 P.M.

KANSAS CITY • 20th CENTURY-FOX SC. RM.
1720 WYANDOTTE ST. • 1:30 P.M.

LOS ANGELES • WARNER SCREENING ROOM
2025 SO. VERMONT AVE. • 2:00 P.M.

MEMPHIS • 20th CENTURY-FOX SC. RM.
151 VANCE AVE. • 10:00 A.M.

MILWAUKEE • WARNER THEATRE SC. RM.
212 W. WISCONSIN AVE. • 2:00 P.M.

MINNEAPOLIS • WARNER SCREENING ROOM
1000 CURRIE AVE. • 2:00 P.M.

NEW HAVEN • WARNER THEATRE PROJ. RM.
70 COLLEGE ST. • 2:00 P.M.

NEW ORLEANS • 20th CENTURY-FOX SC. RM.
200 SO. LIBERTY ST. • 1:30 P.M.

NEW YORK • HOME OFFICE
321 W. 44th ST. • 2:30 P.M.

OKLAHOMA • 20th CENTURY-FOX SC. RM.
10 NORTH LEE ST. • 1:30 P.M.

OMAHA • 20th CENTURY-FOX SC. RM.
1502 DAVENPORT ST. • 1:00 P.M.

PHILADELPHIA • WARNER SCREENING ROOM
230 NO. 13th St. • 2:30 P.M.

PITTSBURGH • 20th CENTURY-FOX SC. RM.
1715 BLVD. OF ALLIES • 1:30 P.M.

PORTLAND • JEWEL BOX SCREENING ROOM
1947 N. W. KEARNEY ST. • 2:00 P.M.

SALT LAKE • 20th CENTURY-FOX SC. RM.
216 EAST 1st SOUTH • 2:00 P.M.

SAN FRANCISCO • REPUBLIC SCREENING ROOM
221 GOLDEN GATE AVE. • 1:30 P.M.

SEATTLE • JEWEL BOX SCREENING ROOM
2318 SECOND AVE. • 10:30 A.M.

ST. LOUIS • SORENCO SCREENING ROOM
3143 OLIVE ST. • 1:00 P.M.

WASHINGTON • EARLE THEATRE BLDG.
13th & E. Sts. N.W. • 10:30 A.M.

WITH VICTOR FRANCEN
BRUCE BENNETT
DOROTHY MALONE
TOM D'ANDREA
DIRECTED BY DELMER DAVES
WRITTEN BY RICHARD BROOKS
PRODUCED BY JERRY WALD

Don't Rush Into Brit. Prod.

Continued from page 3

treated soundly as revenue. If so, companies could predicate production budgets which would figure the blocked money as part of a film's profits. Majors could also borrow from banks on the basis of British returns on films. It's important, also, because it would determine how far the majors could go in protecting the frozen funds from possible "pound shrinkage" via a devaluation of British currency.

So far as Balaban sees it, settlement or no settlement, the big struggle for the companies is the battle against high picture costs. "It wasn't the type of films turned out by the studios nor the decline in boxoffice which meant the dip in profits last year," Par's prexy declared, "but the boost in costs. Worldwide revenues were down only 4.7% during 1947 but costs were up 12% over 1946. The rise in costs resulted in the big drop in profits."

Par's 2-3 Yearly

Speaking further on production plans for Britain, Balaban sees two or possibly three well-made and fairly costly pix yearly for Paramount and probably the other companies as the more likely development. Any film made in Britain by Par would likely average the same as a Hollywood pic—about $1,500,000—and would only be made when the proper package of story, stars and technicians presented itself.

"To make cheap, stringy films there would only enhance the American resistance to the British label and thereby increase our problems here," Balaban declared. "A film, no matter where it's made, must have mass appeal. It must be as good on 86th street or 14th street as it is at the Rivoli. If it isn't, there's no profit in it."

Commenting on the assertion of J. Arthur Rank, Britain's ace filmmaker, that British pix won't sell in America until U. S. industry "takes off its coat and goes to work for them," Par's prexy declared, "maybe we haven't taken off our coats, but we've really worked for them." Balaban cited his trip last year to New Orleans when he appealed to Paramount's partners to book the pix as extensively as possible. "The tax came just at that time and it was natural that a certain amount of resentment on the part of exhibitors took its effect. Consequently, they've slipped a bit since then."

"Every picture must stand on its own—British or American," Balaban declared. "It'll earn what it's worth providing it has mass appeal and is acceptable to the American public."

U. S. Versus British Standards

Though he sees no way out of it, Balaban notes that double-featuring British with American pix has played up the difference of the two to the disadvantage of the former. It's not the difference in quality, he said, but rather the change in pace and treatment which is sharply focused by combining the two.

American audiences' difficulties with British films are aptly demonstrated, he said, on occasion by the reception given Anglo imports by American critics compared to that of the British. In a number of instances, British critics coming over here are amazed at the plaudits for films poorly received in England itself, and the reverse, of course, has also frequently occurred. However, he thinks the American public and British films are moving closer together as a result of greater care in prepping the pix and greater understanding on the part of the public.

Balaban thinks Eric Johnston, Motion Picture Assn. of America prexy, did a good job in negotiating the settlement. "There'll always be criticism of anything that's done," he said, "and I'm aware that the British wanted to give less while we were hoping for more." The most that could ever have been hoped for would have still involved a 50% freeze, according to Balaban.

Answering the contention that a longer wait on the part of the majors might have brought a still more favorable deal, Balaban opined that those tactics could have resulted in the reverse. "The Government helped us very considerably in negotiations," he explained. "Its influence might have been less if we waited until the Marshall Plan went through."

Par's prexy, moreover, sees no threat of the tax peace raising a British Frankenstein in the form of heightened competition from that country's film industry. He regards the inclusion of American reps on the board which will determine how frozen funds can be spent as a highly favorable factor. Settlement, per se, he thinks is a good factor because the companies now can plan with some degree of certainty.

Jap Producer K.O.'s Labor Union Film As 'Commie Propaganda'

Tokyo, March 17.

Toho Motion Picture Co., now managed by a newly-elected board of directors, last week ordered its studio to stop production of a film depicting a labor union in action on the ground it is a "Communist propaganda" picture. The flicker, "Dai-Shinrin" (The Great Forest), was about the activities of the All-Japan Electrical Workers Union, one of the radical affiliates of the National Congress of Industrial Organizations.

One of the picture's co-producers, Yoshi Hijikata, spent many years in France and Russia before he returned to Japan after the end of the war. Mazumi Fujimoto, director of the film, denied charges it was a propaganda piece, and tendered his resignation in protest.

The action came when the new board was reviewing the company's production schedule for the first half of this year.

CANADIAN CENSORS STERN ON 'ADULTS' PIX

Toronto, March 23.

Laxity of some Ontario exhibs in failing to advertise properly films which previously had been classified as "adult entertainment" may bar the offending theatremen from showing similar films in the future under new regulations being weighed by the province's Motion Picture Censorship and Theatre Inspection Branch. Last year some 47 houses were handed final warning by authorities.

Recent bulletin of the Motion Picture Theatres Assn. of Ontario points out that O. J. Silverthorne, chairman of the MPCTIB, has advised the organization that he feels the only solution to insure strict enforcement of its classification rulings is to have all "adult" pictures released under a special permit excluding theatres which previously have failed to comply with the censor board's requirements.

Exhibs' association opines there's no reason for theatre managers to plead ignorance of the adult classifications for since the regulations became effective last July the MPTAO has listed titles in its bulletins of all pix tagged as "adult" during the previous month. Last February four films rated that label: "Mourning Becomes Electra" (RKO), "Gangster" (Mono), "Patient Vanished" (FC) and "I Became a Criminal" (WB).

Disputed 'Fugitive' For Mexican Debut

Mexico City, March 23.

"The Fugitive" (RKO) is to make its Mexican debut with the opening of the new Cine Mariscale, 3,650-seater, tentatively set for April 1.

Some Mexicans who saw "The Fugitive" in the U. S. beefed to local newspaper, that it disparages Mexico.

Marathon's 3d for EL

With Frank Satenstein's Marathon Pictures having already delivered two films to Eagle Lion for distribution under a four-picture deal, indie firm's third pic may roll some time in June. Company's completed pix are "Open Secret," now in release, and "Close Up" which was recently shot in New York.

Satenstein, who returned last week from several weeks' vacation in Jamaica, B. W. I., revealed his third film probably will use the documentary technique. Principal backer of Marathon is Harry Brandt, prexy of Brandt Theatres.

Same Old Cry Re Stars

Barney Balaban, Paramount's prexy, sees nothing new in the recent outcry against superannuated stars. "It's the same cry all over again except, perhaps, with a different label," he said. "A few years ago, it was called 'boxoffice poison.' We'll always have that problem and we'll always be working on it."

All studios are anxious to develop new faces but the problem has always proved tremendously difficult, Balaban said. The production wing will come up with a proposed picture which includes a group of unknowns, Par's prez added. "The distribution branch will say it can't be sold and the exhibition end that it won't gross. The exhibitor, very properly, is not concerned with our future plans but with what a picture will do this week." Balaban thinks despite this there are a few stars coming along as usual.

TOA's Elaborate Setup to Spark Delinquency Fite

Theatre Owners of America is teeing off its drive for better national public relations with a three-ply program for the campaign against juvenile delinquency in which the theatre org is working in conjunction with the U. S. Government. Two-day meet of the committee, headed by Charles P. Skouras, National Theatres topper, ended yesterday (Tues.) with the appointment of a subcommittee of 13 to carry on the work.

First of three steps agreed on is production by TOA of an appropriate film for use in local communities. It's intended to encourage formation of panels and symposia for a study of conditions creating juve derelictions.

Recommendation will be made to TOA membership that a national youth month be slated from Sept. 27-Oct. 31. Exhibs are asked to give all-out assistance during that period.

Third, subcommittee is designated to map plans for a campaign expected to equal any ever carried on by U. S. theatre ops. Specific program will be announced within a month which will probably include special trailers, special children's shows, youth forums and like activities. Thornton Sargent, of Los Angeles, has been tapped for chairman chores. He'll be aided by 17 publicists and exhibs including Earle Hudson, Paramount partner; Ed Schreiber, Century circuit flack; and Stanley Prenosil, TOA ass't to exec director Robert Coyne.

Ray Milland Helps Bally Par's New Lima Showcase

Ray Milland who returned to the Coast last week after several weeks' visit to New York, flies to Lima, Peru, Saturday (27) to help along the fete planned by Paramount in conjunction with the opening of its Taena theatre on April 1. Milland will make short stopovers at Mexico City and Panama City on the way to the Peruvian capital.

Also on hand for the opening will be George Weltner, Par's foreign dept. head; A. L. Pratchett, managing director for Latin America; Clement Crystal, head of Par's overseas theatres, and Abe Platt, Crystal's ass't.

Gene Goodman, manager of the Taena, has already pushed off for Lima. He was named for the spot following recent completion of his training for theatre work by Paramount.

New MPRF Drive

Hollywood, March 23.

New campaign for the Motion Picture Relief Fund was inaugurated here with George Bagnall as chairman of the committee. Drive is aimed at the reenlistment of old donors and a roundup of newcomers to the film industry since the last appeal.

Committee consists of Albert B. Hilton, E. L. DePatie, Frederick Richards and Jean Hersholt, MPRF prexy.

Rush for British Studio Space By U. S. Producers Already On

Rush for British studio space, touched off by the settlement of the British ad valorem tax, is already well under way. With the tax peace less than two weeks old, J. Arthur Rank, British filmmaker holding the major share of production facilities in England, has been snowed under by a raft of propositions from indie producers anxious to get started in Britain. Subject has been personally broached to Rank innumerably on his present visit to the U. S.

Among those who've already put in a pitch with the Britisher, it's understood, are David O. Selznick, Walter Wanger, Hal Wallis and Douglas Fairbanks, Jr. In each instance, proposition is for a commitment which would ensure the producer of space to make one or more pix in Britain during the coming 12 months.

Rank, however, won't enter into any negotiations while he's here on visit. He intends to take up the question on his return to England next month. With his present capacity production plans, understood there isn't much likelihood of deals with indies unless some unforeseen cancellations of picmaking projects come through.

While on the Coast, Rank will meet with N. Peter Rathvon, RKO's prexy, to discuss possibilities of completing the Rank-RKO joint production plan in England. There's one more film due under the present tieup. It's likely Rathvon will ask Rank for another deal along similar lines.

No other major has, as yet, approached the Britisher with a request for studio space. Only Metro and Warner Bros. have their own studios so it's thought likely that Rank will be queried on space before his U. S. trek is done.

Value of This Survey Can Only Be Proved If the B.O. Goes Up

The public is flipping more and more to the amusement section of daily newspapers in search of entertainment, a recently-published study of The Advertising Research Foundation discloses. Polling readers of a cross-section of newspapers throughout the country, survey turns up the info that some 65% of the women now scan the amusement ads against 59% during the war and the same percentage in the pre-war period.

On the male side of the ledger, some 47% now glim amusement pages against 42% during hostilities and 44% in the pre-war era. Phenomenon is considered all the more remarkable because the same survey discloses a sizeable dropoff in reading of almost every other section of the daily papers including editorials, comics, financial news, sports, etc.

Reading of radio programs and news, survey shows, dipped to 38% for women against 49% during the war and 53% before hostilities. For men, it slid to 28% average against 41% wartime reading and 42% pre-war.

DOCUMENTARY 'OSCAR' INTERESTS MAJOR COS.

Several major distribs manifested interest this week in a deal being offered by the United Nations for commercial distribution of "First Steps," the one-reel documentary which won an Academy award last Saturday (20). Pic was produced for the UN by Karl Hinkle of Frederic House, makers of training and industrial films, on a contract basis at $9,000.

Shot in a camp for crippled children, near Asbury Park. The picture, until it won the award, was given only mild attention by distribs because of the grimness of the subject matter. It shows many badly-crippled polio victims. As a result of the Oscar, interest perked so much Monday (22) that the UN was hoping to set deal this week.

Terms being offered to distribs in the U. S. and throughout the world are that if they do not desire to make a profit, they can have rights for the cost of prints. If they want a profit it's okay with the UN, but it must share in the income. Money goes into UN's general fund, not directly back into films, however.

"First Steps" has been made in about eight languages and has played extensively in commercial houses in India, for which it was expressly made. Treatment and rehabilitation of crippled kids, which is the topic of the pic, is a major problem there, where malnutrition and disease cause the highest polio rate in the world.

Film was directed by Leo Seltzer, who formerly worked for the Canadian Film Board and U. S. Army Signal Corps. Writer was Al Wasserman and cameraman Al Mozell.

Italians Show Gratitude To Yanks Via 2-Reeler

Italian gratitude for foodstuffs delivered through the Freedom Train has been filmed via two-reeler which the Motion Picture Assn. of America has agreed to distribute in the U. S. The pic, "Thanks, America," was made in Italy with coin raised there by public subscription after Premier de Gasperi initiated the project. MPAA has closed arrangements with Sandor Pallavicini, head of Incom, only Italian newsreel company, who recently came to the U. S. with a print in tow.

MPAA will groove the 20-minute pic through major distribution, with all playdates on a cuffo basis. The film has an English commentary with Orson Welles, who was in Italy at the time, doing the narration.

Pallavicini is also garnering footage of the American scene which he wants to weave into his newsreels to fight communism.

PARIS ACTORS TAKING STUMP VS. U.S. FILMS

Paris, March 19.

American pictures continue to be a target for opposition in most local film quarters. Actresses Simone Signoret and Madeleine Sologne, and actor Jacques Dumesnil, latter of the Comedie Francaise, have been making personal appearances on the stage of theatres when featured in pix playing there, to make speeches prompting audiences to support French pix and boycott American product.

The National Assembly has asked the government to have the Blum-Byrnes accord amended to a seven weeks quarterly quota instead of four. This, despite the fact that the agreement has so far never been properly tried, and that even the secretary of the Pictures Committee stated that the difficulties the French industry is experiencing would not be abated just by revising the agreement.

Bad 1st Quarter Spells 123G Mono Loss for 6 Mos.

Monogram worked its way out of the red in the second-quarter of the current fiscal year with a net of $69,029 after taxes. For the half-year, however, company suffered from a bad first quarter and showed up with a loss of $122,993 after taxes for the entire 26-week stretch.

Despite returns in the red-ink bracket, Monogram's gross income for the half-year showed up strongly with $4,493,218 garnered against $3,826,568 for the same period a year ago. Profits for the second quarter before taxes totalled $92,214 which compares with $176,286 for the same period of '46. Net after taxes in that period amounted to $112,218.

Half-year losses before taxes totals $75,599.

Mono Sales Meet in Chi

Meeting of Monogram franchise holders is scheduled to be held this weekend in Chicago. Company prexy Steve Broidy, east the past 10 days, is due to leave either Thursday or Friday to attend the conclave then continues on the Coast.

Accompanying Broidy to the Chi huddles are firm veepee Edward Morey and general sales manager Morey Goldstein.

"EXTRA"

SPENCER TRACY

KATHARINE HEPBURN

VAN JOHNSON

ANGELA LANSBURY

ADOLPHE MENJOU

LEWIS STONE

READ ALL ABOUT IT!

In coming weeks you will be hearing so much about Frank Capra's "STATE OF THE UNION," one of the greatest motion pictures of all time, that M-G-M wishes to acquaint the industry with the plans for its distribution.

SIMULTANEOUS BOOKINGS!

Hundreds of theatres will play this tremendous attraction at the same time across the nation, one of the greatest mass bookings in America's top theatres that has ever been undertaken in the history of our business.

IT'S THE TALK OF THE INDUSTRY!

Previewed to cheering audiences in a series of theatre showings, it gloriously fulfills every promise of its fame as a stage play. Fame for its Pulitzer Prize award! Fame for its two solid years on Broadway and its roadshows!

TIMELIEST FILM OF THE YEAR!

It's red hot up-to-the-minute entertainment! It's as sizzling as today's headlines! Regular movie patrons will flock to see it, but it will also attract millions of *extra* ticket-buyers!

GIANT CAMPAIGN!

"State of the Union" will be backed by one of the biggest promotions of modern times—in newspapers, magazines and radio—all carefully dove-tailed to break with its simultaneous release!

GREAT CAST!

No expense of cast or production was spared to bring this sensational stage play to the screen. The conflict of two beautiful women for a man, set in the national arena of current events is a powerful, pulsating motion picture that takes its place with the all-time great.

★

Metro-Goldwyn-Mayer and Liberty Films present SPENCER TRACY • KATHARINE HEPBURN • VAN JOHNSON
ANGELA LANSBURY • ADOLPHE MENJOU • LEWIS STONE in FRANK CAPRA'S "STATE OF THE UNION"
Based on the Play by Howard Lindsay and Russel Crouse • Screen Play by Anthony Veiller and Myles Connolly
Associate Producer Anthony Veiller • Produced and Directed by FRANK CAPRA • A Metro-Goldwyn-Mayer Picture

Inside Stuff—Pictures

Much fanfare and hoopla accompanied an announcement made at a 21 Club (N.Y.) luncheon last fall that the old Ft. Lee film studios were to be revamped and modernized by "a group of Long Island business men" headed by industry veteran Dr. A. O. Peters. Production was to start early this year. However, Dr. Peters revealed last week that "bad weather" has set back the opening of the plant until some time in June. Reconstruction of the studio's two sound stages are in progress, he said, and added that he's mapping erection of a third stage with proposed dimensions of 125x175.

While his own production plans are considerably nebulous at the moment, Dr. Peters disclosed that he intends to rent out the premises to anyone interested in the facilities. Among those who have approached him with that in mind, he declared, are United Artists film-maker Lester Cowan as well as Charlie Alicoate who's repping some unidentified producers.

Several arguments against any decrease in payments to film writers are presented in an editorial, "Has the Cold War Come to Hollywood?" in the current (March) issue The Screen Writer, official publication of the Screen Writers' Guild. The piece, signed by Stephen Longstreet, says in part, "Writing is, and has always been, the least cost on any picture. Less than 1% of the price of most finished pictures. The great increase has been in star salaries, cost of production, and overhead. In fact, overhead alone has doubled, even tripled, in many studios. We are told that Warners now add 60% to their budget—Metro 48 to 50% and Paramount between 50 and 60%. Unfortunately, writers have not doubled or tripled their incomes during the last 10 years, as have many other branches of the industry. Writers are no better off today, judged by income and employment than they were in 1938. A great many are worse off."

Confronted with unanimously poor reviews in the New York daily newspapers on "Miracle of the Bells," RKO took the unusual step of quoting exclusively from trade press reviews for N.Y. ads on the film, now current at the Broadway Rivoli. Producer Jesse L. Lasky expressed disappointment at the generally poor treatment accorded the film in the consumer press, noting the disparity between the daily papers' reviews and the generally good ones given "Miracle" in the trade papers. RKO's campaign paraphrased it with the caption, "Critics Who Know Pictures Best. . . ."

Universal, incidentally, is also quoting from trade press reviews for advance ads on "All My Sons." Since the film preems at the Broadway Criterion Saturday (27), however, no consumer press critiques are yet available.

On the basis of the latest international Gallup poll, only seven persons out of 100 spend an average evening at film or legit theatres in some nine countries including the U. S. Least interest in that form of amusement was in Denmark and Norway where the figure dropped to four. Most avid picture and legit goers were in Britain where some 14 representative adults out of a hundred declared they'd spent the previous evening taking in that form of entertainment. Listening to the radio was favorite diversion of Americans with 22% of those quizzed expressing a choice for air shows.

Bear operations on the New York stock exchange during the 30-day period ended March 15 dropped sharply on common stock of 20th-Fox and Warner Bros. Short holdings, as of the 15th in 20th dipped to 4,525 shares against 7,970 held on Feb. 13. Holdings of Warners' stock dived to 3,535 shares against February interests of 7,835 shares.

Metro short interests showed the sharpest climb, hitting 6,275 shares on the 15th, compared to 4,907 in February. Universal rose slightly to 10,013, against 9,480 shares during the month before.

Since then the market has bulled a bit.

Keeping in step with the touchy international situation between U.S. and the Soviets, Research Institute of America is currently dickering for commercial release of its anti-Communist documentary, "Crossroads for America." Film, a three-reeler produced originally for screening before employer associations and Chambers of Commerce, is currently being tradeshown with a view to selling a major distributor on its message. RIA is a research outfit specializing in labor-management problems.

A pitch for New York City as a production center was thrown into the "Oscar" sweepstakes following the Academy award for best documentary short to "First Steps."

Pointing out that the first three shorts under consideration by the Academy were turned out in the east, Judge Edward C. Maguire, Commissioner of Commerce for N. Y., said eastern studios have proved themselves "outstanding world leaders in the development of the fact film."

Talent agent, on the grab for profitable clients, promised a young star a rosy future if he would switch agencies. Actor said okay if you can make a deal with agent number one. Deal cost agent number two $25,000. Later he learned that the actor had no written contract with agent number one—nothing but a handshake.

KNOPF AND CUKOR BACK FROM LONDON PLAY O.O.

Edwin Knopf and George Cukor trained to the Coast Sunday (21) after returning several days earlier from a 10-day junket to Britain where they caught the London hit play, "Edward My Son." Pair respectively are producing and directing the piece for Metro release.

According to Cukor, the film version will roll about the middle of May. Spencer Tracy and Deborah Kerr have already been announced as the picture's stars.

UA's Olympics Pic

United Artists will give a promotional kickoff today (Wednesday) to "Kings of the Olympics" when sportswriters from the New York area get together with a group of 1936 Olympic participants at a UA-sponsored lunch at Toots Shor's.

After the feed they'll view the full-length feature edited from thousands of feet of film shot under the direction of Leni Reifenstahl for Adolf Hitler. "Kings" will be released this spring in time to break when current Olympic interest reaches its height.

FTC Hearings Due On Beefs Vs. 4 Ad Filmers

Washington, March 23.

Hearings will be conducted in seven cities next month by the Federal Trade Commission on complaints against four advertising film companies. They are Ray-Bell Films, Inc., St. Paul; Alexander Film Co., Colorado Springs; United Film Ad Service, Inc., Kansas City, and Motion Picture Advertising Service Co., New Orleans.

FTC has cited them for "unfair methods of competition tending to restrain trade and create monopoly in the sale of commercial advertising films." Hearings are slated as follows: Chicago, April 12; Minneapolis, April 15; Des Moines, April 19; Omaha, April 21; Tulsa, April 23; Houston, April 26, and New Orleans, April 28.

'Parsifal' Pic

Hollwood, March 23.

Richard Wagner's oratorio, "Parsifal," based on the quest of the Holy Grail, will form the basis of a film to be produced by Troubadour Productions.

New company is headed by Ernst Laemmle, nephew of the late Carl Laemmle, and Milton Fox, formerly associated with the Cleveland Museum of Arts.

Exhibs Fear U May Not Be Able to Police 16m Dates

Latest offer being made by United World Films, Universal's 16m subsid, to narrow-gauge distribs and photographic shops is bringing on a string of squawks from exhibs which may lead to an open battle. Proposition now proffered by UWF is the granting of a five-year franchise on three feature negatives for $400. Under terms of the offer, distrib must charge a scale of minimums for renting the film to homes, schools, etc.

At the end of the five-year stretch three negatives are to be returned to the company. Exhibs concede that films are oldies. They're peeved, however, because they claim no satisfactory controls on distribution of these pix can be enforced once the prints reach the shops and small-fry distribs. Their pitch to Universal is that the pix will turn up in situations where they would unfairly compete with commercial houses.

RKO's 16m Not For Regular Exhibs

RKO's expanded 16m distribution in the U. S., contrary to previous trade reports, does not take in theatrical showings. Company, unlike 20th-Fox, is not making a special pitch to line up 16m outlets in small, theatreless towns. It will take such bookings if they pass an approved location test, but the main pitch is being made to the usual non-theatrical situations, such as schools, hospitals, religious institutions, penal institutions and camps.

Reports that RKO was going after theatrical bookings for its narrow-gauge product produced a note of extreme alarm in the current bulletin issued to member exhibitors by the Associated Theatre Owners of Indiana. Noting that the film companies have expressed concern over protecting 35m accounts from inroads by 16m bookings, the bulletin declared: "We hope that the concern is not expressed for the purpose of lulling the small exhibitor, who is today's customer, into complacency until tomorrow's 16m market can be developed."

ATOI wanted every small town exhib to "keep on the alert" for 16m theatrical exhibition and to keep in mind how far he must extend the radius of his drawing power in order to stay in business. "Without his country draw," the bulletin states, "he might as well close up. Merely because no 35m house exists in a nearby town, it does not follow that 16m exhibition there does not take business away from him.

"We may be duly alarmed, but we believe that now is the time to guard against the possible eventualities. The distributor who doesn't heed his customer's complaint should be told that he must decide whom he wants as customers — the established theatres or the school houses, public buildings and vacant stores. Until a clear-cut answer is given, all regular theatre accounts would do well to forego the product."

Both the RKO and 20th-Fox plans for 16m distribution, incidentally, have been given full endorsement by the Theatre Owners of America.

200 Films Rounded Up

Hollywood, March 23.

Total of 200 films have been rounded up by RKO for 16m showing in hospitals, prisons, religious cloisters, colleges and private schools hitherto untapped by established motion picture theatres. Narrow-guage pictures, in feature length, will be distributed by the company's 21 branches, which will also function as guides to inexperienced film users in the selection of pictures.

Among the newer pix turned into 16m prints are "Sinbad the Sailor," "The Spanish Main" and five Walt Disney features.

$50,000 Iowa Blaze

Des Moines, March 23.

Fire destroyed two brick buildings at Elma, Iowa, March 16 with estimated loss of $50,000, one being occupied by the Elma theatre. Fire started in the theatre's basement.

Egypt on Strike vs. Dubbed U.S. Pix; Polish-Czech Deals; Salvador Snags

Washington, March 23.

The impact of an Arabic soundtrack, dubbed to American films, has been so terrific in Egypt that Egyptian film workers have gone out on strike to protest what they consider unfair competition, U. S. Dept. of Commerce reports. It is claimed that the country's industry will be ruined unless the dubbing of Hollywood pix is prevented. Commerce report declares in part:

'On Feb. 29, the Egyptian motion picture syndicate of both technicians and artists went on strike against the exhibition of a U. S. film with a dubbed Arabic sound track. The picture, being shown at Studio Misr Cinema, is enjoying great success with complete sellouts for every performance and with advance bookings for the evening performances sold out two weeks in advance.

"The strike was called by Youssef Wahby Bey, one of the most popular of Egyptian actors and an investor in one of the larger studios, as head of the syndicate. According to newspaper reports, he terms dubbing as 'the first nail in the coffin of the Egyptian film industry'. Seven of the eight studios have suspended operations, the exception being Studio Misr which has dubbed with its facilities two other pictures. Officials of this studio state that they too feel that local Arabic productions cannot compete if U. S. films are dubbed on a large scale."

Other nations on which reports were made by Nathan D. Golden, chief of the Commerce Department Motion Picture-Photographic Branch:

Poles Rap U. S. Pix

Poland: There are no trade restrictions on pix inside Poland (officially) except that one Polish newsreel must be a part of every program and that the reel consume 10% of the time taken by the full show. A preference is shown to Soviet productions and Commerce asks whether the reason might not be because "of some agreement in the Polish-Soviet film agreement, the terms of which have not been made public." Chief criticism raised by the Poles against our films, says the report, is that "they contain propaganda glorifying capitalism and that they are anti-social according to postwar Polish government standards."

"Poles have made a deal with the Czechs which calls for joint production of full length and short pictures; mutual exchange of workers; visits and joint consultations of workers and reporters; cooperation in training selected personnel, in film techniques, between film institutes, schools, publications, and press; mutual and regular flow of information in all phases of film production; agreement on import and export of films; and provision for widest distribution of films originating from 'brotherly' production."

The Poles currently have two studios in operation, one at Lodz and the other at Krakow.

Salvador Labor Code

El Salvador: Country has under consideration a new labor code which would require a certain percentage of natives to be used in foreign businesses, including the distribution of pix. The U. S. holds top position in exhibition of its pictures, with Mexico and Argentina following in order. There is some evidence that Mexican pictures are given preferential treatment by the Circuito de Teatros Nacionales, the government syndicate controlling most exhibition. There are only 29 theatres in the country of which four are not now in operation. There is under consideration a plan to form a chain of 16m theatres for towns which do not have 35m theatres.

Syria: Director of Press and Radio has extended until June 1 the deadline when all foreign film distributors must open an office in Syria. The original deadline was Jan. 1.

Netherlands East Indies: The government will make no commitments to release dollar exchange for the import of 35m pictures, due to the shortage of dollars. Nevertheless, Motion Picture Export Assn. affiliates are continuing to send pictures. Small indies, however, have generally held back their pictures. Pounds sterling is also withheld, although exchange is made available for French and Swiss pictures.

England: A Bristol firm is marketing a device which would enable 25-inch reels to be fitted to ordinary 16m projectors, thus accommodating 6,400 feet of film, representing a continuous performance of nearly three hours. This might have some value in stepping up the 16m circuits in various parts of the world.

Spain: American films continue their pre-eminent position in Spain, which is now producing at the rate of about 50 features per year domestically. During 1947 237 features were released in Spain, of which 142 were American. Of the others, 30 were Spanish, 16 British, 15 Italian, 11 Mexican, 7 Argentine, 6 French and 10 miscellaneous. While only 30 Spanish features were released, 50 were actually produced. The report disclosed that the Spanish are now seeking to produce their own rawstock, which has been mainly imported from Belgium and the U. S. The Chamartin Studio and the Banco de Vizcaya have set up a company to manufacture raw film.

Uruguay: Hollywood continues to hold top spot in this country. About 77% of the films shown during 1946 were American and the ratio was up to about 84% during the first half of 1947. Country now contains three film producers, but only one plans to make features. The other two will make only newsreels. Only one of the companies is native; the other two being controlled by Argentines. Uruguay has 186 film theatres which are slowly but steadily switching to a grind policy. The best houses have been screening three times a day, the most popular show being the 6 P.M. "vermouth" screening. Regarding preferences, "Musical revues are not particularly popular because jive does not appeal. On the other hand a musical presentation with a large amount of classical music does have a large amount of boxoffice appeal, even if the story is of inferior quality. War pictures were so overdone that they no longer continue to interest local audiences, but action pictures as whole will draw crowds. . . Another type of U. S. film which is unpopular is that which tells of a historical event in the United States.

Argentina: Bureau of Public Spectacles of the Ministry of Interior has issued a resolution prohibiting commercial advertising on the screen in motion picture theatres, by slides, short films or animated cartoons. The Bureau ruled that advertising space on theatre curtains, billboards and programs provided enough coverage "without abusing the use of the screen".

Ecuador: During the first 11 months of 1947, four of the 10 top boxoffice grossers in Guayaquil, were American, including the top single-grossers. Five were Mexican and the 10th was Argentine. During the period the Guayaquil theatres grossed a total of $695,000. Attendance was about the same as 1946, but the take was up 20%, due largely to the opening of a high-admission, firstrun theatre.

2 Pa. Towns Subject Of H'wood Documentaries

Pittsburgh, March 23.

Couple of nearby towns, Scio, O., and Steubenville, O., are going to get the feature-length, semi-documentary treatment in pix shortly as a result of recent happenings there.

Metro's going to tell the story of Lou Reese, pottery magnate of Scio who has always shared the business with his employes, under the title of "Bread on the Waters." Jules Furthman, scenario writer, has been there for last couple of weeks gathering material. When pottery factory recently burned to the ground, practically the entire town went to work with Reese rebuilding it, and plant has since reopened.

It's Eagle Lion that will put Steubenville on the celluloid map, telling the story of that town's recent vice crusade, launched by a Protestant minister, which cleaned up a city long held to be one of the most wide open in the country.

N. Y. Indies Won't Rush Into Theatre Building Even With Controls Eased

With Congress likely to wipe away all controls on theatre building some time this spring, a check of New York metropolitan indie film circuits shows that few are ready or inclined to rush into new construction. Si Fabian, head of the chain bearing his name, declared he had no plans at present while the Reade chain is also holding off on its long-range blueprint schemes.

Most circuit execs were reluctant to specifically name sites in revealing their projected building for fear a competitor might benefit by such knowledge. Among those who hope to proceed with erection of new houses once the green light comes are Sol Strausberg's Interboro chain, which expects to put up four or five new theatres in Queens and Nassau counties, N. Y., within the next six months.

Others with similar aspirations are Raybond, which already owns sites in Long Island and the Bronx, N. Y.; Rugoff & Becker with plans mapped for two new houses; and the Endicott circuit in Brooklyn. Latter will build one in that borough as well as another in Queens. A number of exhibs who feel they'll wait out the current high cost of new construction said they had ambitious remodeling plans for their existing theatres.

Theatre Controls Near End

Washington, March 23.

The House-Senate conferees, locked in session over differences in the two rent-control extension bills, are reported to have agreed upon dropping theatre construction controls, effective March 31.

The controls apply now only to amusement construction. However, the housing expediter has admitted that he lacks the force to police his construction restrictions. The bill voted by the senate would continue the controls for an additional year. The house-passed measure would drop them.

Grand, Albany, $200,000 Revamp

Albany, N. Y., March 23.

Plans for remodelling of RKO Grand here at estimated cost of $200,000 have been filed with Albany's building commissioner. Plans call for removal of the stage and boxes to provide 369 additional seats. Remodeling marks the passing of Albany's last vaude theatre.

New Calif. Drive-In

Santa Barbara, Cal., March 23.

New Drive-In, equipped with all the latest improvements, was opened at the junction of Highways 101 and 99, between here and Oxnard. Will be run by 101 Drive-in Theatres, Inc., headed by Reeves Espy.

600-Seater For Dallas

Dallas, March 23.

The Eagle, 600-seater, is being built in Eagle Ford by Ned Edwards and three associates who are all employes in a repair shop here.

Rocky Mt. Indies Pitch For Lower Rentals On Strength of Brit. Tax K.O.

Now that the American distributors have got that British market back, the indie exhibitor is entitled to a reduction in film rental, current bulletin of Allied Rocky Mountain Independent Theatres claims. While noting that resumption of picture shipments to Britain has "cleared the air a bit," ARMIT interprets the tax adjustment as a blow to the distribs' sales pitch which allegedly has been aimed in the past few months at getting the indie theatremen to pay for "loss" of the British market.

Same bulletin also revealed that the next Allied National Board of Directors' Meeting will be held in Denver May 15-17 immediately preceding ARMIT's two-day convention, which is slated to start May 18 at the Cosmopolitan hotel in the Colorado capital. Directors' conclave is scheduled to be attended by Allied board chairman and general counsel Abram Myers, as well as Allied heads of Indiana, Texas and Eastern Pennsylvania branches.

Double-Featured Bally

In the first of what's expected to be a number of joint ventures, Eagle Lion and Universal publicity forces are currently working together on the promotion of Greta Gynt, British film star, currently here on a series of personal appearances. Reason for the pooling of forces is fact that Miss Gynt holds top billing both in "Take My Life," which EL will distribute in the U. S. for the J. Arthur Rank org, and "Dear Murderer," which U dittoes for Rank.

Maurice Bergman, U's eastern ad-pub head, and Max Youngstein, EL's ad-pub veepee, are coordinating on Miss Gynt's dates, cross-planting, etc., so there'll be no conflict. Since U and EL share Rank's product here, current action is expected to set a pattern for future handling of British thesps.

RKO's Mike Havas Sees Tax Solution as Proof World Needs U.S. Films

Adjustment of Britain's 75% ad valorem film tax will definitely have a good effect upon the film market in other European countries as well as Britain, for it shows American pictures are needed to keep theatres open. That's the opinion of Mike Havas, RKO's Continental and Near East sales manager, who arrived in New York aboard the America last week for his first U. S. visit in 18 months.

Despite a growing tendency of European theatre patrons to become more choosy in selecting pix, Havas emphasized the outlook is still good. He summed up the situation with the statement, "Give quality pictures to all Europe and they'll do terrific business." While in New York he'll huddle with the company's foreign chief, Phil Reisman, and other homeoffice toppers.

MEX PRODUCERS PLAN BIGTIME 16m DISTRIBS

Mexico City, March 23.

Commercialized 16m pix are an established fact in Mexico with first convention of the kind here March 11-16 of 16m distributors. Commercialization was crystalized with the organization of Peliculas Nacionales, distrib center of five of the biggest Mexican pic producers. Oscar J. Brooks, ex-WB head here who is producing for Filmex, one of the five, heads PN.

In assuming that position, Brooks announced that 16m pix are the solution to adequate exhibition of Mexican pix and that PN plans to establish some 4,000 16m cinemas, many in towns that never had a theatre, because of their remoteness. Plan is to reduce 35m pix to peewee size, and later to produce 16m pix. Equipment for both purposes is now being installed in Clasa studios here, operated by Clasa Films Mundiales, a PN member.

Better Merchandising Urged as Sales Weapon

Minneapolis, March 23.

Addressing North Central Allied, in convention here, H. M. Richey, Metro director of exhibitor relations, called upon the industry to formulate a "merchandising plan" to convince patrons that pictures are the best and most economical entertainment and, in this way, redirect 50,000,000 people not going to theatres regularly.

"We have merchandise worthy of the public's dollar and, I'm sure, enough brains and ingenuity to make the public conscious there are great pictures for it to see," he said.

Kansas Nabe Robbed of $1,000

Kansas City, March 23.

Jayhawk theatre, Kansas-side nabe, was burglarized last week after the theatre had been closed for the night. Loss was reported at about $1,000.

Tax Peace

Continued from page 3

the Society of Independent Motion Picture Producers, who negotiated the agreement. They answered the questions of some 65 industry toppers in a session at the Harvard Club in New York a few hours after they got off the ship from England last Thursday (18).

'Some Just Can't Be Pleased'

At a press conference following the meeting, Johnston made clear that he was familiar with some of the beefs made against the new settlement. "There's been some criticism in Hollywood that we didn't get enough money," he said. "Some people are hard to please."

Salute to Johnson, Mulvey

Johnston, Mulvey and their associates were given a vote of thanks by the execs at the Harvard Club meeting. This followed formal removal by the voting directors of the Motion Picture Export Assn. of the embargo on shipments to England, which was instituted last Aug. 8. Embargo comes off as soon as British Parliament completes the routine of eliminating the tax, which should be in early April.

In a radio address on NBC from Washington Saturday (20) evening, Johnston said that despite the fact some people wouldn't like the tax settlement, it would nevertheless be helpful in stimulating competition and getting better pictures before the public. He stated:

"Very obviously, there are going to be some people in both Britain and America who will not like this agreement. . . . Hollywood is under no illusions as to what the agreement means. It may once again be able to ship out as many pictures as before, but it must accommodate itself to getting back fewer dollars than it has in the past. Our industry will now be taking out of Britain less than half of what it used to take.

"Hollywood has been busy these long months of deadlock and impasse. There is an old saying in Hollywood that there's nothing wrong with the motion picture industry that a good picture can't cure. Good pictures, like good products of all kinds, can sometimes become better pictures when necessity mothers invention.

"The new pictures you and our friends in Britain, too, will see in the next few months will reflect that Hollywood effort. It is my opinion that, as we move along under the terms of the agreement, you will see an increasing number of superior pictures."

BRIT. PRODUCERS EYE EFFECT ON NATIVE PIX

London, March 23.

Re-entry of American pictures to the United Kingdom was welcomed by the executive council of the British Film Producers Assn., which held a special meeting to consider effects of the recent 75% tax agreement. At the same time the organization expressed regret that it was not consulted during negotiations on matters vitally affecting its interests in British production.

But realizing the necessity of willing cooperation between the industries of both countries, exec council pledged the association's support, trusting that the large sterling balance which the American companies will accumulate here won't be used either for dominating British screens or to weaken the independence of British film production.

BFPA also urged that the Board of Trade raise the exhibitors' quota, due to be fixed by July 1, in order to aid the British film industry in retaining its characteristics as well as developing its output and quality.

Abbott-Costello In Texas P.A.'s with Pic

Dallas, March 23.

Bud Abbott and Lou Costello will make a series of appearances throughout Texas in connection with the showing of their latest film, "The Noose Hangs High," being released by Eagle Lion.

Four Texas cities will constitute a world-premiere circuit for the pic, and the duo will be on hand in each. The schedule is April 7, Metropolitan, Houston; April 8, Majestic, San Antonio; April 9, Majestic, Dallas, and April 10, Worth, Fort Worth.

Johnston Clarifies Remittances

Following are some of the more important points of the new Anglo-U. S. films agreement cleared up by Eric Johnston on his return from negotiating the pact in London last week. Hundreds of other points on uses of funds are still open to interpretation by the four-man joint commission of the U. S. industry and the British government, but the following are clear, according to the Motion Picture Assn. of America prez:

1. Dividends derived from the investment of frozen coin in England are remittable to the U. S. in dollars beyond the $17,000,000 allotted for film income.
2. Holders of frozen funds may sell them, loan them or pool them for any purpose for which they could use them themselves.
3. Deciding vote of the four-man joint commission, in case of of a deadlock, lies with the two British members.
4. Funds credited to U. S. companies as income from British films apply in the U. S., its possessions and affiliated territories and the Philippines. (It had been suggested that Canada and Latin America might be included, but this is not so.)
5. Amount of dollar credits going into the pool for divvy among the U. S. distribs as a result of playoff of British pix, is based on "remittables," not "remitted" funds. In other words, whether or not J. Arthur Rank or any other British producer chooses to remit all or part of his dollar credits to England is immaterial. What counts is how much is eligible for remittance.

JOHNSTON KUDOSES MULVEY FOR HIS HELP

Hollywood, March 23.

Eric Johnston, Motion Picture Assn. of America prez, kudosed James A. Mulvey, who represented the Society of Independent Motion Picture Producers in London during the Anglo-U. S. film pact negotiations, for his contributions in bringing about the tax settlement. Johnston expressed his appreciation in a telegram to Samuel Goldwyn who read it at a testimonial dinner tonight (Tuesday) given in honor of Mulvey, prexy of Goldwyn Productions.

Johnston lauded Mulvey for his "practical industry experience, sound judgment, fairness and common sense. I cannot begin to tell you how much he contributed toward working out the solution which removed what could easily have been a source of increasing irritation between Britons and Americans at a time when the need for the closest relationship is obvious."

Par Whittles Writers As Economy Drive Goes On

Hollywood, March 23.

Retrenchment on the Paramount lot has whittled the roster of contract writers down to three, with all the rest working on a week-to-week basis, and no more long term scripting pacts in the offing. Total number of writers now on the lot is 15, compared with 50 at this time last year.

Understood the studio will cut story purchases down to a minimum and will utilize properties already bought and dig up old pictures for remakes.

Extra Vacation Is Music To Eagle Lion's Musikers

Hollywood, March 23.

Eagle Lion's entire music staff of 35 got a two-week vacation in addition to regular annual leave, as bonus for writing, scoring, recording and shipping seven pix in six weeks so as to beat the March tax deadline.

Leaves were granted by music chief Irving Friedman for work on "Mickey," "Noose Hangs High," "Cobra Strikes," "Spiritualist," "Raw Deal," "Northwest Stampede" and "Assigned to Danger."

Longhair Concert Film

Dallas, March 23.

Filming of a complete concert program on 35m film is being done by the Dallas symphony orchestra. Produced by Paul Gordon.

To be recorded are Tchaikovsky's Fifth Symphony, Johann Strauss' "Emperor Waltz" and "Annen-Polka," Rossini's "La Gassa Ladra" overture, Berlioz's "Racoczy March" and two Slavonic dances of Dvorak.

Pa. Exhibs Nix MPF

Philadelphia, March 23.

The Board of Governors of the Allied Independent Theatre Owners of Eastern Pennsylvania last week thumbed-down the Motion Picture Foundation. Action was taken backing up the National Allied States Assn., which had similarly rejected the Foundation.

"The Motion Picture Foundation was set up by the big distributors as a device to saddle on the backs of the industry their castoff employes," said an official of Eastern Allied.

400% Boost In Film Shipments To Eng. Post-Tax

Haste of the major U. S. film companies in getting fresh prints to Britain in the wake of the 75% tax adjustment is pointed up by figures of Pan American Airways which show the company flew some 5,000 pounds of motion picture freight to England through March 13-19 inclusive. More than half of PAA's shipments comprised advertising material.

Last week's film industry consignments represented about a 400% boost in that type of traffic for PAA inasmuch as the line usually handles no more than 1,000 pounds of picture material weekly. If facilities of other plane companies which also serve Britain were used in the same proportion as PAA, air shipments in the initial post-tax period must have been unprecedented.

Reason for advertising material such as posters, etc., bulking so large in plane shipments is attributed to the critical shortage of paper in Britain as well as a lack of time to have promotion matter printed there. 20th-Fox alone sent some nine prints via PAA to England last week. They included "Forever Amber," "Captain From Castile," "Gentleman's Agreement," "Call Northside 777," "Foxes of Harrow," "Nightmare Alley," "Daisy Kenyon," "Sitting Pretty" and "You Were Meant for Me."

RED TAPE SNARLS RANK IN LISBON BUILDING

Lisbon, March 15.

Stepping into the badly underseated Lisbon area with intentions of building a deluxe theatre, J. Arthur Rank's overseas organization has run into a series of municipal restrictions likely to kill the project. After acquiring a $350,000 building site, Rank's reps learned that under the cinama act, theatres can't belong to foreigners. As a result, a corporation was formed in which 60% of the shares belong to Portuguese.

But the City Council chimed in with a provision that the theatre had to have exits on three sides despite the fact that the lot only had two fronts. It was suggested that the corporation buy a small adjoining city-owned property, but the price was set at $400,000. The whole business is likely to remain at this point.

Sightless Persons Bill Awaits Albany Action

Albany, March 23.

One of the 30-day bills awaiting action by Governor Dewey is the Fino-Banks measure making it a misdemeanor to exclude sightless persons accompanied by a Seeing-Eye dog from facilities furnished by theatres, restaurants or other public places of amusement unless admission would tend to create a dangerous situation.

The bill, which amends the Penal Law, was amended to meet an objection raised by the Governor in a veto message last year.

Talk About Entertainment!...

IT MAY NEVER AGAIN BE POSSIBLE
TO COMBINE THE RARE ACADEMY AWARD INGREDIENTS
THAT WENT INTO THE MAKING OF THIS
MOTION PICTURE EVENT.

BING CROSBY, as a very American traveling salesman who (selling the first phonograph) hies himself to old Vienna, to the very court of the Emperor Franz Josef himself, where the gayest, most class-conscious aristocracy of yesterday's Europe is having THE Clambake of The Year . . .

JOAN FONTAINE as the Countess Stoltzenberg von Stoltzenberg. Her beauty is merely breath-taking. From the tip of her parasol to the tail of her French poodle, she is The Thorough Aristocrat. Only a Countess so very sure of her blood lines could have dared be as gossip-defying.

CHARLES BRACKETT and BILLY WILDER—Theirs is the producer-director gift of wit, satire, irony—and the unusual ("The Lost Weekend" bears witness). Casting their foxy attentions upon "That Society" which was so sure it had solved all its problems it could just devote itself to wine, women and song, they create inspired havoc.

MELODY—Songs come and go but the songs the Traveling Salesman sings to the Viennese Countess combine the lilt of America with the schmaltz of Vienna; they will return to you, endearingly, through the years, even as the mountain echo faithfully returns to the yodel.

TECHNICOLOR—The Court of the Emperor Franz Josef; the natural, mountainous splendor of the Tyrol; spectacle and scenery filmed with a truly lavish magnificence.

ROMANCE—The Countess' French poodle, proud possessor of imposing lineage, falls violently, unreasoningly in love with the Traveling Salesman's gum-chewing mongrel. It would only be funny—except for the confusing fact that the Countess plays fast and loose with the mongrel's master.

THEME—As old as human nature, as new as the values we still seek—the ironical but timeless and never finished tale of how love demolishes class distinction, told in a flurry of lifted eye-brows and a rustle of tongues-in-cheeks.

PARAMOUNT gives you all this in...

"The Emperor Waltz"

starring BING CROSBY • JOAN FONTAINE
Color by Technicolor with Roland Culver • Lucile Watson • Richard Haydn
Harold Vermilyea • Produced by Charles Brackett • Directed by Billy Wilder
Written by Charles Brackett and Billy Wilder

This ad in full color, appearing May 10th, will inaugurate the 4-month campaign in 21 leading national magazines—on one of the greatest pictures ever produced by PARAMOUNT

Picture Grosses

NEW YORK

(Continued from page 13)

on Floss" (Indie) (reissue) opens tomorrow (Thurs.).

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Remember Mama" (RKO) and stageshow with "Glory of Easter" pageant (2d wk). Likely will climb above first week's figure with great $144,000, or near, after $141,500, very big, for opening week. Continues. Only length of film keeping this from bigger money.

Rialto (Mayer) (594; 35-85)—"Furia" (FC) (9th wk-10 days). Doing okay $9,000 in blowoff session that takes in three extra days after okay $7,000 for eighth week. "The Smugglers" (EL) opens next Saturday (27).

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Miracle of Bells" (RKO) (2d wk). First week ended last Monday (22) was sturdy $40,000, but below hopes. Opening just prior to Holy Week is proving a handicap for this picture. In ahead, "Ends of Earth" (Col) (5th wk-5 days), $14,000.

Roxy (20th) (5,886; 80-$1.50)—"Sitting Pretty" (20th) and stagebill headed by Art Mooney orch, Al Bernie, Betty Bruce (3d wk). Second stanza ended last (Tues.) night held up strongly at $99,000 after fancy $107,000 opener. May stay four weeks at present pace, with "Scudda Hoo" (20th) in next.

State (Loew's) (3,450; 43-$1.10)—"B.F.'s Daughter" (M-G). Opens today (Wed.). In ahead, "Mating of Millie" (Col), in 12 days ending last (Tues.) night, landed barely good $27,000. "Daughter" teeing off as world preem for this Metro picture.

Strand (WB) (2,756; 75-$1.50)—"Fighting 69th" (WB) (reissue) plus Russ Morgan orch topping stageshow (2d-final wk). Second frame ending tomorrow (Thurs.) slipping to fair $30,000 after fine $50,000 opener. "April Showers" (WB) with Claude Thornhill orch, Morey Amsterdam on stage, opens Friday (26).

Sutton (Rugoff-Becker) (561; 70-$1.25)—"The Pearl" (RKO) (6th wk). Fifth round ended Monday (22) night was fine $6,700, after sturdy $8,000 for fourth. Stays on indef.

Victoria (City Inv.) (720; 70-$1.50)—"The Search" (M-G). Opened last (Tues.) night. Final five days of "Albuquerque" (Par) in fourth week was only $7,000; third session was okay $12,000.

Warner (WB) (1,499; 90-$1.50)—"Robin Hood" (WB) (reissue) (3d wk-3 days). Staying over three extra days to open "Winter Meeting" (WB) on Saturday (27). Second frame ended yesterday (Tues.) was stout $18,000 after big $29,000 opening week. Last-minute change may hold "Robin Hood" for a full extra week.

Winter Garden (UA) (1,312; 60-$1.20)—"Black Bart" (U) (3d-final wk). Getting about $15,000, okay, in final eight days after $18,000 for second. "Man of Evil" (UA) opens tomorrow (Thurs.).

'SAIGON' BIG NOISE, OMAHA, FANCY $13,500

Omaha, March 23.

"Saigon" at Paramount is the big noise this week, with smash session. Biz is okay at most spots.

Estimates for This Week

Paramount (Tristates) (2,800; 16-65)—"Saigon" (Par). Sock $13,500. Last week, "Scudda Hoo" (20th), $13,000.

Brandeis (RKO) (1,500; 16-65)—"Robin Hood" (WB) (reissue) and "I Became Criminal" (WB). Solid $6,500 or over. Last week, "Bishop's Wife" (RKO) and "Wreck Hesperus" (Col) (2d wk), big $6,000.

Orpheum (Tristates) (3,000; 16-65)—"Drums Mohawk" (20th) and "Mark Zorro" (20th) (reissues). Unexpectedly good $12,000. Last week, "Personal Column" (UA) and "Time Out of Mind" (U), good $10,500.

Omaha (Tristates) (2,100; 16-65)—"Scudda Hoo" (20th) (m.o.) and "Docks of New Orleans" (Mono). Stout $10,000. Last week, "Voice of Turtle" (WB) (m.o.) and "Trespasser" (Rep), $8,800.

State (Goldberg) (865; 16-65)—"Tenth Ave. Angel" (M-G) (2d wk) and "Old Spanish Trail" (Rep). Great $5,500. Last week, with "Bowery Buckaroos" (Mono), $5,000.

Only 3 New Pix in Pitt, None Big; 'Song' $14,000, 'Gentleman' Droopy 13G

Pittsburgh, March 23.

There are seven reissues on current film lineup against three new pix. Among the fresh entries, "Alias a Gentleman" at Penn and "Night Song" at Stanley, will wind up about neck and neck, neither showing any particular strength. "Heaven Only Knows" is dying at the Harris. Senator jumped the gun on Academy Awards by bringing back "Gentleman's Agreement" and it's cashing in heavily.

Estimates for This Week

Fulton (Shea) (1,700; 44-76)—"Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues). Fairly good at $5,500. Last week, "The Flame" (Rep), $4,000.

Harris (Harris) (2,200; 44-76)—"Heaven Only Knows" (UA). Got nowhere over the weekend. Be lucky to do $5,500 in 6 days. Last week, "Double Life" (U), nice $16,000 in 10 days.

Penn (Loew's-UA) (3,300; 44-76)—"Alias a Gentleman" (M-G). Crix no like and mild $13,000 looks probable. Last week, "Philadelphia Story" (M-G) (reissue), thin $11,500.

Ritz (Loew's) (800; 44-76)—"Adam Four Sons" (Col) and "Let Us Live" (Col) (reissues). Moderate $3,000. Last week, "Saigon" (Par) (m. o.), very strong $5,000.

Senator (Harris) (1,750; 44-76)—"Gentleman's Agreement" (20th). Management figured picture was a cinch to win Academy Award and brought it back on day Oscars were handed out. Cashing in plenty, too, and $6,500 here during Holy Week is terrific. Likely to hold. Last week, "Call Northside" (20th) (m. o.), fine $6,000 in 10 days.

Stanley (WB) (3,800; 44-76)—"Night Song" (RKO). Reviewers pounced all over this and looks thin $14,000. Last week, "Robin Hood" (WB) (reissue), hot $17,000.

Warner (WB) (2,000; 44-76)—"Robin Hood" (WB) (reissue) (m. o.). Big $9,000. Last week, "Girl Tisa" (WB) and "I Became a Criminal" (WB), very thin $5,500.

'Sierra' High $14,000 Port.

Portland, Ore., March 23.

Three new pictures are raking in the coin at downtown houses this week. "Sierra Madre" at Broadway looks torrid. "Scudda-Hoo" at Oriental and Paramount shapes nice. "Sign of Ram" at Orpheum is only mild. "Double Life" at United Artists is the ace holdover.

Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"Sierra Madre" (WB) and "Campus Honeymoon" (Rep). Torrid $14,000. Last week, "Fabulous Texan" (Rep) and "Slippy McGee" (Rep) fair $6,000.

Mayfair (Parker) (1,500; 50-85)—"Intermezzo" (SRO) and "Ex-Mrs. Bradford" (RKO) (reissues). Okay $4,500 or better. Last week, "Walk in Sun" (20th) and "Back to Bataan" (RKO) (reissues) (5 days) $3,100.

Music Box (H-E) (1,000; 50-85)—"Ends of Earth" (Col) and "Always Together" (WB) (m.o.). Excellent $2,500. Last week, "Northside 777" (20th) and "Riff-Raff" (RKO) (2d wk) (m.o.) fine $3,800.

Oriental (H-E) (2,000; 50-85)—"Scudda Hoo" (20th) and "Wreck of Hesperus" (Col), day-date with Paramount. Okay $5,000 or near. Last week, "Ends of Earth" (Col) and "Woman from Tangier" (Col), $4,800.

Orpheum (H-E) (1,750; 50-85)—"Sign of Ram" (Col) and "Blondie's Anniversary" (Col). Mild $6,500. Last week, "Albuquerque" (Par) and "Dangerous Years" (20th) $7,800.

Paramount (H-E) (3,400; 50-85)—"Scudda Hoo" (20th) and "Wreck of Hesperus" (Col), also Oriental. Fine $9,000. Last week, "Ends of Earth" (Col) and "Woman from Tangier" (Col), fine $9,000.

Playhouse (H-E) (1,200; 50-85)—"Voice of Turtle" (WB) and "Out of Past" (RKO) (2d wk) (m.o.). Good $2,500 or over. Last week, excellent $4,000.

United Artists (Parker) (895) 50-85)—"Double Life" (U) (2d wk). Mild $4,000. Last week, okay $7,800.

MINNEAPOLIS

(Continued from page 12)

Fair $9,000. Last week, "Ends of Earth" (Col) (2d wk), satisfactory $9,000.

RKO-Pan (RKO) (1,600; 50-70)—"Woman's Vengeance" (U). Medium $6,500 is about all. Last week, "House Across Bay" (Indie) and "Stand-In" (Indie), (reissues), mild $7,500.

State (Par) (2,300; 50-70)—"Girl Tisa" (WB). Tough going at $7,500. Last week, "Saigon" (Par), big $16,000.

Uptown (Par) (1,000; 44-80)—"Captain Castile" (20th). First nabe showing. Good $4,500. Last week, "Walk Alone" (Par), $4,000.

World (Mann) (250; 50-85)—"Bishop's Wife" (RKO) (5th wk). Still profitable at $2,500 after good $3,000 previous stanza.

'Senator' First Party In Dull D.C., $16,000

Washington, March 23.

Sluggish biz this session prevails all along the main stem. "Senator Was Indiscreet," at Keith's, looks to be leader, with nice if not sock biz. "Ideal Husband" and vaude is only so-so at the Capitol.

Estimates for This Week

Capitol (Loew's) (3,434; 44-80)—"Ideal Husband" (20th) plus vaude. So-so $23,000. Last week, "10th Ave. Angel" (M-G) plus Horace Heidt show on stage, sock $36,000, and well above estimate, thanks to draw of the Heidt crew.

Columbia (Loew's) (1,263; 44-70)—"Son of Frankenstein" (U) and "Bride Frankenstein" (U) (reissues). Oldies doing better than average for house, with a solid $10,000 for 9 days. Last week, "Song of Bernadette" (M-G) (reissue), yanked after 5 days, sad $3,000.

Keith's (RKO) (1,939; 44-80)—"Senator Indiscreet" (U). Trim $16,000 or better. Last week, "Bishop's Wife" (RKO) (4th wk), nice $10,000.

Metropolitan (WB) (1,163; 44-70)—"Saigon" (Par) (m.o.). Dull $6,000 for second mid-town week. Last week, "Panhandle" (Mono), okay $7,500, but below hopes.

Palace (Loew's) (2,370; 44-74)—"Bride Goes Wild" (M-G). Nice $18,000, but not up to par here. Last week, "Sleep, My Love" (UA), slow $14,000.

Warner (WB) (2,154; 44-74)—"Robin Hood" (WB) (reissue). Good $14,000, and not bad for a reissue. Shuttering house during Saturday peak hours for the Friendship Train program hurt some. Last week, "Saigon" (Par), okay $16,000.

'Agreement' Wham 22G In Seattle; 'Bill' 6½G

Seattle, March 23.

"Gentleman's Agreement," at Fifth Avenue, shapes as easily the city's best bet currently with Academy awards helping to sock session. "Bill and Coo" looks trim at Palomar.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Saigon" (Par) and "Bury Me Dead" (EL) (m.o.). Surprisingly fine $5,000. Last week, "Double Life" (U) and "Dangerous Years" (20th) (2d wk), oke $3,200 in 6 days.

Fifth Avenue (H-E) (2,349; 45-80)—"Gentleman's Agreement" (20th). Great $22,000 with Academy awards helping to vast extent. Last week, "Night Song" (RKO) and "Violence" (Mono), mildish $7,900.

Liberty (J & VH) (1,650; 45-80)—"Sign of Ram" (Col) and "Return of Whistler" (Col). Good $8,500. Last week, "Albuquerque" (Par) and "Hesperus" (Col) (2d wk), big $7,600.

Music Box (H-E) (850; 45-80)—"Turtle" (WB) and "Dangerous Years" (WB) (4th wk). Okay $4,000 after good $4,600 last week.

Music Hall (H-E) (2,200; 45-80)—"Black Narcissus" (U) and "Heading for Heaven" (EL). Oke $6,000. Lesser awards for former was a helper. Last week, "Gangster" (Mono) and "Angel's Alley" (Mono), $5,400.

Orpheum (H-E) (2,600; 45-80)—"Scudda Hoo" (20th) (2d wk). Nice $7,000. Last week, big $11,500.

Palomar (Sterling) (1,350; 45-80)—"Bill and Coo" (Rep) and "Campus Honeymoon" (Rep). Trim $6,500 or near. Last week, "Spoilers" (FC) and "Diamond Jim" (FC) (reissues), oke $5,600.

Paramount (H-E) (3,239; 45-80)—"Knew Susie" (RKO) and "Wild Horse Mesa" (RKO). Neat $9,000 or close. Last week, "Saigon" (Par) and "Bury Me Dead" (EL) (2d wk), $5,700.

U'S BALLYHOO TIE-IN WITH VIDEO COMM'L

Indicating the film companies are beginning to realize the potential advertising value to them of television, Universal this week set the first major promotion tie-in with a commercially-sponsored video show.

In conjunction with the DuMont web and Kaiser-Frazer, sponsors of the Major Bowes Amateur show aired over DuMont Sunday night, U is offering a $500 prize for the best father and son amateur act appearing on the program Sunday (28), tying in the stunt with the Broadway opening the preceding day of "All My Sons." Kaiser-Frazer is backing the ballyhoo by inserting plugs for the film in its dealer ads and windows.

U was one of the first majors to advertise on tele, building a special trailer for "Senator Was Indiscreet" for screening over N.Y. video stations prior to the film's opening on Broadway. RKO recently followed through with a series of teaser trailers on "Tycoon."

PRC Countersues to K.O. Its Cuban Franchise

PRC last week made a general denial in N. Y. federal court of the breach of contract suit filed against it by PRC de Cuba and, in a counterclaim, asked for a decree rescinding the contract and dismissal of the suit.

Cuban outfit had sued PRC for $250,000,000 damages, claiming it had signed for exclusive distribution of all PRC product for the 1943-44 and 1944-45 seasons, but that only 18 films had been delivered. PRC, in asking for the suit's dismissal, claimed the Cuban firm still owed it $7,500 on the 18 films and alleged further that the contract had been procured by fraud.

According to the PRC allegations, the Cuban outfit had given "certain considerations" to PRC employees for closing the deal. Contract, consequently, PRC attorneys alleged, was profitable to the plaintiff but detrimental to the defendant.

'Marinka'

Continued from page 9

H, Melbourne, which marks the height of the winter season Down Under. Goes to Sydney, Adelaide, Brisbane and then N. Z. at 6 shillings top (roughly $1, under the lesser Aussie pound exchange, which, however, has a greater purchasing power).

The 50% film freeze makes coin availability for local pic production no problem. Martin is an ex-film rep for the major U. S. distribs in Australia. Now, as head of the Tivoli chain, he is a strong advocate of booking foreign acts into Australia. The Aussie Equity Assn., however, has agreed to a 50% quota for British talent and 25% for American acts. For practical purposes the Yanks can get their money remitted but there is a slight technical hazard which, however, forfends actual guarantee thereof. For this reason Chico Marx refused to essay the junket since none could guarantee dollar-for-dollar remittances.

DENVER

(Continued from page 13)

Beyond Door" (U). Fancy $13,000. Last week, "Ideal Husband" (20th) and "Driftwood" (Rep), $11,000.

Rialto (Fox) (878; 35-74)—"Ends of Earth" (Col) and "Let's Live Again" (20th), after week at Denver, Esquire, Webber. Fair $3,700. Last week, "Black Bart" (U) and "Challenge" (20th) (m.o.), fair $4,000.

Tabor (Fox) (1,967; 35-74)—"Sintown" (Indie) and "Lady from Cheyenne" (Indie). Strong $11,000. Last week, "Invisible Man" (U) and "Invisible Man Returns" (U) (reissues), $9,000.

Webber (Fox) (750; 35-74)—"Scudda Hoo" (20th) and "Docks New Orleans" (Mono), day-date with Denver, Esquire. Big $4,000. Last week, "Ends of Earth" (Col) and "Let's Live Again" (20th), $3,000.

Associated Film Writers is the new name of the Eastern Screen Writers Assn., an indie organization of scripters of shorts, documentaries, commercials, etc., in New York.

20th Stock Suit

Continued from page 3

named five of the directors of 20th as his own personal choices and had practical control of 13 out of 15 directors. Complaint singles him out as having steered the entire transaction under attack.

Financial Details

When 20th reacquired the stock, complaint states, it reclassified NT shares into 2,000 A shares of which 1,600 were issued to 20th. Board approved transfer of 40 B shares to the four NT execs at a price of $565,000 with the right to convert to 400 A shares on payment of $5,085,000. If the quartet was made a bonafide offer by outside interests for the stock, 20th had to be given an opportunity to meet the price.

On that score, complaint attacks an offer made by Transamerica Corp. in July, 1946, of $12,500,000 to the four charging that it was not bona fide. In an effort to support the charge, plaintiffs cite fact that U. S. statutory court a few weeks before had ordered partial divorcement and clamped a freeze on theatre expansion of NT among others. This, it says, reduced NT's earning possibilities and made the offer more incredible.

"Nothing occurred within the intervening two years (from the time the quartet received the stock to the date of the Transamerica proposal) which enhanced the value of the B shares 13-fold," complaint declares. At any rate, plaintiffs say, 20th met the Transamerica offer after stockholder approval and bought the stock back at a profit of $6,850,000.

3 Other Separate Squawks

Three other separate causes of action seek to upset bonuses, salaries and stock options. Total stock options assaulted come to 240,000 shares of which 100,000 went to Darryl F. Zanuck who later converted at $13 per share. Options actually were gifts amounting to $4,000,000 in converted shares and $3,800,000 in unconverted profits, according to the suit.

Charge is made that Spyros Skouras received $1,900,000 in "excess" compensation during the years 1937-45 out of a total of $2,800,000 paid to him. "Excess" to Charles Skouras, it's claimed, amounts to $2,100,0000 out of $2,775,000 for the same period.

Plaintiffs in the consolidated actions hold some 640 shares of 20th common. They're Simon L. Levin, Virginia H. Berg, Elizabeth R. Benjamin, Montro Corp., John L. Joseph, Helen Silverstein and Ada Elster. Milton Pollock has been designated by the court as general counsel for the plaintiffs. Besides Patterson on the current film scene, there's former Secretary of State James F. Byrnes who's been active in defense of 20th in the Government anti-trust suit. Also persistently reported mulling an entry into film biz via acquisition of circuit holdings is Henry Morgenthau, Jr., erstwhile Secretary of Treasury.

Refuses to Dismiss Stockholder Suit Vs. U

N. Y. Federal Judge Simon H. Rifkind last week denied a motion filed by Universal and eight U directors for summary judgment to dismiss the suit filed against them by U stockholder Bertha T. Aine. Judge Rifkind will now take depositions in the case prior to bringing it to trial.

Suit charged that an option deal allegedly made by the U directors prior to 1945 unduly benefited them, permitting the company's management to realize profits in excess of $1,230,500 by exercising the stock options. Miss Aine further charged that the same group of directors holds options for more shares on which they can make $5,000,000. Terming the option deal a "waste of assets," she's asking that the profits made be turned over to the company.

St. Loo's Jan. Tax Hits $51,531

St. Louis, March 23.

The 5% amusement tax enacted by Board of Aldermen here to offset shrinking in revenue for municipal purposes yielded $51,531 in January, first month of its existence. Picture theatres paid into the treasury $44,482 on a gross of $889,656.

JOHN FORD'S MASTER DRAMA

—Of The Frontier's Fighting Men...
And The Women Who Made Them Heroes!

A mighty motion picture of majestic sweep and tremendous action!... LUSTY with the humor of reckless cavalrymen... TENDER with the romance of women who dare... ABLAZE with the fire of savage conflict!

JOHN WAYNE · HENRY FONDA
SHIRLEY TEMPLE · PEDRO ARMENDARIZ

FORT APACHE

Directed by JOHN FORD • Screen Play by FRANK S. NUGENT
AN ARGOSY PICTURES PRODUCTION • Released by RKO RADIO PICTURES

Film Reviews

Continued from page 8

Arizona Stranger

between the pair. But their differences are patched up before the finale.

Supporting players contrib some okay thesping under John Rawlins' able direction. Nan Leslie, in the lone femme role, generates audience sympathy as the wife of outlaw Steve Brodie. Latter registers as the heavy, while Richard Martin, the comic relief, would have done better had he not been handicapped by some unusually trite lines.

J. Roy Hunt embellished the film with some above-average outdoor lensing. Production values are good as is Desmond Marquette's editing which keeps the print down to a tight 64 minutes without impairing the pacing.

Tarzan and the Mermaids

RKO release of Sol Lesser production. Stars Johnny Weissmuller, Brenda Joyce; features Linda Christian. Directed by Robert Florey. Original story and screenplay by Carroll Young based on characters created by Edgar Rice Burroughs; camera, Jack Draper, Gabriel Figueroa, Raul Martinez Solares; editor, Merrill White. Tradeshown N. Y., March 19, '48. Running time, 68 MINS.

Tarzan	Johnny Weissmuller
Jane	Brenda Joyce
Mara	Linda Christian
Benji	John Laurenz
Varga	Fernando Wagner
Commissioner	Edward Ashley
Palanth	George Zucco
Luana	Andrea Palma
Tike	Gustavo Rojo
British Inspector-General	Matthew Bolton

"Tarzan and the Mermaids" is standard Johnny Weissmuller, differing only from other jungle epics in that this one was produced in Mexico. Also, it introduces Linda Christian to U. S. audiences and is faster-moving than others in the Tarzan group.

Robert Florey gets credit for keeping an implausible story moving swiftly with a minimum of dull, hokey interruptions. Sol Lesser moved his company into the Churubusco studios just outside of Mexico City to film the picture. They also went on location at Acapulco, Mexico's west coast watering resort, for many exteriors and the hair-raising high-diving shots. Newcomer Miss Christian, native-born Mexican, hints possibilities. She's comely and has the physical attributes to measure up for the screen.

This story is strictly one of those things about a forbidden island in mythical Aquatania where a white trader and his undercover cutthroat employ a fake tribal god to keep the natives subjugated in order to grab pearls. The crooks want Miss Christian as a bride for this god, but she has other ideas. Here's where Tarzan comes in, and where the film gets its tag. He fishes her out of the river accidentally and tells his wife he has bagged a mermaid. Tarzan ultimately unfrocks the phoney tribal priest and his helper but not until after the familiar exciting climax.

Weissmuller gets more chances than customary to show his prowess in the water. Brenda Joyce is his very attractive spouse. John Laurenz, as jungle mail carrier, is a pleasing addition with his guitar-strumming and warbling. George Zucco, as high priest, heads the support.

Two photographers, Gabriel Figueroa and Raul Martinez Solares, helped Jack Draper on the lensing. Result is some spectacular camera work, probably the best on any Tarzan film. *Wear.*

The Enchanted Valley

(COLOR)

Eagle Lion release of Jack Schwarz production. Stars Alan Curtis; features Anne Gwynne, Charley Grapewin. Directed by Robert Emmett Tansey. Original screenplay, Frances Kavanaugh; camera (Cinecolor), Ernie Miller; editor, George McGuire. Tradeshown in N. Y., March 19, '48. Running time, 77 MINS.

Johnny	Alan Curtis
Midge	Anne Gwynne
Grandpa	Charley Grapewin
Timmy	Donn Gift
Chief Scott	Joseph Crehan
Buggsy	Joseph Devlin
Pretty Boy	Al La Rue
Menelli	John Bleifer
Constable	Rocky Cameron
Gangster	Jerry Riggio

This is reminiscent of "Enchanted Forest," which PRC turned out in 1945. Story, characters and settings smack remarkably of the earlier picture. PRC will be recalled as the predecessor to Eagle Lion, which distributes "Enchanted Valley." The producer again has used Cinecolor to effective results. Pic should delight most juvenile patrons but it's strictly for twin bills.

As with the earlier production, the central character is a creature of the forest, a great lover of nature. In this case it is Donn Gift, as a crippled youth who likes the simple things in life. His tranquil existence with his grandad (Charley Grapewin) is sharply interrupted by the arrival of two payroll bandits and their femme companion. Their arrival is just in time to save the picture from becoming a rather dull study of outdoor animal life. After that all developments are telegraphed well in advance. The gangster chief reforms and goes straight through the ministrations of the crippled youngster.

Grapewin lends some fairly professional atmosphere to earlier passages, while Alan Curtis, as the fleeing thug, makes a passable gangster. Anne Gwynne is okay as his sweetheart, who also reforms in favor of the great outdoors. Joseph Devlin is acceptable as his assistant. Young Gift does well enough as the crippled youth.

Production is marred by some very mediocre acting in earlier passages. Curley Twiford, Earl Johnson and Byron Nelson should take bows for their animal-training stints. Ernie Miller's camera work is A-1 throughout. *Wear.*

Mr. Orchid

(Le Pere Tranquille)

(FRENCH-MADE)

Lopert Film release of B.C.M. production. Stars Noel-Noel. Directed by Rene Clement. Screenplay, Noel-Noel; music, Rene Cloerec. Previewed in N. Y., March 18, '48. Running time, 106 MINS.

Mr. Martin	Noel-Noel
Monique Martin	Nadine Alari
Pierre Martin	Jose Artur
Madame Martin	Claire Olivier
Peltier	Jean Varas
Simon	Paul Frankeur
Charrat	Delaitre
Father Charles	Lemontier

(In French; English Titles)

A story of the French underground with Noel-Noel, French comic, in a dramatic role for a change. "Mr. Orchid" is a vivid character study of a typical French patriot under the Nazi heel. Noel-Noel turned out the script and did the dialog, so it's more or less tailor-made for him. There are several extraneous passages, but despite this "Orchid" shapes up as a strong entry for U.S. foreign-language theatres.

The star plays the easy-going chief of the underground. His hobby of raising orchids, so as to better hide his radio equipment and dynamite supplies, gives the film its tag. Nadine Alari is refreshing as his daughter, and Jean Varas and Paul Frankeur are superb as the two leading undercover operatives. Claire Olivier also is excellent as a typically French housewife constantly worried about her husband's health.

Rene Clement has directed in a fairly leisurely manner but still managed to sustain suspense. Rene Cloerec's original score helps to stress the more exciting moments. *Wear.*

Foreign Film Reviews

(Unlikely for Anglo-U. S. Market)

"Master Detectiven Blomkvist" (Blomkvist, Master Detective) **(SWEDISH-MADE)**. Sandrew-Bauman release of Schamyl Bauman production. Features Ann-Marie Skoglund, Olle Johansson, Sven-Axel Carlsson, Bengt Callenbo, Ulf Torneman-Stenhammer, Roberto Gynther, Henrik Schildt, Bjorn Berglund, Gosta Jonsson, Solveig Hedengran, Sigge Fryst, Calle Reinholz. Directed by Rolf Husberg. Screenplay, Husberg, based upon novel by Astrid Lindgren; camera, Rune Ericsson. At Astoria, Stockholm. Running time, 88 MINS.

Adapted from a novel written for youths by Astrid Lindgren, "Master Detektiven Blomkvist" emerges as a good Swedish film. Yarn revolves about a young boy who essays some sleuthing. Scandinavian business will be satisfactory on this one but film offers little appeal for the international mart. *Winq.*

"L'Aventure Commence Demain" (Adventure Starts Tomorrow). **(FRENCH-MADE)**. C.F.C. release of Tellus production. Stars Isa Miranda, Andre Luguet and Raymond Rouleau. Directed by Richard Pottier. At Ermitage, Paris. Running time, 101 MINS.

Inept camera work and general amateurishness of technique including editing mar this picture which is well acted. Isa Miranda acquits herself well as an adventuress. She conspires with Raymond Rouleau to swindle explorer Andre Luguet who's found an inexhaustible ivory source in the African jungles. Film has scanty chance in France and none abroad. *Maxi.*

"Mademoiselle S'Amuse" (Mademoiselle Has Fun) **(FRENCH-MADE)**. Corona release of Hoche production. Stars Ray Ventura and band, Giselle Pascal; features Randall, Jeanne Fusier-Gir, Georges Lannes. Directed by Jean Boyer. Music, Paul Serge Veber; lyrics Andre Hornez. At Paramount, Paris. Running time, 97 MINS.

Dearth of French films suitable for quota weeks enabled this entry to hit the first-runs. A feeble effort, this is merely an exalted musical short plugging Ray Ventura's band. Musicomedy actress Giselle Pascal is the jazz-crazy daughter of Randall. She exacts from her father a promise to hire Ventura's outfit to play for her day and night. And don't they do it! Picture is a likely grosser in France, but is highly dubious export fare. *Maxi.*

"Route Sans Issue" (Road Blocked), **(FRENCH-MADE)**. Filmsonor release of CCC production. Stars Claude Dauphin, Helene Perdriere; features Armontel, Jane Marken, Lucienne Lemarchand, Georges Paulais, Jacques Castelot, Gisele Casadesus. Directed by Jean Stelli. Screenplay, Stelli and P. de Thomasot. At Cinema Le Paris, Paris. Running time, 92 MINS.

Mild quality picture in every respect except the cast which does as well as it can despite inexpert scripting and direction. Plot centers around the use of "ghost-voicing" to reveal the inner thoughts of Claude Dauphin, an architect who's unwittingly committed a murder. Results in loss of his girl because she feels he might have confided in her. Ineptly made, "Route Sans Issue" has small chance in the French market and none abroad. *Maxi.*

"Nattvaktens Hustru" (The Night Watchman's Wife) **(SWEDISH-MADE)**. Wive Film release of Centrum Film production. Features Ake Gronberg, Britta Holmberg, Sture Lagervall, Naima Wifstrand, Ake Claesson, Douglas Hage, Allan Bohlin, Thor Modeen, Carl Strom, Linnea Hillberg, Hugo Bjorne. Directed by Bengt Palm. Screenplay, Torsten Floden and Sune Bergstrom; camera, Nils Dahlgren. At Esplanad, Stockholm. Running time, 82 MINS.

Poor scripting and direction spoil this. Yarn deals with a country gal who comes to Stockholm without a job or shelter. Her problems are temporarily solved when she meets and marries a night watchman. Later she has some romantic escapades with a wealthy character, but the final reel finds her back with the watchman. Picture might have been acceptable if properly made. Biz prospects are meagre both here and in the U. S. *Winq.*

"Far Jag Lov, Magistern?" (Shall We Dance, Mr. Teacher?) **(SWEDISH-MADE)**. Europa Film production and release. Stars Stig Jarrel, Ulla Sallert, Agneta Lagerfeldt; features Katie Rolfsen, Hakon Westergren, Gull Natorp, Georg Funkquist, Carl-Gunnar Wingard, Arthur Fischer, Wiktor Andersson, Christian Bratt, Lars Sarri. Directed by Borje Larsson. Screenplay, Georg Eliasson and Sven Gustafsson based on an idea by Gynther Stiel; camera, Bertil Palmgren, Harald Berglund; music, Erik Bauman, Nathan Goerling. At Anglais, Stockholm. Running time, 86 MINS.

A splendid comedy, "Far Jag Lov, Magistern?" is headed for good grosses in Scandinavia and has some appeal for the international market. Performances are first class, with Stig Jarrel a standout as a dancing instructor. He's involved in a number of amusing pranks while studying the modern dance in Stockholm. Scripting, direction and camerawork measure up. *Winq.*

"Livet Pa Forsbyholm" ("Life at Forsbyholm Manor") **(SWEDISH-MADE)**. Kungsfilm production and release. Stars Sickan Carlsson, Egon Larsson; features Nils Ericsson, Douglas Hage, John Botvid, Thor Modeen, Marianne Lofgren, Greta Liming, Sten Gester, Ulla Andreasson. Directed by Elof Ahrle. Screenplay, Henrik Hill; camera, J. Julius; music, Arthur and Seymour Ostervall. At Draken, Stockholm. Running time 86 MINS.

Fine thesping of Sickan Carlsson and Egon Larsson coupled with the b.o. pull of their names will help this Swedish comedy in Scandinavia, but abroad the picture hasn't a chance. *Winq.*

"Nittioettan Karlssons Permis" ("Private Karlsson on Leave") **(SWEDISH-MADE)**. Svea Film release of Imago Film production. Features Gus Dahlstrom, Helger Hoglund, Irene Soderblom, Fritiof Billquist, Douglas Hage, Thor Modeen, Julia Caesar, John Norrman. Directed by Hugo Bolander. Screenplay, Gosta Bernhard and Tage Holmberg; camera, Sven Thermaenius; music, Kai Gullmar and Georg Enders. At Lyran, Stockholm. Running time, 106 MINS.

Based on "Private Karlsson," a magazine cartoon character, this comedy falls far short of equalling the original. Designed as a humorous takeoff on military life, "Nittioettan Karlssons Permis" shows army routines in an objectionable manner. Picture most likely will do well in Sweden due to the mag tieup, but overseas its chances are nil. *Winq.*

Shelton Rejoins Graetz

William Shelton has checked out as general sales manager of Siritzky International to rejoin the A.F.E. distributing company headed by Paul Graetz.

Graetz has just returned to Paris after a two months stay in New York. "Diable du Corps," which he produced in France in a deal with Universal - International, is still barred from U. S. release due to censorship obstacles.

Training Altec Men

Colonial Television Corp. last week inked a deal to train Altec Service Corp. personnel in the installation and maintenance of Colonial's theatre television projectors.

Under the arrangement, 10 Altec engineers are to undergo a week's training and series of lectures at the Colonial plant, receiving practical instruction in the assembly, testing and operation of the Colonial set.

Theatre Tele

Continued from page 3

threatened with an injunction, called off the demonstration.

Admitting that Colonial's main interest in the problem obviously lay in selling its tele equipment, the outfit's attorneys told the theatre reps that theatres have just as much at stake. Colonial is ready to carry the ball in case of a court fight, they said, but feels it only fair that theatre owners be represented in any ensuing litigation. According to the Colonial attorneys, there's no legal basis for broadcasters' claims to exclusive copyright on their tele shows. They're satisfied, they said, that under existing Federal Communications Commission's rulings and anti-trust laws that this theatre of litigation from the broadcasters can be successfully removed.

Uncertain As to Policy

Answer to the Colonial proposal was contained in the reaction of a spokesman for one of the major circuits, who attended the meet. Citing the number of obstacles that have to be removed before theatre tele becomes reality, he declared that everybody in the theatre business is still feeling his way slowly. "The only people interested in speed on this question," he declared, "are the set manufacturers." His company hasn't yet formed a policy on the matter, he said, because it's not time yet for a policy. "In fact," he added, "even our lawyers disagree on the problem. There's not even a shadow of a ghost of an idea on how to handle it."

Loew's theatres exec Oscar A. Doob declared that Loew's hasn't made up its mind yet on what to do about theatre tele. Company will not call a huddle on the situation at this time, since it's still looking on. Meanwhile, Doob said, Loew's has no intention of installing any tele equipment in its theatres "for the immediate future." RKO theatres exec Sol Schwartz declared, "I'm not certain yet what will happen with theatre television." In time, he said, it will play a part in theatre entertainment but what that role will be ascertained only through time and experimentation. "Meanwhile," he declared, "the question isn't vital enough to take it to court."

Majority of the 18 indie circuit reps attending the Colonial meet declared they were turning the Colonial proposal over to their attorneys for full consideration. All expressed considerable interest in the development of video for their theatres. Their general attitude was summed up by Emanuel Frisch, Randforce circuit veepee, who declared that "we'll follow along with whatever the rest of the MMPTOA members decide."

Crix Clicks

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wicket spinners. In both cases, several productions were named that could not be included on VARIETY's list due to their late release dates.

Bosley Crowther, N. Y. Times film critic, named only one out of 10 that made the "best grosser" list, while Howard Barnes, N. Y. Herald Tribune critic, picked no b.o. hits out of his 10 choices. Barnes went all out for foreign pix, with two French, two Italian and one English film comprising his list.

The mass circulation national mags generally had "best picture" lists more in tune with b.o. realities. Liberty named 24 pictures on a monthly basis with the relatively heavy ratio of nine also figuring among VARIETY's top grosser list. Louella Parson's selections for Cosmopolitan also attained a high batting average with 5 b.o. pix included in her list of 14. Out of McCall mag's 36 sections, 11 of the films also were in the money class.

Czecho Biz

Continued from page 3

was in its 18th frame at the Passage theatre, Prague, with 78% of all available seats for all shows sold. Run continues indefinitely.

Pix placed on the Czecho banned list are RKO's "Major and the Minor" and "Kitty Foyle," both starring Ginger Rogers; Warner Bros.' "Sgt. York," starring Gary Cooper; Columbia's "Here Comes Mr. Jordan," starring Robert Montgomery; Columbia's "You Were Never Lovelier," in which Adolphe Menjou appears; Metro's "Waterloo Bridge," starring Robert Taylor, and 20th-Fox's "Tales of Manhattan," also starring Miss Rogers.

One-year pact of the MPEA with the Czech film monopoly (which has been in Commie hands since the end of the war) expired last November. There were about 20 films in the country at that time which had not started to play off. They are playing off now, with the MPEA getting its percentage. Less than a dozen remain, and there has been no progress in arriving at a new agreement. Negotiations failed, however, before the Reds took over the government.

Louis Kanturek, MPEA rep in Czechoslovakia and eastern Europe, who has been in the U. S. for the past three weeks for confabs with Irving Maas, v.p. and general manager, returns to his post in Prague in about 10 days.

SRO Pards

Continued from page 5

experienced in the territory, who will have a staff of local people and maintain exchanges. An SRO rep in each case will handle important circuit deals, with the local staff doing the rest of the selling, but with SRO retaining veto power. Selznick organization will also have to approve any domestic product the local partner chooses to distribute.

Kramer declared this type setup would give SRO an effective distribution organization at a cost much below that of the majors. Directly in charge of it in Great Britain (where SRO will have no local partner), Europe and the Near East, will be Louis Lewis. Similarly, managing director for Latin America and Australasia will be Manny Reiner.

Lewis came to SRO about a year ago from United Artists, where he served under British topper David Coplan and repped UA on the Odeon circuit board. Reiner, formerly with Paramount, joined SRO when he left the Office of War Information after the war.

Allen Byre will continue as SRO general salesmanager in Great Britain. In France, Rene La Frite has become SRO's local partner, with Jean Divolies as general salesmanager.

Hollywood '10'

Continued from page 4

turn over to the Thomas probers certain books and papers that had been requested.

Circuit court ruling came in an opinion upholding the District conviction of a group of the Anti-Fascist Committee toppers on charge of contempt of Congress. "The 10" have been indicted on a similar charge, so the importance to them of the Circuit court dicta is apparent. Both cases are expected to go to the Supreme Court.

Associate Justice Henry W. Edgerton, in holding the Anti-Fascist Committee convictions unconstitutional, said: "The House committee's investigation abridges freedom of speech and inflicts punishment without trial and the statute the appellants are convicted of violated no ascertainable standard of guilt."

Majority upheld the conviction on the basis that the Thomas committee was investigating for the purposes of possible legislation and if it has the power to look into Communism, it has the right to identity individuals believing in that form of government.

2 More Ohio Towns Vote Tax

Toledo, March 23.

Two more Ohio municipalities have enacted a local 3% admissions tax, Forest and Geneva-on-the-Lake.

Everybody's Talking about Millie

"Ford and Miss Keyes make a sock team. Should click with all types of theatregoers, particularly the younger set."—*VARIETY*

"Great boxoffice potential. Every earmark for successful runs."—*FILM DAILY*

"Mark this one for brisk business all down the line."—M. P. HERALD • "A natural for women. Should do well."—SHOWMEN'S TRADE REVIEW • "A neat film package."—M. P. HERALD • "Aimed for profit."—HOLLYWOOD REPORTER • "Busts out all over with rare good humor. Just a case of keeping the route between the box office and the bank well guarded."—DAILY VARIETY

COLUMBIA PICTURES presents

GLENN FORD · EVELYN KEYES

The Mating of Millie

with RON RANDELL · WILLARD PARKER

Screenplay by Louella MacFarlane and St. Clair McKelway

Directed by HENRY LEVIN · A CASEY ROBINSON PRODUCTION

COLUMBIA PICTURES

make your date with Millie now!

A TRULY GREAT FAMILY PICTURE!

Oscar Awards

Continued from page 4

color divisions, gave the Universal-International segment of the local family top honors in the Oscar Derby with a score of eight wins. U-I, which released the films here, took credit for the trophies handed to Britain on "Great Expectations" and "Black Narcissus" and then grabbed two awards on its own. One was the coveted Best Actor of the Year trophy which went to Ronald Colman whose performance in Kanin Productions' "A Double Life" capped a distinguished career of 27 years before the lenses. The second was the award for the best musical score of a dramatic or comedy picture which went to Dr. Miklos Rozsa, also for "A Double Life."

Twentieth-Fox was a close second with a total of seven awards; three each on "Gentleman's Agreement" and "Miracle on 34th Street," and one on "Mother Wore Tights." "Agreement," which won the Best Picture Award, also brought fame to Elia Kazan as Best Director and Celeste Holm as Best Supporting Actress. "Miracle," which gave Edmund Gwenn his first award as Best Supporting Actor also won the Best Original Film Story and Best Written Screenplay trophies. Valentine Davies was honored for the former and George Seaton for the latter. Twentieth's other award went to Alfred Newman for the best scoring of a musical, "Mother Wore Tights."

Miss Young's surprising, but obviously - gallery - gratifying stretch drive to win the Oscar Derby as Best Actress, gave RKO a total of six credits in show position. Studio's total was helped by special award to James Baskett for "Song of the South;" the best original screenplay award to Sidney Sheldon for "The Bachelor and the Bobby Soxer;" the best original song, "Zip-A-Dee-Doo-Dah," by Allie Wrubel and Ray Gilbert in "Song of the South;" the best achievement in sound recording by Gordon Sawyer on "The Bishop's Wife;" and the award for the most distinctive documentary feature, "Design for Death." "The Bishop's Wife," was a Samuel Goldwyn Production and "Song of the South" was made by Walt Disney, but RKO as the distributing agent got the credit in the totals.

Second Negro Honored

The award to Baskett, incidentally, marked the second time in Academy history that a Negro thespian has been honored. The first to win was Hattie McDaniel, who won the Best Supporting Actress Award on "Gone With the Wind."

Metro ran fourth in the total credits with three; the special effects award (photographic) to A. Arnold Gillespie and Warren Newcombe on "Green Dolphin Street;" the special effects award (sound) to Douglas Shearer and Michael Steinore on the same film; and the award for the best one-reel short subject, "Goodbye Miss Turlock," produced by Herbert Moulton.

Warners, United Artists, Monogram, Republic, Lopert Films (Italian) and the United Nations Division of Films & Visual Information nabbed one credit apiece. The UN won with the Most Distinctive Documentary Short, "First Steps," Republic made the grade with the special award to Ken Murray for "Bill and Coo;" the special award for "Shoe Shine" gave Lopert its sole credit; Warners won with Edward Selzer's prize-winning Short Subject (Cartoon) "Tweetie Pie;" UA made it when Francis Lyon and Robert Parrish won the award for the best achievement in film editing, the Enterprise film which UA distributed; and Monogram cracked the winner's circle for the first time with the best two-reel short subject, "Climbing the Matterhorn," made by Irving Allen.

"Matterhorn" probably is the most unusual film, of any size to be honored. Certainly it's the first Oscar winner that cost nothing to make. Allen shot the film in Switzerland while there making the feature "High Conquest" for Mono. The film was given him by Ansco—a gift that gave Ansco its first chance at the awards for "Matterhorn" is the first winner to be lensed on that film.

Pic Pioneers Honored

The "grampaws" of the industry also were honored as the family celebrated the 20th anni. Special awards went to George K. Spoor, Thomas Armat, Albert E. Smith and Colonel William N. Selig. Statues were sent to Spoor, in Chicago, and Armat, in Washington, but Smith and Col. Selig were on hand to receive theirs personally.

Col. Selig happily recalled that he "was the one who started" motion pictures. No longer a producer, Selig disclosed that he now sells story properties, adding:

"I have a lot of stories which I haven't disposed of even yet, after all these years, and if anybody wants a story, I have one for him."

Smith drew laughs with his reminiscences of the early days of the industry, disclosing that his first film cost $3.50 to make, exclusive of the cost of film, then 7½c. a foot. Two years later, the pioneer apparently had learned more about film making. He made "The Battle of Santiago" by pasting up cutouts of pictures on a white background. Total cost, $1.98. "The reviews," Smith recalled, "said the picture was better than the battle."

No present member of the industry-family behaved in such a way during the year that he should be singled out for special honors. For the third time since it was established in 1937, the Acad board of directors decided not to make a presentation of the Irving Thalberg Memorial Award. Samuel Goldwyn won it last year and Zanuck and Hal B. Wallis have hit the jackpot, the former in 1937 and 1944, the latter in 1938 and 1943. David O. Selznick took it in 1939, Walt Disney in 1941 and Sidney Franklin in 1942.

Film Cues Nostalgia

As expected at a family gathering, all concerned got more than a trifle nostalgic during the evening. Clips of previous Acad winning films and stars flashing on the screen brought many departed members fleetingly to life. And another film cued the sentimental side of the festivities with clips of the early film appearance of scores of Hollywoodites now listed in the star ranks. The brash outsiders, of course, screamed loudest at seeing present favorites in bits, but even industry members joined in as they got a glimpse of screen bows of such personages as Gary Cooper, James Cagney, Lew Ayres, Ray Milland (in a bar scene, at that), Walter Huston, Alan Ladd, Lana Turner, Barry Fitzgerald, Alexander Knox and others. Film, titled "Family Album, 20th Anniversary," was narrated on soundtrack by Carey Wilson and Wesley Tourtellotte supplied organ music, as in the days when. Another reel brought excerpts from the current Oscar derby nominations and a screen salute was paid the five film figures who died during the year: Sidney Toler, Harry Carey, Ernst Lubitsch, Mark Hellinger and Grace Moore. Silent clips were used on all save Miss Moore whose voice was heard once more singing "One Night of Love."

Family and outsiders then heard Acad prexy Jean Hersholt honor the memory of Leo Forbstein, who died a few days before the award ceremony and whose place as conductor of the orchestra was taken by Ray Heindorf.

The gathering was not as pretentious as last year's ceremony at the same place. There were no arc lights stabbing into the sullen March sky and the staging inside was in a simpler vein. The cost to the Academy was around $47,000—about $13,000 less than last year's shindig.

As expected, the family gathering occasioned a few gripes. Scribes, generally annoyed at holding the affair on a Saturday night, were also somewhat disgusted at again finding themselves down in the catacombs far beneath the main auditorium floor. And there were, of course, the usual complaints that this or that award wasn't right.

But members of the family enjoyed themselves. And so did the better than 1,500 film fans who braved a nippy March wind to sit for hours in the special bleachers outside, craning their necks as the sleek limousines roared up and cheering as they recognized their favorites.

And, as always, the flacks for the studios, films and thesps that didn't make the grade had the final word. As they jostled their way out through the still-excited throng, they eyed each other and muttered "next year...."

20th Alerted on Ballyhoo With 'Agreement' Oscar; Sets Special Campaign

With its ad-publicity staffs throughout the country alerted for the possibility of "Gentleman's Agreement" copping the Academy Award Oscar, 20th teed off a mass campaign immediately after announcement of the award was made Saturday (20) night. New campaign culminates the entire merchandising plan on "Agreement" instituted when it preemed on Broadway last fall, with everything from selected spot bookings to exploitation and ballyhoo under direct homeoffice control.

In an effort to plug "Agreement" for its Oscar as soon as the awards were announced, 20th bought a five-minute news show for $59.50 on WJZ (N. Y.) immediately following that station's coverage of the Awards dinner. News was broadcast as usual but a special one-minute plug on the picture was inserted at the close. Two scripts were prepared in advance, one to plug the film if it won and another to cover if it lost.

Ads in the New York newspapers Sunday (21) were also prepared in advance with an eye towards "Agreement" winning an award. They carried no mention of the Oscar but stated in large type, "Here It Is," so that readers who knew about the Oscar would understand the tiein. Monday morning ads carried cuts of the statuettes. With some 359 bookings set for "Agreement" throughout the country next week, meanwhile, the pic firm had primed its field staffs in advance to start tying in with the awards as soon as they became known.

Incidentally, Charlie Schlaifer, pub-ad boss for 20th-Fox, is making a pitch for a new idea in motion picture advertising which he feels can pay extraordinary dividends. He is opposed to the idea of "budget" apportionment for each picture, feeling there should be an additional $20,000 per picture to play with. Multiply this 20G by his company's 24 pictures, and it comes to less than $500,000.

On the theory that a half-million added to the overall budget of a major film company's program is a comparative pittance, he is determined to "bet" his bosses that, in the worst case, that $480,000 extra allotted his department will be recaptured. And the chances are it can interpret itself into extraordinary dividends.

Now that "Gentleman's Agreement" copped the 1947 Academy award, the payoff can be reviewed because, by judicious coupling of advertising-publicity with the selling of the film, a possible $3,000,000 grosser has added an easy $2,000,000 extra—all of it gravy. It's that extra million or more that makes for the real profit to a film company.

Twice-Yearly Plan For Acad Nominations

Hollywood, March 23.

The Academy's board of governors reportedly will vote at an early meeting on suggestion to have nominations twice yearly to offset studios' recent habit of holding until late December pix they consider possible winners.

Plan being mulled would have vote in July picking five top pix of first half year. Soon after Jan. 1, second vote would pick five toppers for second half. Winner would be selected from top 10.

Supporters argue that move would be beneficial to the industry, since it would keep theatres from being choked at same time by top productions competing with one another.

Frequently, it's pointed out, top pix shown early in the year are ignored for Acad nominations. This year, for example, already shown are "Treasure of Sierra Madre," "Naked City," "Remember Mama," "Sitting Pretty," "Call Northside 777," "An Ideal Husband," "Nicholas Nickleby," "Miracle of Bells," "To Ends of Earth" and "Voice of Turtle." Others, including "State of the Union," "Homecoming," "Emperor Waltz," "Pirate," "Connecticut Yankee," "Another Part of Forest," "Iron Curtain," "Mr. Blandings Builds His Dream House" and "Winter Meeting" are due for showings soon.

ASCAP Costs

Continued from page 5

groups of exhibitors, with the producers on the sideline." He also disclosed, to the amazement of the committee, that Allied had affiliated theatres in its ranks. The Allied witnesses had claimed that their association was completely unaffiliated and that the reason for TOA's stand was that it was dominated by producer-owned theatre interests.

Scapegoat

At one stage rep. Kenneth B. Keating (R., N. Y.) asked Gamble: "Do you think these gentlemen (Allied) are using the chairman of this committee as a scapegoat?"

"It amounts to that," retorted Gamble.

The reference was to Rep. Earl R. Lewis (R., O.), chairman of the committee, who introduced the bill for Allied. When Gamble asserted that Allied had affiliated theatres in its organization in Ohio, Indiana, New Jersey and Michigan, Lewis interjected, "apparently this thing is all hash."

"We can unscramble it if you ask the exhibitor associations to furnish lists of their members," said Gamble. Rep. Lewis then directed that the lists be submitted to the committee.

Other developments during the hearings:

Adolph Schimel, Secretary of Universal Pictures and member of the Motion Picture Assn. of America copyright committee, charged that the sole effect of the bill "is to alter a business practice in one industry which is affected by the law in regard to recording and performing of music—namely, the motion picture industry." He pointed out that the amendment would not abolish payments for performing rights but merely shift the responsibility for acquiring them to the film producer, he declared, "the acquisition of such rights required by law is not a proper charge on producing the picture. It is a proper charge on the exhibition thereof."

'ASCAP Monopoly'

Herman M. Levy, counsel for TOA, asserted that the Allied people were angry over the "ASCAP monopoly," and added: "I don't think this bill will lessen that monopoly. TOA is concerned not with the kind of deal the producers might make with ASCAP but with what kind of deal they would pass on to the exhibitors."

James M. Barnes, attorney for the Society of Independent Motion Picture Producers, said the Lewis bill would raise the price of pictures, with the public as the ultimate victims. The same view was taken by Abe Montague, general sales manager for Columbia Pictures.

The strongest pitch for the Lewis bill came in the morning from Sidney E. Samuelson, general manager for Allied in Eastern Pennsylvania, where the Assn. has 225 theatre members. He said the exhibitors were willing to take their chances on any hiked prices if the bill went through. He called the ASCAP fees an "annual, self-renewing contract, completely one-sided, with constant increases made without negotiations."

The ultimate aim of ASCAP, he charged, "is to levy music license fees on a percentage basis." This argument opened the door to strong rebuttal by Gamble in the afternoon. Gamble pointed out that the producers were old hands at selling on a percentage basis. He said they would probably take advantage of the law to up their percentages. On the other hand, he pointed out that the new 10-year TOA-ASCAP contract is on a per-seat basis without any percentage arrangement.

Trueman T. Rembusch, of Allied's Indiana subsidiary, said inclusion of performance rights in producers' music fees would be "negligible" and could be "easily absorbed" by the studios. Abram F. Myers, Allied board chairman and general counsel, claimed that the studios were big and strong enough to get better deals from ASCAP than the theatres could obtain.

N. C. Variety Club Gives $4,838

Charlotte, N. C.

Sixteen patients in the Mecklenburg Sanatorium have been aided through the gift of $4,838 by the Variety Club here. Variety Club gave $2,500 last year.

'Leap Frog' Filmmaking By Box Uses Up Slack In Gainsborough Studios

London, March 18.

Gainsborough executive producer Sydney Box is introducing a system of "leap frog" filmmaking. This consists of preparing film scripts that can be shot in quick easy sections whenever studio space is clear for short periods between other productions.

This method achieves maximum utilization of studio space and time. Box is using this system in the production of film at present called "Laughing Lady" but which is known to the studio employees as "Hiccough Girl."

Pic is based on the old fairy story of the princess whose hiccoughs can only be cured if the court jesters can make her laugh. So far Box is concentrating on shooting "court jesters." He has just completed filming comedian Terry Thomas and ventriloquist Robert Lamouret, who starred in Sid Field's "Piccadilly Hayride." He had previously finished a sequence with Freddy Schweitzer, the musical clown.

Rest of the story will be shot during the summer. Another script to be made on this system is now in preparation.

H.O. Payrolls

Continued from page 9

inked a pact with SOPEG last November, is paying an additional $20,100 annually.

Four other companies, covering 20th-Fox, Paramount, Republic and National Screen Service, are currently in the middle of arbitration proceedings with SOPEG under a wage reopening clause in the union pact. If, as expected, similar awards are granted to cotlarites in these companies, the cost to each company will be as follows: Paramount, $115,000 annually plus $55,000 back pay; 20th-Fox, $112,000 annually plus $50,000 back pay; NSS, $67,000 plus $27,000 back pay; Republic, $27,000 plus $11,000 back pay.

In addition, 150 SOPEG workers at the exchange of Metro, UA, Columbia and 20th-Fox, are due for a similar increase of 15%. Rest of the exchanges, covered by the International Alliance of Theatrical Stage Employees, received 15% a couple of months back. Under a SOPEG-company agreement, SOPEG workers are to receive parallel tilts.

Screen Publicists

In a separate category, 450 publicists covering all the major companies which are organized by the Screen Publicists Guild, are slated to get an aggregate increase of $280,000 annually plus about $125,000 in back pay extending to Sept. 27, 1947. Fifty publicists at 20th-Fox have already been awarded an average increase ranging about 18%.

Warner Bros., the only major company which has no pact with SOPEG, is covered by the Home Office Employees Union, Local H-63, IATSE. Warners granted a pay increase last fall but will not be affected by the current round of wage demands.

Indie Exporters

Continued from page 9

International Corp. Former was sure there would be a "just distribution" of the monies while Shapiro declared despite the very confused picture at the moment there's no need to worry about the future.

Indies aren't following the example of the majors in sending over immediate sizable shipments of films. Bibo pointed out as far as reissues are concerned there still are many prints in Britain and the British government has always permitted American exporters to make deals on pictures whose prints were already there. Payment, of course, was made upon application to the Board of Trade and Bank of England.

Meanwhile Bibo's Excelsior company is shipping a few reissues plus a couple new indie pix. International Optima is also readying a small shipment.

TERRIFIC!

holdovers and moveovers

...IN MORE THAN 90%* OF ALL FIRST-RUN DATES PLAYED!

T-MEN

starring DENNIS O'KEEFE with MARY MEADE • ALFRED RYDER • WALLY FORD
JUNE LOCKHART • CHARLES McGRAW • Produced by AUBREY SCHENCK • Directed by ANTHONY MANN
Written by John C. Higgins • Suggested by a Story by Virginia Kellogg • **An Eagle Lion Films Release**.

* NEW YORK, CRITERION; LOS ANGELES, 6 Theatres, move over 4 Theatres; CHICAGO, STATE-LAKE; PHILADELPHIA, STANTON; SAN FRANCISCO, ST. FRANCES; BROOKLYN, FOX; MEMPHIS, WARNER; SACRAMENTO, ESQUIRE, TOWER, DEL PASO; BIRMINGHAM, MELBA, GALAX; CINCINNATI, KEITH'S; DENVER, WEBER, RIALTO; HARTFORD, STRAND, REGAL; SPRINGFIELD, MASS., CAPITOL, ART; OKLAHOMA CITY, WARNER; BUFFALO, 20th-CENTURY; BALTIMORE, HIPPODROME; PROVIDENCE, MAJESTIC, CARLTON; OAKLAND, ESQUIRE; SEATTLE, ORPHEUM, BLUE MOUSE; PITTSBURGH, STANLEY, WARNER; MINNEAPOLIS, STATE, LYRIC; DETROIT, PALMS-STATE; NEW ORLEANS, JOY; OTTAWA, ELGIN; STOCKTON, ESQUIRE; WORCESTER, WARNER; HARRISBURG, SENATE; READING, ASTOR; PORTLAND, ME., CIVIC; LINCOLN, VARSITY; ATLANTIC CITY, HOLLYWOOD, SHORE; CHARLOTTE, BROADWAY; SAN DIEGO, CALIFORNIA, ADAMS.

(Space permits only this partial list of play dates)

U's Deal Splits Product Between Par and RKO Chain; Xchange Briefs

Minneapolis.

E. T. Gomersall, Universal-International assistant sales manager, made deal here to split company's product 50-50 between Minnesota Amus. Co. and RKO Theatres in Twin Cities in place of the latter getting entire output as before. Deal will permit Universal to liquidate its product faster in the Minneapolis-St. Paul area.

Product split leaves Minnesota Amus. (Paramount circuit), having six Minneapolis and four Minneapolis downtown firstrun houses, with all of Metro, Paramount and 20th-Fox, and half of WB and Universal films. RKO Theatres, with two Minneapolis and one St. Paul loop firstrun houses, has all of RKO and Columbia and half of WB and Universal product.

Universal homeoffice was dissatisfied because of delays by RKO Theatres in booking releases, especially hitches over "Double Life," "Black Bart," "Lost Moment" and "Black Narcissus." Minnesota Amus. is taking the first two films. Both chains, however, have turned down "Last Moment" and "Black Narcissus." Universal previously had tough sledding with Minnesota Amus. getting only an occasional film played in its Twin City neighborhood houses.

Republic's 3 Texas Deals

Dallas.

James R. Grainger, Republic sales topper, and W. L. Titus, Jr., southern division manager were here recently to assist N. G. Colquhoun in closing deals with three principal circuits, Robb & Rowley, Jefferson Amus. Co., and J. G. Long circuit all having Republic's 1947-48 product for all their spots.

WB Makes Moore Eastern Mgr.

F. D. (Dinty) Moore, branch manager for Warners in Pittsburgh, promoted to eastern district manager, effective March 29. He'll headquarter in Boston. Paul Krumenacker, salesman, takes Moore's Pittsburgh spot.

Fox-Midwest Ill. Facelift

St. Louis.

Fox-Midwest circuit let a contract for a facelifting job on its Grand in DuQuoin, Ill.

The Rialto, 350-seater, Siloam Springs, Ark., owned by Rex Killibrew was destroyed by fire early this month.

George D. Rafferty, A. P. Petill, T. J. Brown, E. C. Siegfried and Fred Kessler, surviving charter members of IATSE, Local No. 143, were presented with gold life membership cards at a dinner when the organization celebrated its 40th anni.

Charlotte's New Shipping Depot

Charlotte, N. C.

Shipping and storage depot of Carolina Film Service opened here with shipping and inspection of Selznick Releasing Corp., Eagle-Lion and Film Classics product to be handled.

Jennings to Albany Madison

Albany, N. Y.

Herbert Jennings, former state public relations man in N. Y. for Treasury Department, appointed manager of Warner's Madison here. James Morgan moves from Madison to his old post at the Delaware.

Pitt Exhibs Into Politics

Pittsburgh.

Couple of district exhibs have recently become city fathers. Wendell Yeagley, ex-GI theatre owner of Confluence, Pa., named to borough council to succeed Joseph Barkley, resigned, and John D. Nagy, of Rural Valley, won a four-year term in his community's councilmanic body.

Bob Gibson, who managed Cuppie's Drive-In in Centerville last season, named manager of Strand, Brownsville, by Mrs. Mary Laskey, house owner.

R. O. Fredley resigned as manager of the Drive-Ins operated by Dr. R. B. Herrick in New Castle and Butler, and will manage an outdoor theatre in this area this summer.

Milton Samuels, former city exhib who operated houses on the Northside, bought the checking concession at Mercur's Music Bar here.

Beiersdorf's Sales Swing

Herman Beiersdorf, Eagle Lion's western sales head, pushed off Friday (19) for a two-to-three week swing through the midwest and southern sectors. He'll visit eight EL exchanges before returning to New York h.q.s.

NT Launches Ad Shorts

Los Angeles.

Commercial advertising on the screen was launched here by National Theatres in four of its first-run houses with "Tobacco Land," an eight-minute film in Cinecolor, plugging Chesterfields. The tobacco plug was shown along with "Gentleman's Agreement" at Loew's State, Fox Uptown, Loyola and Grauman's Chinese. It will run this week in 13 other houses in this territory. Understood the circuit has lined up three more ad pictures for showing this year in about 600 theatres.

These ad films call for a rental of $10 per 1,000 admissions when played in all of circuit's houses. Rate goes up when only certain divisions are used. When each ad picture plays to a potential audience of more than 3,000,000, at $10 per head, it amounts to real coin.

Houck's Texas Chain

Temple, Tex.

Joy Houck's Texas Theatre circuit organized here with Corbin Houck in charge. Houck also announced purchase of Palace and Texas in Cisco, Star in Rising Star and the Plains in Cross Plains from Forrest Dunlap. He also recently bought the Strand and Queen in Dallas.

Balk New Mpls. Drive-In

Minneapolis.

S. D. Kane, counsel for adjacent landowners as well as for North Central Allied, succeeded in staving off issuance of a license for another Drive-In to Sid Balman at Brooklyn Center, Minneapolis suburb, temporarily at least, by contending that consent of two-thirds of adjacent landowners was necessary, this not having been obtained. Town council voted to refer the matter to the state attorney general for an opinion, deferring action until then.

Don Woods New WB Head in Det.

Donald Woods, WB branch manager in Dallas, transferred to same post in Detroit, replacing Robert H. Dunbar, on leave because of illness.

Par's New Firstrun in Toledo

Toledo.

Remodeling of the 900-seat Princess has been started here so that first-run Paramount films can be shown in the house by July 1, when the Balaban & Katz lease on the 3,400-seat Paramount expires.

Richard Norton opened his Key theatre, Redkey, Ind., dedicating the showplace to a brother, Robert, who was killed in action.

Lou Holleb, manager of Majestic, Columbus, O., has taken a long-time lease on the Imperial, Zanesville, O., and will take over on May 1. Until recently, it was one of five Zanesville houses operated by M. L. Shea, Inc., of N. Y.

Rosedale Buys 2 from Odeon

Calgary, Alta.

Rosedale Theatres, Ltd., owner of the Crescent Theatre, Calgary, and Westmount Theatres, Ltd., owner of the Plaza, has bought up their leases from Odeon. Les Litch continues as manager of both houses.

Al Lidman Back to Atlantic City

Atlantic City.

Al Lidman has returned here as manager of the Palace theatre, recently bought by Morton Magill and Stanley Adleman. He was here in 1926 and 1927, but in recent years has been with Stanley Co., Loew's, Inc., Warner Bros. and several independent groups.

Hutton To State, Salisbury

Raleigh.

Iredell Hutton of State theatre, Salisbury, is succeeding Frank Irvin, transferred to Charlotte. Hutton is from Lexington.

Ill., Mo., Houses Shuttered

St. Louis.

M. W. Jessup, Brazil, Ind., has shuttered his Joy, Kansas, Ill., indef period.

James Ellis and Herman Ferguson, co-owners of Liberty, Malden, Mo., shuttering for 100% facelifting job.

John Harlow has broken ground for 1,000-car Drive-In near Herrin, Ill.

Ben B. Reingold, recently retired as manager of St. Louis exchange for 20th-Fox, honored at a dinner tossed by St. Louis friends before moving to California.

Northside Amus. Co., headed by Fred Wehrenberg, Clarence and Francis Kaimann, got building permit for a 1,000-car Drive-In theatre in Jennings, St. Louis county.

Susse Moved to Buffalo by Metro

Albany.

Ed Susse rewarded for 15 years of service at Metro by promotion from Albany exchange office manager to a salesman in the Buffalo territory.

Harry Hellman, oldest Albany exhibitor, recovering from an operation. He's associated with his wife and son, Neil, in operating the Paramount and Royal here and the Palace in Troy as well as a Drive-In pool.

Commander Larry Cowen, upstate publicity chief for Fabian Theatres, will make a six weeks' upstate membership drive for Theatre Owners of America in his capacity of Albany publicity director.

'Evil'-UA

Continued from page 5

tively April 10. It played a group Beach, Palm Beach and other Florida towns.

Being held up by title switches are "Miracle Can Happen" (Bogeaus). It was decided two weeks ago to retag it "Along Came Baby," but that's now in doubt and no playdates are being taken, since the ads must await the final label. Copy is all ready except for the same. "Miracle" had played New York, Philly, Detroit and Atlantic City when it was decided to make the change.

Likewise, awaiting decision on a shift of title is "Atlantis" (Nebenzal), which has so far played only one date, Las Vegas. Talk is of changing it to "Siren of Atlantis," with the ads, of course, being held up in the meantime. In exactly the same category is Enterprise's "They Passed This Way," which last week was to become "Four Faces West," and this week became "Wanted."

Still another is the same boat is "Heaven Only Knows" (Nebenzal), which is going out as "Montana Mike." Ads and accessories are being changed, which is holding it up. "Man of Evil," incidentally, also went through the name-changing routine, it having originally originally been "Fanny By Gaslight."

Two other films have been held up by litigation. They are "Time of Your Life" (Cagney), which is now set okay legally and is to be released in late spring, and "Red River" (Monterey), which is supposed to go to UA as a result of recent arbitration, but on which nothing in that regard has as yet happened.

Gasping for product as a result of the delay in UA releases are the four Music Halls in Los Angeles and the United Artists in San Francisco, on which UA controls bookings via a partnership with Joe Blumenfeld. "Man of Evil," going into the houses on Friday, will relieve their product shortage. It opens at the Winter Garden, N. Y., tomorrow.

Recently completed and awaiting release—sans title change or litigation—is "So This Is New York," produced by Stanley Kramer.

Indie Loans

Continued from page 5

earth and practical. The films we're interested in now preferably will be budgeted at less than $1,000,000."

Second-money — the venture capital provided by private sources and junior to the bank coin in the payoff line—has also been little effected by the Anglo - British films pact. Like the banks, the second-money boys are waiting to see if costs can be brought down to a point where a break-even can be assured on the domestic market alone.

In New York seeking production funds during the past week, incidentally, has been Boris Morros. He is trying to get financing for "Babes in Toyland," for which he has a distribution deal with United Artists. He had a deal for $1,200,000 with Irving Trust Co., N. Y., which financed his last picture, "Carnegie Hall," but the bank has now backed out on putting up that much coin.

British Dialects

Continued from page 5

financing and distributes. He won't go ahead with the third picture, however, he said, unless he gets suitable players here.

Importance of American stars to British films was obvious, he asserted; in a statement made to him by a 20th distribution exec last week. Latter declared that Hellman could have added $1,000,000 to the U. S. gross of his latest film, "This Was a Woman," had it a Hollywood star in it. Hellman said that "few British stars mean anything in Britain, so it's obvious that they can't mean much in the United States."

Producer brought the print of "Woman" with him. This was second of his productions for 20th. First, about to go into release, is "Meet Me at Dawn." Hellman will be in Hollywood for about three weeks, return to New York for a week and then return to London.

BIZ BIG, TAKE LEAN IN TOKYO PIX SETUP

Tokyo, March 15.

Shin-Sekai Eiga-she (New World Film Co.), has been exporting two news films a week since ban was lifted last December, netting 400,000 yen ($8,000). Its newsreels hit about 80% of Japan's 1,500 filmhouses, adding about 4,000,000 yen ($80,000) to the coffers per month. Additional short films boost the monthly take to 5,300,000 yen ($106,000).

But expenses are terrific, and when the outlay is completed, there's usually only about 80,000 yen profit ($400) to show. Despite the apparently goofy setup, company contends it will declare a 6% dividend next June on its 12,000,000 yen capital.

Thrifty Oscars

Continued from page 4

pointed out as the next Oscar winner. Retired farmers from Illinois, who have muscled out the Iowa farmers in these parts, all had the idea that Rozzy was going to get the glorified gadget which is the aim and end of all gals who pop their eyes and bare their teeth with a smile, as if they were working on an air show with Bob Hope.

Miss Russell, a sweet gal and a good thesp, was waiting at the white line like an Olympic sprinter waiting for the starting gun. When the shot sounded it sounded like Loretta Young. Roz suddenly melted, and who can blame the gal? It took 20 years for the Oscar Derby to produce a drama with a dramatic finish.

M-G Suit

Continued from page 4

questions before the House un-American Activities Committee.

After eliciting a statement from a Metro attorney that he knew of no law requiring a witness to answer "yes" or "no" to a question, Judge Yankwich said:

"Then your man did not refuse to answer. He merely said he wanted to answer the question in his own way. As I view the law, he did not refuse to answer."

On request of Metro attorneys, Judge Yankwich agreed to delay his decision on the suspension suit, but is expected to announce his verdict some time this week.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ½ Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

New York Theatres

WARNER BROS. PRESENTS
JACK CARSON • ANN SOTHERN
in
"APRIL SHOWERS"
with
ROBERT ALDA S. Z. SAKALL
Directed by JAMES V. KERN
IN PERSON
CLAUDE THORNHILL
His Piano and His Orchestra
plus MOREY AMSTERDAM
Broadway At 47th Street WARNER BROS. STRAND

"THE ADVENTURES OF ROBIN HOOD"
Color by Technicolor
Re-Released by Warner Bros. Pictures
Starring
Errol FLYNN • Olivia De HAVILLAND
with
Basil RATHBONE • Claude RAINS
and Alan Hale • Eugene Pallette
Directed by Michael Curtiz and Wm. Keighley
WARNER THEATRE
Broadway at 51st Street

RKO PALACE B'WAY AND 47 ST
EDDIE CANTOR • JOAN DAVIS
in
'If You Knew Susie'
with ALLYN JOSLYN
CHARLES DINGLE • BOBBY DRISCOLL

RADIO CITY MUSIC HALL
Rockefeller Center
IRENE DUNNE in George Stevens' Prod. of
"I REMEMBER MAMA"
Barbara BEL GEDDES • Oscar HOMOLKA • Philip DORN
Produced by HARRIET PARSONS
Music Hall's Great Easter Stage Show

NAKED CITY
IN PERSON
TEX BENEKE
AND HIS ORCHESTRA
EXTRA!
DEAN MARTIN & JERRY LEWIS
CAPITOL

BING CROSBY
BOB HOPE
DOROTHY LAMOUR
in "ROAD to RIO"
with THE ANDREWS SISTERS
In Person LOUIS PRIMA AND HIS ORCHESTRA
CATHY ALLEN
DICK & DOT REMY
PARAMOUNT
MIDNIGHT FEATURE NIGHTLY

Robert Maureen Clifton
YOUNG • O'HARA • WEBB
'SITTING PRETTY'
A 20th Century-Fox Picture
PLUS ON STAGE—ART MOONEY • BETTY BRUCE
Extra! AL BERNIE
ROXY 7th Ave. & 50th St.

RUSSELL JANNEY'S
"THE MIRACLE OF THE BELLS"
starring
FRED MacMURRAY
Valli
FRANK SINATRA
Released by RKO RADIO PICTURES
RIVOLI B'way at 49th St.

Now at your service!
FIVE STAR
DC-6
FLAGSHIPS
LOS ANGELES
11 hours, 45 minutes
Phone HAvemeyer 6-5000
or your travel agent
Ticket Offices: Airlines Terminal • Rockefeller Center • Hotel New Yorker • 120 Broadway Hotel St. George
AMERICAN AIRLINES

Always— THE SHOWMAN'S FRIEND in Los Angeles
•
500 Modern Rooms
with bath and radio
"Everything New but the Name"
ALEXANDRIA HOTEL
Fifth at Spring • Los Angeles
FRANK WALKER, General Manager
Formerly at Olmstead, Cleveland, O.

LIST OF 'AVAILABILITIES' MOUNTS

Petrillo's 'I Surrender'

Big question that has everybody in radio and television second-guessing is why James C. Petrillo decided on a policy of complete abdication to the networks in pacting a new three-year contract for his American Federation of Musicians.

Veteran broadcasters who have had long and varied experiences in dealing with the musicians' boss are of the opinion that Petrillo capitulated for a variety of reasons, but primarily these:

The final realization that, regardless of how much ranting he carried on about musician quotas on stations, it was basically a four-network deal that really mattered, for the "base bucks" accruing to musicians come from the webs. It was a case of bringing home to Petrillo the fact that 90% of all musician coin—or about $25,000,000 a year—comes from work on the network with its lucrative commercial airings.

With the AFM elections coming up in June, there were obvious political overtones involved. A prolonged stalemate on negotiations would have jeopardized Petrillo's standing among the AFM membership, it's conceded, thus forcing the issue of whether it was worth trading an "empire" for television concessions.

The always-imminent danger of winding up behind the legal eight-ball because of the newly-promulgated Taft-Hartley law, plus the "close shave" experienced in the Lea Act challenge are also considered important factors in Petrillo's "I surrender" stance.

Finally, it was Petrillo's awareness that the network chieftains meant business; for when the web execs at last week's negotiations huddle arose and started to walk out in a body at AFM Boss Man's suggestion that they "fiddle along on tele" and only sign a one-year contract covering AM radio, Petrillo knew the jig was up and threw in the towel.

Other B'cast Unions Blow Top Over Petrillo's Peace-at-Network-Price; Labor Factions Call Deal a 'Munich'

As far as the other broadcast unions are concerned, it was a sour note Petrillo blew on that trumpet the networks gave him. And the peace-at-network-price which the American Federation of Musicians agreed to is regarded in these labor circles as a Munich which won't particularly contribute to harmony in the recently organized Assn. of Broadcast Unions and Guilds.

There's a crucial meeting in the works for the young ABUG setup, composed of national and New York local officers of seven industry labor groups, and while spokesmen for such outfits as the American Federation of Radio Artists, the Radio Directors Guild and the Radio Writers Guild aren't anxious to perpetrate an open rift, their mood in the wake of Petrillo's totally unexpected give-in is a mixture of confusion, wonderment and resentment.

Apart from their inability to understand why Petrillo danced so unqualifiedly to the broadcasters' music, an act which they feel put all other unions in a very unfavorable bargaining position, these union and guild officials—most of whom are themselves currently in the midst of various negotiations with the nets—point out that the AFM-network deal caught them so off guard that they are unprepared to meet problems suddenly raised by, for example, the simultaneous AM-FM-television airing of web shows.

RDG, for instance, had to tele-

(Continued on page 38)

F(orgotten) M(edium)

FM was all but forgotten in the rush of excitement over the music-on-television angle of the Petrillo-network truce. It's true the agreement permits continued AM-FM duplication of network shows. But the high-frequency, high-fidelity stepchild of sound broadcasting remains just that, as far as the webs are concerned.

In other words, they'll continue giving it a free ride, as a medium which, for the present, delivers no appreciable extra audience.

If the agreement now permits the nets to charge an extra rate on duplication, they aren't bothering about it.

As for the independent FM operators, Petrillo's office reports they've made no new overtures toward setting musicians' sales for the medium.

'Jr. Miss' Goes Multi-Label For Lever on CBS

Hollywood, March 23.

Lever Bros. has bought "Junior Miss" for its assorted products with the takeoff on CBS set for April 3. As a starter Needham, Louis & Brorby will have the billing on Pepsodent powder and also supervise production through the entire series. Other Lever labels will be used intermittently.

Packaged by Polan and Rosenberg, half-hour comedy piece will be directed by Hank Garson, who will also collaborate with Bob Soderberg on the scripts. Walter Schuman composes and conducts the music.

Show airs from here on Saturday morning. Barbara Whiting, sister of Margaret Whiting, singer, will have the lead role.

Coke Facelift For Summer

Coca-Cola's three-way network programming setup (Percy Faith, Spike Jones and Morton Downey), will be given a summer facelift with a revamped talent roster. Coke outfit will retain all time segments through the hot weather period, since the soft drink product is a natural for summertime plugging. However, the costs will be shaved somewhat.

Spike Jones definitely goes off for the summer, planning a Hawaii honeymoon. Doodles Weaver may go in as a replacement, or Dorothy Shay may take over with an orchestra. There'll probably be a decision in a few days.

Morton Downey, who moves over from Mutual to NBC in June, will stay on through the summer. It's considered likely, too, that the Percy Faith Sunday evening show will remain intact.

Ed Downes to CBS

Ed Downes has joined CBS as a staff director and is handling the network's new comedy series, "Our Miss Brooks," starring Shirley Booth, which was audition-recorded Friday night (19).

Recently a freelancer, Downes formerly directed the Kate Smith evening show, when Miss Booth did a comedy spot on it.

SPONSOR UNREST SPARKS TREMORS

The stock-taking days have arrived on the sponsor front and some talent heads are beginning to fall. It's put down to general business uncertainty, coupled with apparent necessity in some cases of shaving costs. The result is what looks like the early tremors of a wholesale shakeup in the four-network programming picture.

While the casualties thus far have been held to a respectable minimum, nevertheless sponsor unrest and indecision seems to be sparking a reevaluation of radio billings. To some extent, optimistic web quarters feel, it's the spring housecleaning that inevitably follows the mid-season lull. But the signs point also to some tightening of budget belts, with resulting likelihood of an expanded list of "availabilities."

Here's how the picture shapes up at the moment:

Fannie Brice has been cancelled by her longtime sponsor, General Foods, strictly as an economy move, GF realigning its budget downward. It's been a $16,000 weekly package and while the sponsor is retaining the Friday night time, plan is so put in a moderately budgeted show as replacement.

Milton Berle, after touch-and-go every 13 weeks, finally has been X'ed out of his NBC Tuesday slot by Philip Morris. Many felt Berle at long last was hitting his comedic stride, but PM reportedly wasn't satisfied with his rating.

"Corliss Archer," bankrolled for more than a year by Campbell Soup, has gotten the axe, with the client vacating the Sunday night CBS time.

Phil Spitalny and his all-girl orch are losing the Electric Companies'

(Continued on page 38)

NBC Yields On Recorded Shows

NBC is letting down the bars to recorded broadcasts — a move which execs within the web have very privately admitted for some time was inevitable.

While the net isn't ready to formalize the announcement yet, apparently wanting every detail worked out beforehand, it's now confirmed that NBC not only is going in for a daylight saving time schedule of delayed, recorded broadcasts, starting next month, but will employ tape recorders, a la ABC's plan, to feed outlets in the standard time zones.

Like CBS, but unlike ABC, which will pipe delayed broadcasts out of both Chicago and Hollywood, NBC will feed its entire standard-time schedule out of Chicago, one hour later than the live originations are aired in the east's d.s.t. zone.

The NBC move makes delayed d.s.t. season schedules unanimous, Mutual having earlier joined with ABC and CBS in okaying such plans as the only feasible answer

(Continued on page 40)

KAYE, BENEKE AS CHESTERFIELD SUBS

The summer replacement setup on Chesterfield's "Supper Club" (NBC) looks like the Tex Beneke and Sammy Kaye orchestras. Last summer it was Beneke and Frankie Carle.

Tom Rockwell, head of General Artists Corp., last week visited Kaye at Boca Raton, Fla., where the bandman was spending a brief vacation, to talk the thing over.

Kaye now broadcasts twice a week over ABC, the Sunday "Serenade" and the Monday night "Do You Want to Lead a Band?" stints, while Beneke has an Army-sponsored program.

Fate of F-C-B's American Tobacco Billings Seen Linked to G. W. Hill Checkout; Meade Makes Surprise Exit

The resignation last week of George Washington Hill, Jr., as vice-president and advertising head of American Tobacco is seen as an all-out attack on the regime of Vincent Riggio, president. Foote, Cone & Belding, the agency handling the American Tobacco account, is apparently sympathetic to Hill. Further evidence that the American Tobacco fire is still crackling was the sudden resignation yesterday (Tues.) of Everard Meade, another of the firm's advertising execs.

It's regarded as significant that Hill's public blast referred favorably to F.C.&B., stating that the sledge-hammer commercial technique of the Lucky Strike ads were invented and perfected by his late father, then president of the company, himself and the agency, "working as a team." It was also noted in the trade that Hill's statement was released by Allan Meltzer, a pressagent who has done work for F.C.&B. (only a week or so ago he publicized Martin Gosch's proposed television series for Luckies) and is understood to have been hired by Hill on the recommendation of Emerson Foote, the agency prez.

There has been trade talk for months to the effect that the F.C.&B. hold on the American Tobacco account was shaky, and various other agencies have been consistently making pitches for the business. Foote himself has also revealed privately that he feared he was losing the account, since the death of Hill, Sr., and the passing of control to Riggio. So it's figured he may have teamed with Hill, Jr., in a long-shot gamble to upset the new regime, get Hill back in control and thus re-establish his close connection with the company.

With Hill "out of town" when his resignation and attack were made public, no responsible official of American Tobacco or F. C. & B.

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'Free and Equal' Blues

Mutual sees no reason to grant equal time given to answer a controversial broadcast.

Case in point is a request received by the web from Walter White, exec secretary for the National Assn. for the Advancement of Colored People, asking "equal time" to reply to three half-hours given southern senators and governors to answer Mutual's four-part civil rights series.

Abe Schechter, MBS veepee over news and special events, nixed the request, advising White the web felt the civil rights series spoke adequately for the NAACP's side of the story.

J-M News Strip May Be Mutual's Top '48 Billings

Year's top billings hypo is shaping up for Mutual, with deal on tap for the switchover of the five-minute cross-the-board Johns-Manville news strip from CBS starting in the fall.

J-M news package, which will probably even exceed the $2,000,000 billings that accrued to Columbia because of the larger number of outlets involved on Mutual, also means Bill Henry moving over.

The Johns-Manville strip is currently heard in the 8:55-9 p.m. segment on Columbia, but present plan is to slot it in the 9:55-10 p.m. slot on Mutual. (Billy Rose occupies the 8:55-9 p.m. strip on MBS and present arrangement is to continue the capsule show in that spot.)

J-M news program is slated to bow off CBS in June, with the web relinquishing the lucrative billings in order to strengthen its back-to-back 8:30-to-9:30 sponsored programming without the five-minute interruption. In the case of Mutual, commercial programming, under the present roster, won't be affected, since sustainers occupy the Monday-through-Friday 9:30-10 period(except for Friday's "Information Please." Latter will probably exit Mutual in June.

It's figured Mutual will also wrap up Bill Henry sponsorship deals for Saturday and Sunday, as CBS did over a period of years.

Detroit Copper Slams 'This Is FBI' Airer As 'Blueprint for Crime'

Detroit, March 23.

Crime programs came in for a terrific slamming Thursday (18) from Inspector Sanford Shoults, of the police department's. juvenile unit. His protest came after apprehension of a 15-year-old boy who aped a crime program in an attempt to extort $30,000 from Earl W. Mott, local funeral director.

The youngster voluntarily told the police he thought he could avoid the errors made in an extortion plot which he had heard on "This Is Your FBI." Shoults branded the program as "a blueprint for crime." "We have numerous documented cases in police headquarters which have been traced to radio programs," he added.

Program is aired Fridays over WXYZ.

AFRA, Networks In Stalemate

After three days of negotiations, the American Federation of Radio Artists and the networks are stalemated on the question of a cost-of-living increase. Meetings were held Thursday, Friday, Monday (18, 19, 22) and another session is set for today (Wed.), with no immediate prospect of agreement. It was understood that the networks' attitude toward the performer union was much stiffer than it had been before the Petrillo cave-in.

Attending the meetings were not only the national AFRA and network representatives, but union officials from the Coast and Chicago locals, plus numerous executives from ad agencies, package firms and transcription outfits. Also, the various agencies and sponsors that would be affected by any change in the AFRA code were kept informed of the discussions. So was the AFRA national board, which met in regular session Monday night.

AFRA is reported to be proposing an increase of only 10% (the

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Ringlings in Radio Biz

Washington, March 23.

Ringling Brothers, Barnum & Bailey Circus got in the radio business last week when the FCC authorized the big show to use radio in handling its loading and unloading operations.

The FCC handed out permits for 15 portable two-way radio units but cautioned the circus none of them were to be used for entertainment purposes.

Hike of 30% in Indie Listening One of Season's Major Phenoms; Network Audiences Unaffected

One of the major phenomena of the broadcasting season is the approximate 30% hike in listening among the indie stations around the country.

Remarkable aspect of the indie audience upbeat is the fact that it apparently represents a heretofore untapped segment of the population. Surveys made by the A. C. Nielsen research organization reveal that network stations have not suffered in the process of the indie stations picking up new audiences, but have remained fairly static as compared with last year.

Chief reason ascribed for the indie resurgence is the new and more colorful program patterns injected into indie station operations. For one thing, the emergence of the disk jockey as a community personality in his own right is seen as a major factor in wooing the new audiences.

Equally important is the availability of name talent for the indie stations through transcription packages. Today the smallest station has at his disposal a flock of bigtime open-end shows, each of which he can purchase for a few bucks. With enough of them, he has managed to evolve a programming pattern that smacks of the bigtime, but at the same time retaining a real local flavor and following with home-bred announcers and disk jockeys.

The Nielsen findings in favor of the indie stations have been making a deep impression among the agencies and station reps, for it's being translated into new biz and dollars.

Too Much Morgan

After two years with the Henry Morgan show, Charles Irving has been dropped as announcer because "he sounds too much like Henry Morgan."

Two replacements were hired, Bob Sheppard to read the commercials and (after exhaustive auditions) Doug Browning to do the opening and closing announcements and play stooge bits. Doug Browning was dropped after one broadcast, and Glen Riggs now has the assignment.

Decision to replace Irving was made by the client, Rayve shampoo, and the agency, Roche, Williams & Cleary, after an analysis by comedy consultant Ernest Walker indicated that Morgan "lacks identification" and that his and Irving's voices sound similar at times.

Horvitzes Fight FCC Decision; Attack Lamb

Mansfield, O., March 23.

S. A. and Isadore Horvitz, publishers of the Mansfield News-Journal, who have been barred from radio by the FCC, aren't taking the Government's decision lying down.

Friday (19) issue of the Mansfield daily carried a two-column frontpage spread—first of a series—blasting Ed Lamb, of Toledo, who beat them out for an FM permit in the town. Series will also discuss "the FCC and the FCC's handling of responsibilities vitally affecting this community." One reporter has been assigned fulltime to the job of digging up facts about Lamb, according to reports here.

Walking the libel tightrope carefully, the paper headlines its piece "Many Records Link Lamb to Red Activity." Lamb, who owns WTOD, Toledo, and part of the Erie (Pa.) Express, a daily newspaper, is then charged with writing a book called "The Planned Economy in Soviet Russia," representing "reputed communists and radicals," initiating the original portal-to-portal pay suit for CIO, and

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BMB's Combo Rate As Subscriber Bait

Broadcast Measurement Bureau this week threw out a bid for a big numerical boost in its station subscriber strength, the bait being a combination rate for broadcasters having FM and television outlets as well as AM stations. They can lump their revenue from the two or three outlets together to determine their subscription rate, in effect giving their FM and tele membership in BMB at no extra cost since income from these mediums at present is either all or negligible.

Deal is pretty certain to make BMB subscribers out of 325 FM stations affiliated with AMers already on the bureau's roster. Combo rate is felt also to be an additional incentive to 367 AM-FM setups, not now in BMB, to get in the fold.

Bureau also is stepping up service to subscribing stations via appointment of Cort Langley, now director of research for WOR, N. Y., to be director of subscriber service. He'll move over to BMB April 12.

WJAS Bounces Gabber With Local Apologies To Parties Criticized

Pittsburgh, March 23.

Ann Christy, femme commentator on WJAS, got the gate last week, right after she had gone on the air and taken a blast at several local institutions, at least a couple of which are heavy advertisers on CBS outlet here. In addition to riding two downtown department stores, Miss Christy likewise piled into the late Mark Hellinger's last picture, "Naked City," which doesn't open here until this week-end. She had seen it a few days previously at a screening.

Next day, WJAS, in slot customarily reserved for Miss Christy's "Around the Town" quarter-hour-er, announced that the morning program would no longer be heard on the station and at the same time publicly apologized for "unprovoked criticism yesterday of several local institutions, which have our greatest respect."

KLZ Farm Reporter

LOWELL WATTS

Watts travelled more than 38,000 miles by plane, train and car last year to report significant farm news for 47,000 farm families in the Rocky Mountain region.

KLZ, DENVER.

Major Accounts Shelve Spot Plans

Prepared spot campaigns involving major accounts have been shelved for the time being as a result of the sudden switch in buying practices by the grocery chains. Fearing further breaks in the commodity market, the chains have issued instructions to their stores to order strictly for the shelf and not for the backroom, with the result that purchases are being made by the case instead of the carload.

This caution applies to soap as well as canned goods, flour and other packaged foods. It's an instance where the consumer level remains unchanged but where store inventories are reduced to almost minimum day-by-day demands.

Situation here is reminiscent of one that occurred in the drug industry in early '47. Retailers slashed their orders to the minimum inventory point and the drug manufacturers rushed to cover with their advertising budgets. One firm alone, Whitehall Drug, ordered its agencies to affect immediately a cutback of $1,000,000 in radio expenditures.

WINS' All-Negro Forum

What's believed the first all-Negro forum ever regularly aired will make its debut Sunday, April 4, at 6 p.m. on WINS, N. Y., with the topic initially to be discussed tabbed, "The Situation on 125th Street, New York."

Dr. Channing Tobias, director of the Phelps-Stokes Foundation and member of President Truman's Committee on Civil Rights, will serve in an advisory capacity.

Writer-Agency Confabs Break Down Despite Guild Agreement on Issue

Negotiations between the Radio Writers Guild and the ad agencies and sponsors virtually broke down Monday (22). The admen agreed to submit the Guild's revised proposal (to be submitted via letter) to their clients, but said they didn't believe it has a "Chinaman's chance" of acceptance. The deadline for reply is March 29, and the Guild has already called membership meetings in New York, Chicago and Hollywood for April 7, which officers pointed out will be the anniversary of the organization's strike vote against the networks last year.

The agency men have been insisting since the start of talks last January that it could not bargain unless the Guild would be certified by the NLRB as bargaining representative for writers. A preliminary step in gaining certification would be for the Guild's officers to sign non-Communist oaths, and it has been privately admitted (and officially denied) by agency and sponsor execs that this non-Red aspect of the situation was figured likely to embarrass and impede the Guild.

Stand Reversed

However, at the meeting Monday with the agency men, the Guild announced that it had reversed its previous stand and was willing to be certified by the NLRB if the admen would agree on definition of bargaining unit for NLRB election and for the scope of terms and conditions to be negotiated. Despite their past insistence on Guild certification, the agency men refused to agree to the proposal.

Participating in Monday's meeting (for the admen) were Leonard Bush, of the Compton agency; Walter Craig, of Benton & Bowles; Louis Brockway, of Young & Rubicam, and Herold Beckjordan, of the American Assn. of Advertising Agencies. Representing the Guild were Erik Barnouw, national president; Welbourn Kelley, eastern vice-prez; Rod Holmgren, midwest v.p.; Sam Moore, Coast v.p.; Paul Franklin and Michael Davidson, from Hollywood, and Roy Langham, Peter Lyon, Robert Newman, Robert Cenedella and Max Wylie, of New York.

Guild strategy meetings, attended by the Coast and Chicago reps, took place in New York all day and evening Saturday and Sunday (20-21), when the decision was made to offer to obtain NLRB certification. After the confabs, the Hollywood and midwest delegations planed out.

Wallace Problem Child in Nets' Cover Of Triple-Decker Polit Conventions

The triple-decker presidential nominating conventions to be held this summer are presenting the networks with a problem they haven't faced before. As in former years, the major nets have already begun to prepare well in advance for blanket coverage of the Democratic and Republican national conventions to be held in Philadelphia this summer.

Fly in the ointment, however, is Henry Wallace's Third Party movement which will also have a formal nominating convention sometime this summer. And if the nets don't give it adequate coverage, they'll be facing heavy squawks about "discrimination." Ideas for covering the Wallace convention, unlike the other two, are still in the fuzzy stage.

The Mutual net seems to be alone in having made up its mind on handling the Wallacites. One exec stated that since that convention won't involve a "personality race," Mutual would give it "routine" news coverage. The other nets have adopted a "wait and see" policy, pointing out that the Wallace forces have not as yet set a

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NIELSEN TO SPRING A NEW AUDIMETER

The battle of the rating services flared up anew this week, with A. C. Nielsen, arch-rival of C. E. Hooper, announcing in a 10-page news release that he'll soon unveil a new audimeter.

It's neither a radar gadget nor the instantaneous, telephone-line-fed tape machine which Nielsen has run pilot tests on both in Chicago and New York. Instead, it's a refinement of the current audimeter, with two features added: (1) It measures FM and television as well as AM dialing; (2) it will simultaneously record tuning of up to four radios in one home.

Most important, competitively, however, is the fact that plans call for full use of a self-addressed mailing container in which sample homes can send in audimeter tapes at regular intervals. Nielsen expects this to cut his report time from one month to about two weeks, which is the time lapse on Hooperatings.

WCHS Keeps Its Eye on Kickbacks From Oculists

Charleston, W. Va., March 23.

None of the newspapers or other stations in town would touch the story but ex-newspaperman Howard Chernoff, manager of WCHS here, has just completed a three-week radio campaign exposing the eight local medicos listed by the Justice Dept. as accepting kickbacks from optical companies.

Station has never made any bones about the fact that it editorializes "on public service issues" either with the Federal Communications Commission or other broadcasters. WCHS followed its usual practice here of offering time to the accused medicos — but there were few takers.

Names of the eight oculists (who take rebates from the eyeglass companies rather than lower their prices to patients) were uncovered by a newspaper reporter but never saw print in Charleston. The eight doctors were among 2,750 throughout the country who may be bound by a forthcoming decision in the Justice Dept's antitrust suit against optical companies who charge rebates on eyeglasses.

Station broke the names of the local oculists exclusively on a Feb. 22 newscast, published the government's charges, and promptly offered the medicos time on the air to talk back.

When the news of the backdoor kickbacks was first aired over WCHS, the station was threatened with lawsuits (none were filed), charged with "a serious breach of etiquette" and scores of doctors phoned to ask the station to "lay off" exposing their fellow medics.

Only one of the eight doctors, A. C. Chandler, accepted the station's invitation to refute the charges. He declared he had protested the practice before the war, had repeated his protest to the American Optical Co. after returning from service and no longer got kickbacks on eyeglass customers sent to AOC. Success of the government antitrust suit, Chandler said, would help the public get glasses at a reasonable price.

Finale of the WCHS campaign was a 10-minute Sunday broadcast by manager Chernoff, who told of the public's reaction to the story and repeated his offer of airtime for anyone wishing to reply.

WNBC's 37% 1st Quarter Hike

It's been a bright first quarter, reports WNBC, N. Y. Flagship of NBC reports total billings for the first three months up 37% over the same period last year, with local business more than double.

March billings were the highest in the station's history.

CBS' Backroom Stuff?

Maybe CBS is going to spring a surprise in its coverage of the major party conventions in Philadelphia this summer. In any case, the net is keeping its plans under its hat until a week before the Republicans meet on June 21.

Davidson Taylor, vice-prexy in charge of programming, says CBS is preparing some novelties. But he won't talk in order not to tip his mitt to the other nets.

Pope Seeks 'Out' On J. C.'s WHOM

Washington, March 23.

Generoso Pope's WHOM, Jersey City, has asked the Federal Communications Commission for an "out" under a proposed rule which would require stations to originate a majority of their non-net shows from the city in which the station is located.

Marcus Cohn, attorney for WHOM, hailed the rule as "basically sound," but added that most of the station's shows for the past 15 years have originated from WHOM's Manhattan studios. When Pope bought WHOM from the Cowles Broadcasting Co. in 1946, and in two subsequent applications filed with FCC he made it clear he intended to program the station as a foreign-language outlet for metropolitan New York and not Jersey City, the petition declared.

ABC to Stop Detroit Music as Curtain-Raiser For New 'Stop the Music'

Detroit Symphony will be checked out of ABC's Sunday night sequence after April 18 and may exit the web's ether altogether. Net doesn't want anything to stand in the way of the best rating payoff possible on its new hour-long "Stop the Music" and feels the slotting of the longhair hour ahead of it offers too little audience buildup.

Probability is that at least one and possibly two whodunits will be lifted out of other time slots and planted in the 7-8 p.m. period preceding "Stop the Music." Web, meantime, is offering the Detroit orch a week-night spot, possibly either Monday or Thursday, but no definite commitment has been made.

ABC has been paying the freight on the symph airers since late January, when Henry Reichhold pulled the tab in the wake of payscale difficulties with the Detroit local of the American Federation of Musicians. Apparently there's little prospect that he'll renew his costly angeling of the concerts.

BATTLE OF THE SPECTRUM ON

Top 15 and the Opposition

Six shows competing against the Top 15 in the Hooper sweeptakes succeeded in garnering a 10 or better rating in the newest Hooperatings, which gives Ralph Edwards' "Truth or Consequences" a 31.7, the highest tally achieved by any show this season.

PROGRAM		Opposition		Total Network Competition
Truth or Consequences	31.7		......	17.2
Jack Benny	31.4		......	11.2
Fibber & Molly	31.1		......	10.9
Lux Radio Theatre	27.3	10.6	Dr. I. Q.	16.6
Bob Hope	26.2		......	11.3
Amos 'n' Andy	24.9	11.6	We the People	21.4
Fred Allen	24.1	10.7	Man Called X	17.6
Godfrey's Talent Scouts	22.8		......	14.2
Charlie McCarthy	22.6	12.7	Sam Spade	18.5
My Friend Irma	22.0		......	12.8
Walter Winchell	21.8	12.6	Man. Merry-Go-Round	24.2
Phil Harris	21.0	12.6	Blondie	19.2
Al Jolson	20.2		......	17.2
Red Skelton	20.0		......	...
Life of Riley	18.8		......	20.1

FCC Action Vs. Richards-KMPC Seen Imminent as Probe Demands Grow

Washington, March 23.

James Roosevelt, California state Democratic Committee chairman, and the national CIO joined the American Jewish Congress last week in demanding Federal Communications Commission action against C. A. Richards, owner of KMPC, Hollywood; WJR, Detroit, and WGAR, Cleveland. Richards has been publicly accused of attempting to editorialize newscasts aired on the Hollywood outlet. He has denied the charge.

FCC officials have already expressed willingness to probe the KMPC charges and are expected momentarily to take official action. This may take the form of calling for testimony from KMPC principals at forthcoming hearings on the agency's no-editorial ruling, due to resume here April 19. Or the FCC may initiate fomal revocation-of-license proceedings against the station, as requested by the American Jewish Congress. The first course of action is believed favored by a majority of the Commission bench.

Contents of the Roosevelt and other protest letters reaching Washington have not been released at union headquarters, declared that published charges against KMPC "are of such seriousness" as to necessitate public hearings "at the earliest practicable time."

The CIO letter added: "If the charges are proved true, the owners of KMPC have clearly demonstrated lack of responsibility in

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'Nora Drake' to Figure On Two Webs in Complicated Switchover Sans Sponsor

During the complicated switchover of the "Nora Drake" serial from NBC to CBS, the daytimer will have two weeks without sponsorship, another two weeks when it's carried by both networks, and a four-week warmup run on CBS. The show starts its four-week sustainer romp April 12 on CBS. It ends its Toni hairwave-sponsored spin April 23 on NBC. It resumes Toni bankrolling May 10 on CBS. With the shift of "Nora" to CBS that network will have $2,250,000 annual time billing from the Toni Co. Foote, Cone & Belding is the agency on the account.

For the two-week interval, starting April 12, that the stanza will be heard on both networks, two slightly different scripts will be aired daily. The regular version will be on NBC. A slightly expanded edition, with the various characters "identified" via explanatory dialog, will be broadcast over CBS. The absence of com-

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VEL BEAUTY BAR SPOTS

Colgate-Palmolive is testing its Vel Beauty Bar, detergent soap, in several scattered markets via minute announcements.

William Esty is the agency.

Raleigh in Spot Test

Raleigh cigarets (Brown & Williamson) is going in for a concentrated campaign of minute announcements in Seattle, Pittsburgh and Providence, as a sort of test. They'll be run off at the rate of 10 a week starting April 5.

Ted Bates is the agency.

FCC Snubs Jones As UAW Channel Bid Gets an Okay

Washington, March 23.

The Federal Communications Commission by a six-to-one vote last week agreed to let the CIO United Automobile Workers compete in hearing with WCAR, Pontiac, for right to use the 1130 kc channel for a fulltime station in Detroit.

It was one of the few times in radio history that the full FCC bench overturned a ruling of one of its membership. As "motions Commissioner," Robert F. Jones had earlier denied the UAW's 11th-hour application to compete with WCAR on the ground it was "deficient."

WCAR is seeking to move from Pontiac to Detroit and hike power to 50 kw on the 1130 kc slot. The UAW, which has already gone through hearing to use the 680 kc spot for a limited-time outlet in Detroit, switched to seek use of the 1130 kc assignment for a fulltime station.

The Commission denied another UAW plea to enlarge the issues in the WCAR hearing to show availability of another daytime channel which WCAR could use in Detroit.

OPPENHEIM RESIGNS WINS PROMOTION POST

Charles Oppenheim, director of promotional activities of the Crosley-owned WINS, New York, submitted his resignation last week in a move that occasioned some surprise, inasmuch as he was promoted to the post only six weeks ago.

Move follows a succession of resignations in the past few weeks, among them Jerry Danzig, who quit as program director to join CBS television, and Marian Annenberg, who checked out as promotion director.

Oppenheim joined the station 13 months ago as publicity director, moving over from WOR, N. Y., where he was also chief flack. For the present he'll devote his time to directing and producing his WQXR "Book Concert" program, sponsored by Doubleday Book Stores, and work on television-retail packages.

150 DX CHANNELS HANG IN BALANCE

Washington, March 23.

Beat of the tom-toms on the international front may gain new momentum when the spotlight hits the battle-of-the-shortwave spectrum which opened in Geneva, Switzerland yesterday (22). For technical experts from the United States, Soviet Russia, the United Kingdom, India and Mexico have been called into session there to work out a formula for dividing up meager shortwave spectrum among 67 nations who claim a total of more than 1,200 dx transmitters.

To complicate the international picture still further, both the U.S. and Russia are committed to demand a bigger share of the shortwave spectrum to sell their government's programs to Europe.

When the 11-man U.S. delegation embarked for what is slated to be a two-month session there was no definite assurance the Soviet engineers would be on hand for the technical conference. But with Czechoslovakia now behind and Italy within reach of the Iron Curtain, pressures for scarce dx spectrum by both Eastern and Western European powers were expected to reach new highs.

An abrupt switch in U. S. foreign policy and Congressional attitudes toward the Voice of America in the past year has further complicated the position of the U.S. delegates in Geneva. For Congress has already more than doubled its funds to deepen and extend the Voice broadcasts and a Senate Appropriations Committee proposal calls for additional support over overseas information to the tune of $33,000,000. But, the engineers point out, there has been no corresponding expansion in the number of shortwave channels to which this country can rightfully lay claim. U. S. delegates are ready to make a pitch for shared use of some 65-75 out of a total of approximately 150 dx channels available for world-wide users. Some American spokesmen (CBS' Edward Chester is rumored among them) had plugged for expansion of the shortwave bands over and above those agreed on by the 67 signatories at the Atlantic City conferences last summer on the ground that effective use of the "Voice" funds requires at least seven simultaneous U. S. broadcast

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N.Y.U. Summer Workshop Curriculum, Guesters Set; 'Strictly Radio' Policy

New York University will offer its regular six weeks Summer Radio Workshop this year June 28 through Aug. 6. It's the 12th season (oldest in U. S.) and the sixth year for Robert J. Landry, Secretary of the CBS Program Board, as director. N.Y.U. has decided to keep the curriculum strictly to radio on the theory that rado and television cannot be taught in one workshop simultaneously. N.Y.U. also is proceeding on the assumption that television will supplement and not supplant radio.

In addition to his own lectures Landry will have as guest speakers for 1948 Lyman Bryson, Counselor on Public Affairs at CBS; Oscar Katz, CBS Director of Research; Arnold Hartley, Program Director of Station WOV; Walter Craig, Benton & Bowles veepee; Pauline Frederick, ABC news commentator, and George Rosen, Radio Editor of VARIETY.

Teaching staff for the Workshop will include Wallace House, Frederic Methot, Elwood C. Hoffman, Leon Goldstein, Ted Huston and Burton Paulu of the University of Minnesota radio station KUOM, who will return again. In addition there will be a series on public service including Charles Seipmann, Morris Novik and Abe Schechter.

CBS in Middle as Godfrey Bid For Sun. Night Chesterfield Show Cues Squawks from 'Talent Scout' Agency

Chesterfield, which now sponsors Arthur Godfrey's five 30-minute morning shows a week on CBS, wants to bankroll him for an additional half-hour Sunday nights on the same network. However, Young & Rubicam, as agency for Lipton, which sponsors the Godfrey "Talent Scouts" series Monday nights, also on CBS, is objecting, so the Sunday night stanza may not go on.

Lipton's contract for the "Talent Scouts" is not an exclusive for evenings, and does not give the account or the agency a right to forbid Godfrey to do another nighttime series for a non-competitive product. Also, it's understood Lipton has no particular objection to the proposed Sunday program. But Y&R execs feel that an additional nighttime airing for Godfrey, particularly on the evening just preceding the "Talent Scouts" series, would be spreading the comedian-m.c. personality too thin, and might tend to make the public tire of him sooner.

Chesterfield doesn't share the Y&R viewpoint, feeling that an additional evening show would give Godfrey just that much more exposure and a chance to build a greater public following. It's also pointed out by the cigaret firm that the proposed Sunday series would be patterned more or less along the lines of the Godfrey morning show, so would probably involve little competition or confusion with the "Talent Scouts" series.

CBS is understood inclined to string along with the Chesterfield line of reasoning, especially since the Sunday series would mean not only a hefty return in time charges but would presumably bolster the network's Sunday night program lineup. However, the network doesn't want to run counter to Y&R (and possibly Lipton), so the whole project may be dropped. Meanwhile, Godfrey is estimated to have an income of about $400,000 a year from his present six weekly half-hours.

Presidential Plugs

Now that President Truman has come out for the draft, Goodman Ace says his new CBS comedy show is unique in radio annals.

Ace, whose Saturday night program is sponsored by the U. S. Army on behalf of recruiting, says he's the only performer in the history of radio to have a President of the United States doing the commercials.

"And talk about selling a product," cracks Ace. "We've only been on the air five weeks, and look what's happened!"

Buckley in D-F-S Exit in Revamp Of Authority Setup

Robert W. Buckley has resigned as account executive on the Whitehall Pharmacal Co. account at the Dancer-Fitzgerald-Sample agency. His departure, effective May 1, is an offshot of the realignment of the orbits of operations which H. M. Dancer and Clifford Fitzgerald, prez and executive v.p., respectively, recently decided for themselves. Agency has around $30,000,000 in billings.

Buckley, who has been with the agency since 1944, had been offered a key assignment in the realignment, that of coordinating all media. This would have necessitated his moving to Chicago, and there were other factors which entered into the proposition which influenced the decision against it and the resignation. Buckley was brought into New York in '45 as director of media and later on he was promoted to account executive on Whitehall. At the time of his resignation he was a senior account executive. Prior to joining DFS Buckley was CBS' western sales manager, stationed in Chicago. He is currently on a vacation in Florida.

2 New Chi Veepees

Chicago, March 23.

Two new v.p.'s were added to the local office of Dancer-Fitzgerald-Sample in conjunction with the agency's new authority setup. They are Samuel Sutter, former copy chief of the Biow Co., and Howard Newton, former v.p. and copy chief of J. M. Mathes.

Sutter and Newton will report to Clifford Fitzgerald, who under the demarcation of orbits will have charge of plans and creative work in Chicago, New York and Toronto. Dancer will overseer account handling in those cities along with managing all offices.

'Juve Jury': A.K. Version

Jack Barry and Dan Ehrenreich, who package "Juvenile Jury," have cooked up an a.k. version of it. Audition platter is currently making the agency rounds.

Stanza is called "Life Begins at 80" and features a panel of five oldsters, youngest of whom is just 80. Barry emcees.

While the producers feel the program idea rates better than a mere summer-replacement candidate, possibility is seen that it might actually turn up as a strawhat standing for "Jury," inasmuch as Benton & Bowles, through which Gaines Dog Food bankrolls the juve airer, is reported interested.

AFL, CIO Join Forces For 'Labor Speaks' 13-Wk. Series in N.Y. State Area

American Federation of Labor and the Congress of Industrial Organizations may have no love for each other as rivals for labor's hand, but they've gotten together—for the first time, it's said—on a plan to put labor's views on the airwaves.

Thirteen-week "Labor Speaks" program presented jointly by the rival unions combines will tee off on WOR, N. Y., next Wednesday (31) at 7:30 p.m., and steps were under way this week to get time on upstate N. Y. stations. Up to yesterday (Tues.), WNBR, Syracuse, and WROW, Albany, had cleared time for the stanzas.

CIO chief Philip Murray and AFL prexy William Green will appear on the getaway show. Format of succeeding sequences will vary, some being dramatized, others using wire-recorded material or presenting talks and interviews. Morris Novik, radio consultant to labor groups, is credited with promoting the series.

Possibility is seen, if the airers come off well, that they'll be continued beyond the 13 weeks and given wider coverage.

McNEILL TO B'FAST IN N.Y.

Chicago, March 23.

Annual New York junket of Don McNeill and the "Breakfast Club" is set for May 3-14, with side jaunts to Albany and Camden. Plans for a broadcast in conjunction with breakfast at the Waldorf hotel have been shelved.

TV Adds Stature in Toscy Airing; Poorer Philly Show the Better Test

By GEORGE ROSEN

Television grew considerably in stature last Saturday (20) as the 60-minute radio broadcast of Arturo Toscanini and the NBC Symphony Orchestra was given a simultaneous telecast by NBC. The event, one of the historic and memorable "firsts" in video, was in celebration of the go-ahead given only two days previously by James C. Petrillo for the use of live musicians in video.

Only 90 minutes prior to the Toscanini-NBC Symphony telecast, CBS videoed the regular Saturday afternoon broadcast by Eugene Ormandy and the Philadelphia Orchestra from the Academy of Music in Philly, with a tv pickup in New York. For the somewhat dubious distinction of boasting that it got in under the wire as the first telecast of a live musical program, the CBS symphonic presentation suffered considerably by comparison. The feeling that the CBS pickup from Philly was a hurried job with a hit-or-miss camera quality, merely that the network might establish its "first," was in strange contrast to the superb "production" and sound that came out of Studio 8-H in Radio City.

Granted that, in Toscanini, video had at its disposal one of the most fascinating and colorful personalities in the realm of the arts. Or that an all-Wagnerian program was a particularly appetizing morsel for such an occasion. The fact remains that the expert camera treatment contributed most toward giving the program historic overtones.

For the home video fan, even those passive toward symphonic music, the Toscanini concert was a rare treat. For NBC's camera crew achieved the difficult feat of creating a rhythm, always fascinating to watch, in the three-camera play on the orchestra and its celebrated leader.

The camera fades were beautifully timed to permit for an almost perfect synchronization with the predominant orchestra sections, suggesting always that the camera crews were working under expert musical guidance. The very movements of the camera seemed to accept the tempo of the orchestra leader to permit for a perfect coordination of sight-and-sound. That the "fades" could excite the visual sense without distracting from the beauty of the Toscanini readings is a tribute to the NBC technical staff.

Wisely, the major camera accent was on Toscanini, with the closeup shots (from the right side of the stage behind the tympani, whereas the other two cameras were installed in the balcony), permitting for a full profile of the hypnotic maestro. The brilliant and showmanlike montage effected by superimposing a closeup of Toscanini in action over a full-range view of the orchestra during the closing bars of the concert offered a portend of what fascinating camera techniques will eventually be achieved.

Wisely, too, the NBC cameras refrained from over-spotlighting particular sections of the orchestra, training the lenses on an all-encompassing view of the ensemble. This, too, was in contrast with the Philadelphia pickup, where overaccentuation of a single unit of the orchestra let the interest lag and definitely detracted from the musical concentration.

NBC had originally planned to telecast only 30 minutes of the Toscanini concert, but later changed its mind in favor of the full hour in order to determine whether a symphonic concert could hold sustained interest. In all truthfulness, last Saturday's performance was not a fair test. So much drama and personal magnetism was packed into the 60 minutes that it still remains a moot point.

Rather, it was in the Ormandy-Philadelphia Orchestra concert that the answer might be found. True, Ormandy is a colorful personality in his own right and did full justice to the camera eye. (Here, too, three cameras were in constant use.) Yet the limited play of the cameras made the visual end of the broadcast dull and unrewarding. It didn't take long for the novelty to wear off. The synchronization was often out of tune, except toward the end, when the cameras seemed to hit their stride.

The conclusion appears unmistakable. Symphonic music via television isn't likely to win new adherents for the muse. The novelty may bring them, but not hold them. Symphonic lovers are likely, in fact, to resent the intrusion of visual distractions, unless it is attended by the sort of flawless production that NBC brought to the Toscanini concert last week.

Wanted: A Pattern

NBC, following up its Arturo Toscanini-NBC Symphony telecast, took its video cameras into the N. Y. studios Monday night for a pickup of Firestone musical program. As a sight-and-sound attraction, it immediately projected the all-important question that broadcasters must face—how best to integrate radio programs into the visual medium.

As such the Firestone "sneak preview" could well serve as an object lesson in what is basically wrong in exact duplication of standard broadcasting in the realm of video. Merely focusing the camera on the performance is not the answer to good video. Despite the three-way showcasing of the Howard Barlow orch, the Firestone Choir and the soloist (Eleanor Steber, who, in reality showed up as a dead-pan soprano), it made for a dull visual performance.

Just wherein lies the pattern for simultaneous broadcasting to excite the viewer's interest over a 30-minute stretch is something the tv program boys must eventually figure out. Merely picking up an orchestra, a chorus and a soloist is the easy way out. *Rose.*

Television Reviews

THIS IS OUR STORY
With John K. M. McCaffery, emcee; Ben Grauer, Bob Smith, Tex McCrary, Jinx Falkenburg, others
Producer: Fred Coe
Director: Ira Skutch
Writer: William Alcine
30 Mins.; Fri. (19), 1:30 p.m.
WNBT-NBC, N. Y.

This show marked the first attempt by a radio station to promote itself via television. It was staged by WNBC, key station in the NBC web, to recount its activities during the last year as a follow-up to its presentation of a VARIETY Showmanship Award for its year's operation.

Show was subject to much of the shoddy camera work and unruly errors that have plagued video presentations at times, but it undoubtedly paid off with the promotion expected for it by station manager Jim Gaines. More significant, however, was its pointing up of the way tele can profit by certain radio-type formats. Show was one of the first documentaries presented on video and its success was undoubtedly due to the way writer William Alcine followed the radio documentary pattern.

Program made fine use of the combined facilities of film and live presentation. With John K. M. McCaffery emceeing from the desk of his own office at WNBC, the viewers were shown via actual demonstrations some of the top WNBC programming that won it the award. Due emphasis was placed on the station's public service programming, including its housing series and kids' shows, with WNBC staffers explaining before the cameras how they handled the shows.

As a special fillip, Tex McCrary and Jinx Falkenburg, pointing out reasons for their occasional serious subject matter on their ayem "Hi Jinx" show, ran a clip from "The Search," forthcoming Metro film on displaced European children. Film added much to the general documentary pattern of the program. *Stal.*

KEEP OFF THE GRASS
Director: Preston Stover
145 Mins.; 2:30 p.m. Sat. (20)
WPTZ, Philly

Too much of a good thing.

WPTZ, Philco's Philly station, had a good idea in televising the famous Philadelphia Skating Club's annual production direct from the Main Line rink. But watching it for more than two hours made even the most rabid ice show fan bleary-eyed.

The Skating Club, though composed of amateurs, has a high sense of showmanship that reaches almost professional level. Reason for long show was that Dick Button, Olympic champion, was in windup number, and telecast had to carry the whole production in order to catch the star attraction.

Camera work was okay. Ditto the musical accompaniment of recordings which were carefully selected and timed by Paul Nickell to dovetail with each number. *Shal.*

New Tele Biz

Ford Motor sponsoring all 77 home games of the Milwaukee Brewers over WTMJ-TV, Milwaukee.

Otto L. Kuehn Co. and Broadway House of Music will alternate on 10-minute dugout interviews preceding Milwaukee Brewer games on WTMJ-TV, starting April 27.

Lucky Strike buying four spots a week on WTMJ-TV, Milwaukee.

AFM Action To Hypo Set Sale, Better Shows

Chief among the many benefits television broadcasters expect to gain from the American Federation of Musicians' okay on the use of live musicians, is a tremendous impetus to receiver set sales.

That factor, according to tele spokesmen, may not be noticeable as quickly as will the general improvement in programming, but it will be of more lasting value to the industry. Limited number of sets in circulation is still the main obstacle in the path of high-budgeted video shows. Thus, if the new AFM pact means more set sales, more advertisers will enter the medium, which will in turn benefit the industry all around.

Receiver set sales execs look for a boom in set-buying despite the fact that all models put on the market in many of the present tele cities are completely sold out. Many people who've been disappointed in the tele shows they've seen haven't been activated to buy yet. There's still a margin for stimulus to set-buyers, consequently, and it's expected that improved programming resulting from the AFM pact will supply that stimulus.

Among the new potential set-buyers looked for by sales execs are those people still laboring under the delusion that tele programming consists entirely of sports and old, second-rate films. New programs, such as the symphony orchs presented by CBS and NBC last Saturday (19), are expected to provide the necessary impact leading such people to buy. In addition, the list of top name radio stars that will soon be available to tele under the radio webs' duplication plans will zoom tele set sales, it's believed.

Video's long-standing vicious cycle, consequently, is expected to continue as a cycle but one with a rosy hue. Instead of there being small set sales because of poor programming, and poor programming because of small set circulation, there's now expected to be good programming leading to more set sales, which in turn will lead to even better programming.

2 More TV Okays; Total Passes 90

Washington, March 23.

The Federal Communications Commission gave the green light to three more tele applicants last week, bringing total number of video outlets authorized past the 90 mark.

Permits were awarded to the Erie Dispatch, ch. 12, Erie, Pa.; Picture Waves, Inc., ch. 6 and TV, Inc., ch. 10, both in Columbus, O. Commissioner Robert F. Jones of Ohio cast a dissenting vote for hearing in the case of the first two grants. Edward and wife Prudence Lamb, owners of WTOD, Toledo, hold majority interests in both the Dispatch and Picture Waves, Inc. companies. Owner of TV, Inc. is the Columbus Dispatch, which also runs AM station WBNS.

Concurrently, the Commission designated for hearing seven requests for video spectrum in San Francisco. Bidders are: Don Lee; S. H. Patterson; Leland Holzer; Paramount's Television Productions, Inc.; CBS; Edwin Pauley's Television, California; and Radio Diablo, Inc., ABC station KGO, Wesley Dumm's KSFO and the San Francisco Chronicle already hold permits for three of the town's five channels.

DuMont, Sans Radio Outlets, Starts Live Music Pattern From Scratch

DuMont television, left in a unique position by the lifting of the Petrillo ban against the use of live music for video, has already begun planning for the addition of live musicians to some of its current shows and the building of new shows to take in music.

DuMont's position is a precarious one because it has no radio affiliation. Web is completely cut off, consequently, from duplicating radio shows into tele. Unlike NBC, CBS and ABC, it will not be able to take its tele cameras into a radio studio and scan the AM show, such as both NBC and CBS did with their respective symphony orchs last Saturday (20). With the addition of live music expected to bolster considerably tele programming, DuMont consequently must build from scratch in order to buck the competition of the other webs.

Because it has no radio liein, the web was not included in the pact signed last week by the four major networks and the American Federation of Musicians. Until it has talks with the AFM, consequently, DuMont isn't certain whether it will be subject to the same rules as those applied by the AFM to the radio webs. Both the web's network chief, Lawrence Phillips, and program director James L. Caddigan hailed the Petrillo pact as opening up new vistas for video. According to Phillips, "we expect to have the same satisfactory relationships with the AFM as we have had with other unions in the past."

Caddigan declared that live music will mean plenty to tele shows, and pointed out how it could be used for such current DuMont programs as "Television Fashions on Parade" and the Major Bowes Amateur Hour. Until arrangements have been completed with the musicians' union, however, Caddigan said he can make no immediate plans.

CBS Was There

Television's "battle of the firsts" hit real paydirt Saturday (20), when CBS sneaked in under the wire to beat out NBC in bringing video audiences the first live pickup of a symphony orchestra. Whether the effort was worth the result, however, is another question. (See review in this section.)

NBC exec veepee Frank E. Mullen had stolen the original thunder by announcing at the Petrillo meet Thursday (18) afternoon that his web would scan the NBC symph Saturday afternoon. After apparently considerable brain-wracking, CBS sent a camera crew from N. Y. down to Philadelphia Saturday for the Philadelphia Orchestra, which takes the air 90 minutes before the NBC Symph. It was such a last-minute decision that CBS didn't even have time to change the daily tele logs in the newspapers. NBC, consequently, got the press break but "CBS Was There" first.

OFFER 'ARTIST' ON FILM FOR SALE TO STATIONS

Don Hirst, writer on "You Are An Artist," Gulf-sponsored 15-minute telecast on NBC, planed to Coast, Saturday (20), carrying with him a film of the program. Hirst will talk to tele execs on the Coast, and then in midwest points like Chicago and St. Louis on the way back, on use of the program on their individual stations.

If sale is made, it's believed this will mark first time for film of a live show being used as regular program elsewhere. Show is sponsored on NBC by Gulf and emceed and owned by Jon Gnagy, artist, who explains to audience how to paint and has audience joining in. Show is oldest on NBC, having been on two years, and sponsored $1\frac{1}{2}$ years. Idea is to set up local sponsors in areas Gulf doesn't cover, with deal to be made with Gulf and NBC to this purpose. Hirst, who wrote two shows ahead, will be back in N. Y. next week.

Edge Re-Pacted to Share Dodgers TV With Barber

CBS television, ending rumors that Red Barber's play-by-play radio coverage of the Brooklyn Dodgers' games would be carried simultaneously on tele this year, has re-pacted Bob Edge to handle the major part of the video narration. Edge will share the play-by-play with Barber, who's to double into tele. for a couple of innings each game.

Under present arrangements, Barber will handle the fifth and sixth innings for video, with Edge announcing the rest. Latter has called the Dodger games over WCBS-TV, CBS' N.Y. video outlet, for the last two years. He'll do the complete games this year during the time Barber is in England for radio coverage of the summer Olympics.

Free & Peters Reps WPIX

WPIX, television station now under construction by the N. Y. Daily News, has appointed Free & Peters to represent it in national time sales. Advertising reps will assume their duties immediately and will be responsible to WPIX commercial manager B. O. Sullivan.

Free & Peters for more than a year has repped KSD-TV, St. Louis Post-Dispatch tele station.

Milt Britton's Tele Package

Half-hour television show built around the zany vaude act of Milton Britton and his band has been packaged by Britton and Arthur Miller Associates for sponsoring availability.

New Rule Set For TV Channel Shifts

Washington, March 23.

Federal Communications Commission today (Tues.) laid down a procedure for persons desiring to apply for television licenses in cities not given channels in the Government's 1945 allocations. The commission decided that hereafter shifts of channels to non-served towns could only be made by amendment of its rules and on a strong showing that the move was in the public interest.

As a result, channel shifts cannot be made in the course of a consolidated hearing for television assignments for a particular town.

Procedure was laid down by FCC in denying a request by the Yankee Network to reassign television channel No. 10 from Hartford to Bridgeport. FCC invited YN to file a new petition within 15 days asking specific amendment of rules to permit the shift. Four bidders are currently in hearing for channels 8 and 10 at Hartford.

Commissioners Robert Jones and Rosel Hyde dissented on the grounds that the existing rule is broad enough to permit consideration of YN's request in the Hartford hearings.

CHI-MILWAUKEE RELAY TO BE READY BY FALL

Chicago, March 23.

A. T. & T. last week started construction of a microwave relay system between Chicago and Milwaukee for tele use by fall. Ninety-mile stretch will be spanned by three 100-foot towers along the Chicago-Milwaukee R. R. right-of-way.

Present co-ax blueprints call for completion of a Chicago, St. Louis, Toledo, Cleveland and Buffalo circuit by October. With this link NBC can form its midwest net of WTMJ-TV, Milwaukee, WNBQ, Chicago, and KSD-TV, St. Louis. Splicing of Cleveland and Philadelphia in December will connect the eastern and midwestern nets.

WEBS IN RACE FOR AFFILIATES

Televising of Radio Shows Poses Problem on Status of Scripters

With the start of simultaneous television of radio programs last week under the Petrillo-network agreement, the status of scripts and writing in relation to video is confused. Widely diverse conditions exist in the different show business fields.

The writer organizations, mostly within the framework of the Authors League of America, are unprepared to meet the new conditions. They have no consistent policy and have not even gotten together to evolve one. Only in the legit and literary fields are authors in position to control their writing, at least for the present. In the picture field they have little, if any, say about television of the scripts. In the radio field, conditions very greatly.

Staff writers for the networks, working under a new minimum basic agreement, have no say about simultaneous televising of their radio shows. Nor do they get any addition coin for such performance. However, they must be paid additional fees if their radio scripts are televised at a time other than that of the radio broadcast. In the case of freelance writers, the situation varies according to the individual and the terms of his contract. In general, most name writers of series shows are believed to be entitled to extra fees if their scripts are televised by the sponsor, but few have full control of subsidiary rights to the material and therefore could not sell or lease the video rights to other sponsors.

In the picture field, writers almost invariably sell their original scripts outright, in conformance to long practice in the industry. This applies to freelancers as well as

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1st TV Headliner Award to WFIL

Philadelphia, March 23.

Station WFIL-TV, operated by the Philly Inquirer, has been honored by the National Headliners' Club of Atlantic City with the first Headliner Medal ever voted a television station.

The club makes awards annually for outstanding journalistic work in the field of reporting, editorials and pictures, as well as for radio reporting and commentary. It selected the Inq's Television Newsreel, broadcast daily at 7:45 p.m., for its medal.

The panel of 11 judges chose 21 winners in various newspaper, radio and newsreel fields from more than 500 entries. Awards will be made June 19 at the 15th annual Headliners Frolic in Atlantic City.

In announcing the award to the local video outlet, the judges said: "For the first time in the history of the awards, a Headliner Medal has been voted for a tele news program. The award was made to WFIL-TV for its general excellence in the daily presentation of an up-to-the-minute tele newsreel of events taking place the same day as shown. The 15-minute show, with excellent camera work, editing and commentary, was regarded by the judges as a new news-disseminating facility that will grow in importance."

Jules Fields Sets Up Tele Prod. Outfit

Jules Fields, until recently eastern director of publicity for 20th-Fox, has teamed with Jack Schaefer, newcomer to show biz, to produce package shows for television. Most of the unit's plans will stem from making picture shorts and newsreels for video.

The pair leave on a 10-day coast-to-coast trek today (Wed.) to line up material and contacts for a newsreel built around women's fashions.

Camel Seeks Spots

Camel, which bankrolls the 20th-Fox newsreel on the NBC video web, is looking around for available minutes before sports events.

It put in a bid for the spot preceding the N. Y. Yankees games on WABD, N. Y., but found that Brown & Williamson had already tied up the availability.

CBS Pays 100G In New Exclusive On N.Y. Garden Sports

CBS television this week renewed for another year its exclusive contract with Madison Sq. Garden Corp. to air all events originating from the Garden with the exception of boxing matches staged by the Mike Jacobs' outfit. New contract marks the third consecutive year that CBS has had exclusive tele rights to the Garden. Price is reported at $100,000, same as in previous years.

CBS was reportedly given plenty of competition from other video broadcasters for the Garden rights, as well as from motion picture outfits who hoped to gain exclusive film rights so that they could can the events and then sell the film for subsequent transmission via tele. Garden reportedly chose CBS because of the outstanding work the web has done in presenting the Garden sports during the last two years. Web won a VARIETY Showmanagement award this year for its coverage of sports events.

CBS for the first time has decided not to air hockey games when the hockey season opens next winter. (WPIX is taking it over.)

New contract takes effect at the at the end of the current indoor season. It winds up with the Ringling Bros., Barnum & Bailey Circus, which comes into the Garden April 7.

N.Y. DIRECTORS MAP FULL-DRESS SEMINAR

Video fever has spread to the Radio Directors Guild, with the result that the N. Y. local is mapping plans for a full-dress television seminar, probably to run through a weekend within the next month and possibly to be instituted as a continuing affair, to train radio directors in the visual medium. RDG members will hash over the whole matter at a meeting next Monday (29) at Holland House at 8:30 p.m.

At the same meeting, officers for the local will be nominated for the coming year. Election is slated May 3. William Sweets is current prexy.

Charles Polacheck, CBS television shop steward for RDG, is heading up the tele seminar planning.

$30,000,000 TV Set Sale For Chi Seen by Tukey

Chicago, March 23.

Video set sales in the Chicago area amounting to $30,000,000 were forecast last week by E. C. Tukey, ad staffer of the Chicago Tribune, which tees off its WGN-TV here April 5. Tukey based his figure on the fact that 100,000 sets, or 15% of the year's potential total of 700,000, have been earmarked for Chicago.

According to Tukey national tele set sales in '48 will surpass the retail sales volume of either refrigerators or washing machines in any prewar year.

ABC, CBS PACTS POINT PATTERN

The race for television affiliates is on.

With all factors combining to boom tele's progress this year, the networks have started their expected mad scramble to ink affiliate outlets on the same exclusive basis as that holding for radio. NBC teed off last week by signing on KSTP-TV, Stanley Hubbard outlet in St. Paul. Both ABC and CBS entered the race this week, with ABC pacting with WFIL-TV, Philadelphia station owned and operated by the Philly Inquirer, and CBS signing with WCAU-TV, Philly Bulletin outlet.

Measure of difference among the setups of the three different webs signifies the nebulous state in which tele still finds itself network-wise. Of the three, only CBS can be termed a net in the accepted sense of the word, since it's the only one at this time that can feed shows to its affiliate from an o.&o. originating point. With the lack of networking facilities between N. Y and St. Paul, NBC for the present is restricted to feeding KSTP-TV with only film, or scripts for live shows. Web, consequently, has been termed a "Mickey Mouse" operation by its competitors.

ABC, on the other hand, is in the unique position of having signed an affiliation contract with no o.&o. stations operating yet. Fact that it has pacted with WFIL-TV indicates the web, after months of delay, is finally beginning to roll on its tele planning. Announcement of the pact with the Philly outlet declared that ABC would begin video operations on a major scale during the week of April 5, "when the first results of the ABC-WFIL-TV affiliation will become evident to the television audience."

Only explanation offered by ABC spokesmen for that statement is that on that date ABC will inaugurate regularly-scheduled programs from the WFIL-TV studios for "other network outlets." Since its N. Y. outlet, WJZ-TV, isn't expected to take the air before Aug. 1 at the earliest, it's believed that the web has neared the inking point with WMAL-TV, Evening Star outlet in Washington. Even with the D.C. and Philly stations forming the basis of a regional net, ABC would still be operating without an o.&o. station for several months. Pact with WFIL-TV, incidentally, holds for two years, the maximum permitted by FCC regulations.

CBS Trying to Catch Up

CBS' move in signing with WCAU-TV is believed to presage an all-out effort starting immediately for the formation of a tele web. During the time it was conducting the color fight, CBS neglected to apply for o.&o. outlets in the key cities. End of the fight found it with only its WCBS-TV in N. Y. operating, and with a bid pending for another station in Chicago. Since then, the web has also applied for a Boston outlet but now must work fast to line up affiliates in other parts of the country. Web has already been rumored willing to buy applications or permits, if FCC approval can be obtained.

NBC, meanwhile, has been operating a four-station web in the east for almost a year and only last week added WMAR-TV, Baltimore, to its setup. All so-called affiliates on the web have been operating, however, under "working agreements," so that KSTP-TV is actually its only signed affiliate. Web toppers reportedly ran into considerable opposition from reps of its AM affiliates when they gathered to discuss video March 12 and it's believed whatever contract terms were discussed will undergo much revision before many more outlets are linked to the net.

Studios' Music Soundtrack Pix Still Nixed in AFM-Web TV Pact

TV's 'Tuxedo Rates'

"Tuxedo rates" is the term television execs are applying to the hiked scales musicians will receive, in contrast to their standard broadcasting pay, because the visual medium will require the AFM boys to dress.

Factor in the eventual pacting of the "Tuxedo rates" will be the necessity of playing under tv lighting conditions, etc.

New American Federation of Musicians' pact with the networks, contrary to some trade reports, doesn't change the regulation prohibiting the use on television of films with a music soundtrack turned out by the major producers. Pact does permit musicians to score new films designed just for video purposes and is consequently expected to create a boom in the production of such pix, with some of the major companies now eyeing that end of the business.

AFM contract with the film producers prohibits specifically the transmission on video of all films turned out after February, 1946. That deal was reportedly set up at the insistence of AFM prez James C. Petrillo on the assumption that such duplicate use of the musicians' work meant other musicians would be unemployed. Petrillo announced at his press conference last Thursday (18) that the contract expires Labor Day, but declined to say what negotiations were going on for a new deal.

With the go-ahead sign now granted for production of films with music for video, the main problem facing pix producers is that of costs. Those Hollywood studios investigating the possibility of doubling into tele film production have discovered the minimum cost of operation under their quality standards is about $15,000 per reel. Since a reel would run less than 10 minutes, it obviously wouldn't pay off, either for the producer or a sponsor.

Must Cut Film Costs

Majors, consequently, have been looking for some shortcut to production to cut costs but have yet to come up with the answer. Best bet yet appears to be a simplifica-

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Tele Primed For Politico Confabs Except for Films

Television broadcasters have completed plans for coverage of the political conventions opening in Philadelphia with the Republican conclave June 21. Only factor left to be ironed out is film coverage for those stations not connected on the coaxial cable.

Film committee, chairmanned by ABC national tele director Paul B. Mowrey, met in N. Y. Monday (22), where a proposal for joint sharing of an estimated $87,000 cost for film coverage was turned down. Plan called for all stations in the country to share the cost, which would have afforded two half-hour film programs daily, each processed and ready for airing within 12 hours after occurrence of the events.

Several other proposals were forthcoming at the meet, including one to turn the job of filming the conventions over to one of the major newsreel firms. Decision on them, however, was postponed pending further consideration. It's estimated that at least 10 stations will need complete coverage by film, since the co-ax won't be extended to the midwest until several months after the close of the political confabs.

Extra Cables Available

For those stations able to receive direct coverage from Philadelphia, the American Telephone

(Continued on page 38)

ALPHONSE-GASTON SETUP ON SET SALES

Television broadcasters will apparently go to any lengths to further the growth of their medium. Motorola Radio has signed to bankroll Dr. Roy K. Marshall's "The Nature of Things" over the NBC video web 8:15 to 8:30 Thursday nights. Outfit will plug its new tele sets, with the show originating from WPTZ, Philadelphia station owned and operated by Philco, which also makes tele sets. NBC, of course, is a wholly-owned subsidiary of RCA, which also manufactures tele sets.

Show, teeing off under Motorola sponsorship April 1, will be carried by WNBT, N. Y.; WRGB, Schenectady; WBAL-TV, Baltimore, and WNBW, Washington. It's received a hefty mail pull during its term as a sustainer on WPTZ.

WLOL Files in Mpls.

Minneapolis, March 23.

WLOL has filed application with FCC for television permit, asking 25,000 watts tele power and 12,500 oral. If station is authorized, new tower will be erected.

Meanwhile KSTP, already broadcasting television but expected to extend its range with a new tower in April, has become affiliated with NBC television network and will be supplied by films and special scripts until relays permit direct hookup at year's end. Orally, KSTP has been an NBC affiliate since 1928.

Philco Airing TV Baseball Preview

Philadelphia, March 23.

A tele preview of the 1948 baseball season, direct from the Florida training camps of nine major league clubs, will be aired by Philco in 12 major cities in the next four weeks.

Beginning this week, the telecasts will be aired twice weekly, with the last program scheduled for the week the 1948 season gets underway.

Program introductions are being handled by Stan Baumgartner, Philly Inquirer sports writer, while the commentary will be provided by Bill Slater. Teams televised are the Athletics, Yanks, Red Sox, Senators and the Tigers in the American League, the Phils, Braves, Reds, in the National. An analysis of the clubs and their prospects in the coming pennant races will be given by Baumgartner on each telecast.

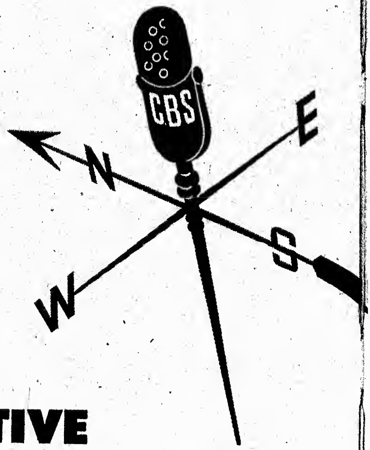
Programs will be aired in Philadelphia, St. Louis, New York, Chicago, Washington, Cleveland, Baltimore, Cincinnati, Detroit, Milwaukee, Albany and Los Angeles.

Chi Kids to See Ball Games as 'TV Guests'

Chicago, March 23.

Phil Wrigley, owner of the Chicago Cubs, and the management of WBKB, Balaban & Katz tele station, have worked out a deal to install video sets in fieldhouses of the Chicago Park District. Sets are for viewing of baseball games, which Wrigley has offered at no cost to telecasters.

Fieldhouse sets are expected to reduce juve delinquency during summer vacation months. Deal will deter youths from bar door lallygagging for a sudsy glimpse of the national game.



MOST EFFECTIVE COVERAGE

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Columbia Pacific Network

The West's Complete Regional Network

NEWS REPORTING, ENGINEERING, MUSIC AND SOUND, STUDIO FACILITIES

STOP THE MUSIC
With Bert Parks, Kay Armen, Dick Brown, Harry Salter orch; Doug Browning, announcer
Producer: Mark Goodson
60 Mins.; Sunday, 8 p.m.
Sustaining
ABC, from New York

In a bid to cut into the Edgar Bergen-Fred Allen parlay Sunday nights on NBC, the ABC network has spotted a full hour audience participation musical show into the 8-9 o'clock niche and is offering it for national sponsorship in 15-minute segments. The stanza, titled "Stop the Music," is a Lou Cowan package. It premiered Sunday night (21), with no bankrollers at the getaway.

Even for a listener without a telephone listing, the show seems moderately lively and entertaining. Since the many numbers are necessarily short and are interrupted by the telephone question gimmick, the show is jumpy and the otherwise good music suffers. Also, the phone confabs lose much of their life because only the studio end can be broadcast.

Whether the show can make serious inroads on the Bergen-Allen rating citadel will depend greatly on how much it can sustain the interest of premiere. The producers and the network obviously realize that and are using a running jackpot prize-gimmick to capture and hold listener attention.

The format of "Stop the Music" is relatively simple and good. Harry Salter's orchestra plays one chorus of a number, and occasionally Kay Armen or Dick Brown sings, omitting the title lyrics. Meanwhile, ABC switchboard operators are making calls to numbers picked at random from national phone listings. When they get someone on the wire who is listening to the program, Bert Parks asks him to identify the tune just played.

If he answers correctly he wins a fairly impressive prize (electric refrigerators, radio-phonographs, silverware sets, electric washing machines and motion picture camera-projector sets were given on the preem) and immediately gets a chance to identify the "mystery melody" and win the jackpot consisting of a $1,000 bond, spinet piano, auto, diamond ring, radio phono and 38-day cruise.

Of the 12 persons called on the premiere, six named the tune correctly, but all missed the jackpot tune. The six who missed were given wrist watches as consolation. For each miss, a studio contestant was called up to answer the question and win the original prize, but wasn't given a crack at the jackpot.

This routine worked out fairly smoothly, particularly for a premiere, but Parks repeatedly had to urge listeners to wait for calls and not phone the studio, as that wouldn't be allowed as guesses and would only tie up the ABC switchboard. Within the limits of such hectic circumstances, Harry Salter's music and the singing of Miss Armen and Brown were impressive. And the phone call gimmick multiplied the old pot-of-gold climax 12 times. *Hobe.*

PARADE OF YOUTH FORUM
With James Looby
30 Mins.; 9:30 a.m., Sat.
WDRC, Hartford

This half-hour youth panel forum discussion is co-sponsored by WDRC and the Hartford Courant. It is tagged after the Sunday juve magazine supplement in that sheet and has at its helm James F. Looby, editor of the section. It is one of the many cooperative efforts between the station and the newspaper with each getting equal and reciprocal billing and publicity in the two media.

Show is heard at a time when the local ether is cluttered with radio shows beamed directly at the juve traffic. All local stations on Saturday ayem direct all their attention—but not their talent—to the moppet plus traffic. As a result they get interesting filler material but not good entertainment.

"Parade of Youth" Forum is one of those shows that suffers because of its lack of entertainment value. Topics under discussion deal with problems of high school youth with a panel drawn from the schools of the metropolitan Hartford area. It falls apart because of poor handling, and lacks cohesion. Moderator Looby allows subjects under discussion to get away from him with result that there is a wandering over fields before a return to the discussion pasture. He, himself, at times shows inadequate preparation for topic at hand.

Panel numbers are unrehearsed and appear without notes. As a result there is too much dead space and an overabundance of throat clearing interspersed with oohs and aahs. *Eck.*

OPINION-AIRE
With Harry Lacossitt, moderator
Producers: Hollis Seavey, Jack Paige
30 Mins.; Wed., 10-10:30 p.m.
Sustaining
Mutual, from Washington

George Denny can rest easy with his "Town Meeting of the Air" and NBC and CBS need not rush out to defend their laurels in the forum-discussion field, if Mutual's re-airing of its forum-type sustainer "Opinion-aire" last Wednesday (17) is any gauge of the program's future performance.

In fairness to the show's originators, "Opinion-aire" format, which employs a courtroom technique with direct and cross-examination by lawyers for both sides, may have possibilities for dramatizing a lively issue. In practice, the courtroom atmosphere of last week's show was completely subordinated to long-winded questions, bickering and crossfire which soon lost both direction and flavor.

The preem show pitted CIO attorney Frank Donner against NAM counsel Ray Smethurst in what conceivably could have been a spirited discussion of the pros and cons of the Taft-Hartley Act. As it turned out, the broadcast was consistently dull.

The debate is supposed to tee off with a provocative question by counsel for the protagonist of the affirmative side—in this case the argument for repealing the Taft-Hartley Act. Actually, CIO counsel Phil Lazarus threw the ball to Donner who proceeded to monolog for most of the six minutes theoretically earmarked for rapidfire direct examination. At another point during cross-examination Lazarus shot a double-barreled two-minute-long question at Smethurst which wound up "Isn't all this so?" and left his opponent with little time and no composure to refute the charges. All of this may give aid and comfort to the protagonists but it makes poor listening.

Show would be 100% improved by a firm wielding of the gavel and frequent interjections from the moderator. Choice of protagonists was also unfortunate. The same issue batted around by top politicos and not by organizations whose views on the subject have been rehashed ad nauseam might have been easier to stick with.

Another gimmick of dubious listener value is the telephone poll conducted by Pittsburgh poll-taker E. L. Rayhawk. Reports on phone calls from listeners in a half-dozen cities (supposedly divided between agricultural and industrial areas) are supposed to add fillip and a sense of audience participation to the show.

If Mutual's only purpose is to get a showing of listeners' prejudgments on the issue—and not to air what purports to be a bonafide public opinion poll—this fact should be made crystal clear on the program itself. And if the web's intent is to give het-up listeners an outlet for their feelings, the poll could be handled in a much lighter fashion without any attempts to pose as a scientific sampling of opinion.

Skeptical listeners seeking enlightenment are neither illuminated nor convinced when only percentage votes—and not the actual number of calls made—are reported. And the fact that calls are made from the minute the show goes on the air divorces any significance the poll might have for the participants themselves or for the impartial listener. By 10:30 p.m. last week the last-named were not tuned to Mutual. *Holl.*

PEACE OR ELSE
Writer: David Roberts
Producer: Larry Harding
15 Mins.; Mondays, 8 p.m.
Sustaining
WVET, Rochester, N. Y.

Atomic energy programs are almost as plentiful as giveaway shows but they're far more useful. "Peace Or Else," aired over the newly organized, vet-owned WVET, is presenting a frank and adult discussion of the meaning of the atomic age. With cooperation from the Rochester University faculty and student body, the show has an authoritative tone. Even more important, it avoids the usual pedantic timidity and calls a spade a spade.

On the preem show (8), William L. Shirer, guested with a brief talk outlining the dangerous alternatives open to civilization since first A-bomb was dropped. Meat of the program, however, was served up by Richard C. Wade, history instructor at Rochester, who made a searching analysis of attempts to put atomic energy under international control. His conclusion was totally devoid of pious hopes: "The United Nations has no more control over the atom than a butterfly in a high wind."

BIG TALENT HUNT
With Jim Backus, emcee; Ted Brown, announcer; guests; Emerson Buckley, music
Writers: Will Glickman, Joe Stein, Sid Reznick
Director: Walt Framer
Producer: Herb Moss
25 Mins.; Thurs., 8:30 p.m. (EST)
Sustaining
Mutual, from New York

It's strictly from zanyness, but it ain't bad. Mutual, or any web, could do a lot worse. As for Jim Backus, maybe this is just his dish. In the preem of this talent-hunt satire last week (18), he was clicking on every quip cylinder.

Idea is simply to kid the current vogue for talent-hunt shows via competitive auditioning of the oddest assortment of whacky talents the producers can round up. On the initialer, for instance, these included a fellow who produced musical notes by hammering on his noggin, a fireman who was a human echo, and a lady auto mechanic who played tunes on an inner tube and a rubber hose. Latter copped the jackpot ($100) on the basis of a studio "applause meter": all of the contestants got 50 bucks apiece for their peculiar efforts.

Sheer absurdity of most of the freak talents demonstrated made for listener amusement, but it was Backus' fast and foolish repartee that really gave the show edge. Backus, who cut his comedy teeth on supporting roles for Alan Young, Eddie Cantor, Danny Kaye, Jack Benny, Fred Allen and others, has had tough sledding in the Hooper stakes with his Feenament-sponsored Sunday night show on Mutual, the stanza being a thinly budgeted, almost singlehanded effort. It remains to be seen how this new talent hunt takeoff will stand up on week-in, week-out basis, but Backus got it off to a beautifully screwy and promising start. His parodying of the "amateur hour" technique coupled with expert ad-libbing throughout gave the show the earmarks of a comer. *Doan.*

BEANTOWN VARIETIES
With Carl Moore, Carl Dickerman, Gloria Carroll, Wild Azaleas, Frank Bell orch (13).
Producer: Johnny Rushworth
25 Mins., Mon-Sat., 8:30-8:55 a.m.
Participating
WEEI, Boston

This stanza has been one of the more popular early a.m. airings for several years based on personal draw of Carl Moore and Carl Dickerman, long-time WEEI personalities, who give out as if they were making the whole show up as they go along, which usually they are.

Show rolls along in informal manner, the format consisting usually of chatter, songs, orch specialties and plenty of ad lib ribbing from cast. Result is a happy-go-lucky free-for-all of music, cross-talk and corn, the whole tied up with Moore's gravel-voice delivery.

Gloria Carroll, a smooth warbler, carries the vocal burden with the orchestra, a very neat house band, and clicks with a hep list of current faves. Wild Azaleas, hillbilly trio with guitar, plenty popular with the rural listeners, fill in with one or two numbers. Show frequently uses guest stars for a spot of singing, piano playing, or kidding around.

Moore, on air 12 years for WEEI (he has another a.m. spot with Ray Girardin in songs and patter), writes whatever material the show needs, but in general it's a spontaneous affair with a high average of clicks. *Elie.*

STORY FAIR
With Albert Arkus, Gerald Pearson, Wayne Murray, Diane Caspar, Ada and Cell Winderbaum, Walter Weil, Alan Shay, Sue Gail Shay, Joylene Trent, Ben Hammer, Les Diamond
Producer-Writer: Herb Ross
55 Mins.; Sat., 10 a.m.
Sustaining
WNYC-N. Y.

This program, which has been proceeding without fanfare (although with a highly accelerated mail pull) since its debut last fall, is well above the usual cut of children's programs, displaying imagination and taste in dialog, situation and general production. Situations aren't particularly original, but they're very satisfying nevertheless. It's an Alice-in-Wonderlandish sort of program, with a charm elders will appreciate as well as kids. There's no hint of adult condescension, while there's a mature quality about the handling that shows what a kid program can have under adequate care and presentation.

Saturday's (20) program introduced a number of new features, but format was essentially the same, with a couple of kids wandering along a magic midway, stumbling into an opera house record room, an orchestra hall, a sideshow, anything. A kid wan-

(Continued on page 36)

The Winchell Phenomenon

Walter Winchell as a journalistic phenomenon is taken for granted. So is his influence. Of the 16 or 17 years he has been Jergensing, his impact Sunday nights at 9 has never been matched in radio. As a show biz entity he has been parred only by the now historic America-sets-its-time by Amos 'n' Andy, when they were in the 7 p.m. nightly slot. And that's only matched by Jack Benny at 7 on Sunday nights.

But, on top of all these time-honored, habit-forming influences, never before in history of Winchell on the radio has his impact been as vivid as in recent months. More specifically it reduces itself to recent weeks as America seems to recognize that, what appeared to be alternately a voice in the wilderness, or (to many) a sensation-seeking paen of hate—glibly dismissed as warmongering—suddenly has taken on new values. Winchell's potency has never been sold short. The time he sent Wall Street plummeting down was a recent case in point, to the degree that his intimates now believe this was an occasion he must have regretted personally, no matter how well intentioned he might have been.

Winchell's intentions, as a matter of fact, are rarely if ever to be questioned. He may err sometimes in permitting his emotions to sway him too far, but he can never be accused of being overboard on Americanism.

As a radio commodity, however, he's a rarity these days—the untrammelled commentator who can speak his mind freely, uninhibited and unabashed. As Ed Murrow cautioned at a recent radio awards fete, the problem in these reactionary days is greater than in the era of severest "security" during the war years, so far as newscasting sans "weighted words" is concerned. The Andrew Jergens Co. has certainly been smoothing the way for its ace lotion merchandiser, so far as a free microphone is concerned. From an obviously testy series of asides to his announcer about "middle commercials," and "don't cut me off," and the like, Winchell has been given a free course with only the end commercials. His talks have been grave but authoritative; martial and, if betimes hysterical in light of events, prophetic. And if his past Sunday night's talk (from Washington where he went "in order to be closer to the news") sounded like somebody was putting the damper on him, he was none the less factual and realistic.

Winchell has been a show biz and journalistic phenomenon for many years. As he has matured he has achieved a stature which has been somehow grudgingly accorded him. Fact remains the headlines seem to be catching up with one Sunday night crystal-ball microphone-gazer. *Abel.*

THAT SACRED FIRE
With Drew Pearson, Abbie Lewis, Susan Douglas, Norman Rose, Paul Dubov, Elaine Rost, Mason Adams, Charles Webster; Don Lowe, announcer
Writer: Ira Marion
Directors: Charles Warburton, Charles Andrews
30 Mins.; Mon. (22), 10:30 p.m.
Sustaining
ABC, from New York

"That sacred fire of liberty" is the new catchword for the latest giveaway contest. If there are prizes for 25-word testimonials for soaps, cigs, razor blades, etc., why not, it was figured, for the most precious necessity of all—democracy? It's completely logical in a completely ludicrous way.

Fathered by Drew Pearson, the contest is framed around the question: "How to make democracy work?" Pearson, after a 25-minute dramatic trailer, appealed to the civic conscience of America for widespread participation in thinking through the problem. Then came the spieler's pitch. Just to make it worthwhile, he said, we're going to give away $5,000 in cash, an automobile and dozens of other valuable prizes. Keep the essays to 250 words; write on one side of the paper; the judges' decision is final; and all other contest rules apply. Everything was thrown in except the boxtops.

Ira Marion's script pulled out all the stops in leading up to the grand climax of the contest's announcement by Pearson. Our boys gave their all at Valley Forge, Gettysburg and Okinawa to preserve our heritage, it said. But this flabby generation needs that $5,000 incentive to stir it into thought and action, it implied. *Herm.*

SHOPPER'S SPECIAL
With Eddie Hubbard, Beulah Karney, Don Moreland, Ellen White, Honeydreamers (5), Rex Maupin Orch
Writer-Producer: Ed Skotch
60 Mins.; Sat., 8 a.m.
Sustaining
ABC, from Chicago

Ever since "Breakfast Club" was cut down to five days a week several years ago, ABC has been casting about for a saleable show to fit its 8-9 a.m. Saturday slot. Previous tries included a hillbilly bash, sponsored by a manufacturer of a dental plate adhesive for 13 weeks, and an aud participationer on which Tommy Bartlett handed out loot.

Latest entry, arrowed exclusively at femmes, has Beulah Karney with the hard facts of food and Eddie Hubbard as emcee. Latter, a disk jock fave from an indie, handles the main "Market Basket" guessero in which pairs of contestants try to identify objects on the basis of words in pops sung by Don Moreland. Answers are whispered into the mike for the edification of listeners.

Beulah Karney, food ed of Liberty mag and a veteran of kilocycle homemaking, gives tips on grocery buys for the week and delves into gustatory lore as side sauce for menu planning. She avoids deadly recipe recitals and her delivery has interest plus authority.

For mail pull there's a "Penny Pinchers" prize to listener who supplies best household hint and a write-in on the top of "my favorite grocery clerk." Another device, "My Worst Day," has three contestants striving to top each other with accounts of domestic mishaps. Winner on preem (20) told how she accidently sauteed a canary while trying to make a batch of spaghetti.

Hubbard proved nimble in the emcee role. Honeydreamers weaved voices neatly in "Market Basket" introes and scored in their go at "Cherokee." Ellen White worked her single solo well. Don Moreland is in that unrewarding spot in which vocals are secondary to a stunt. Rex Maupin orch performs handily on pops.

Show has possibilities for food dealers as a co-op or, nationally, in subdivisions of the hour. Format breaks down into separate 15-minute shots. *Baxt.*

ACADEMY AWARDS
With Buddy Twiss, Frances Scully
Producer: Sid Goodman
170 Mins.; 10:30 p.m., Sat., Mar. 20
Sustaining
ABC, from Hollywood

This pickup of the 20th annual distribution of "Oscars" must have proved quite an ordeal for even the most rugged and vivid worshipper of screen luminaries. Running, but 10 minutes short of three hours, the broadcast gave the listeners the complete works, from the bleachers' hoopla outside the auditorium right through to the final word of the ceremonies. Loudspeakerwise, it was an alternating succession of suspenseful, exciting moments and stretches of dullness.

With television the event could turn out one of the great highlights of the year. But limited to sound, this conglomeration of film sound tracks and repetitious ritual was as hard on the ear as it was on the seat. The runoff must have been especially wearing on those who tuned in for the winners of the best actor and picture awards. Most of these were announced during the final quarter hour.

Of the various films shown during the festivities the one whose soundtrack offered some meaning and interest for the listener was the compilation tagged "Academy Family Album." It was well written and narrated and relayed in bright sparks of nostalgia.

The procession of film names making similar little speeches of presentation and acceptance was long, but the entertainment, in the strict sense, was crowded into the interlude preceding the award of the best screen song. Delivering the plugs for the five candidates were Johnny Mercer and the Pied Pipers, Dennis Day, Frances Langford, Gordon MacRae and Dinah Shore. Incidentally, the tune sung by Mercer and the Pied Pipers, "Zippy Doodad," was the winner.

Of the ABC staff Buddy Twiss had the assignment of interviewing the bleacherites at arrival time and filling in with an explanatory note or two during the ceremonies inside. He carried it off with good judgment and tact. Frances Scully, also of ABC staff, was also in for the preface, reporting on the arrivees' garb. *Odec.*

AFRA Polling Membership On Unemployment

The American Federation of Radio Artists will this week start circulation among its membership of a questionnaire on employment. The New York local will be queried first and the chapters in other cities will be polled soon afterward. The move, being carried out by the union's unemployment committee, is intended to gather information on which action can be taken to combat unemployment within the membership.

The organization's national and local officers are appealing to the members to fill out the questionnaires fully, accurately and honestly. The U. S. Bureau of Labor Statistics is cooperating in the survey, preparing the questions and tabulating the results. AFRA officials have assured the members that no one in AFRA will see any of the individual returns, all of which will be sent direct to the Government agency.

The questionnaire will ask for data on length of experience in radio, educational background, specialized training in the entertainment field, amount of work and earnings during 1947. Taking a specific sample week of the year, the questionnaire will ask whether the performer was working that week, looking for work or was unavailable because of illness, vacation, etc. If employed in radio the kind of work will be asked (that is, live, recorded, local, network, commercial or sustaining, etc.) If employed outside radio, the kind of work will be asked.

The questionnaire will also inquire as to earnings for the week in radio and otherwise, number of programs worked, how many of these were contract appearances, and whether the week's income was above or below average for the year.

Clayton Collyer is chairman of the unemployment committee.

Program Hypo For Cancer Fund Plea

American Cancer Society will get a powerful ride on the kilocycles next month with both the radio and television phases of the industry getting set to pitch in behalf of this year's $16,000,000 fund drive. Preparations for a big kickoff for the campaign April 4 were finalized last week by a committee representing all net and local stations in the New York area.

Cancer control drive will also stretch across the country's airlanes under a detailed blueprint drawn up by the Society's radio committee in the form of a voluminous campaign kit, the committee has prepared 18 different types of programs, ranging from 15-second plugs to four 15-minute dramatizations. The kit is for use on a local scale and includes several foreign language airers.

On the network level, all major advertisers have pledged to insert plugs on their shows. Additional support is being obtained from the leading spot sales sponsors who have agreed to devote a portion of their time to the cancer fund plea. Plans are also underway to present a half-hour sustaining show on each of the major networks.

Taking advantage of the disk jockey comeuppance, the society will conduct a national contest in which the jockey bringing in the most money will be given an award. Among other projected plans are two contests, one of which will be built along lines of the "Walking Man" idea in cooperation with "Queen for a Day." The other contest which will be confined to the New York area, is still being plotted.

For television, films of name stars making appeals for the society are being distributed to all video stations. In addition, available educational films on cancer will be tied into the campaign.

RADIO EDITORS' QUALITY RATING

Week of March 13-19

As Compiled Exclusively for Variety by Dick Mansfield, Freelance Researcher

(A composite evaluation of programs by the nation's leading radio editors, rated upon the following points: Script, Performance, Production, Advertising, Music, Originality. Rating system allows for a possible high of 30 points, as follows: Outstanding, AA or 30; A plus or 25—Excellent, A or 22; B plus or 19—Good, B or 16; Fair, C or 13; Poor, D or 10.) Of the 65 critics polled, 37 responded in this report.

Previous Standing	Program	Rating	Previous Standing	Program	Rating
(4)	1. Ozzie & Harriet	24.6	(11)	9. Percy Faith	21.2
(3)	2. Fibber & Molly	24.2	(6)	10. Amos 'n' Andy	21.0
(14)	3. Fred Allen	23.6	(1)	11. Henry Morgan	20.7
(10)	4. Bing Crosby	23.2	(5)	12. CBS Is There	20.3
(7)	5. Jack Benny	23.0	(8)	13. Theatre Guild of Air	19.6
—	6. Living—1948	22.8	(2)	14. Town Meeting of Air	19.3
(9)	7. Fred Waring	22.4	—	15. Duffy's Tavern	19.0
—	8. Studio One	21.5			

EDITORS' RECOMMENDED LISTENING

Ford Theatre	NBC
Candid Mike	ABC
Quiet Please	MBS
Telephone Hour	NBC

Station Broker Asks FCC Help Him Collect 42G

Washington, March 23.

The Smith Davis Corp., largest broker in the broadcasting business, asked the Federal Communications Commission last week for permission to appear at a March 29 hearing in which the FCC will weigh the competing merits of Liberty Broadcasting Co. and the Grandwood Broadcasting Co. to buy ABC-owned WOOD, Grand Rapids. Station's sales ticket is $850,000.

Davis said he has at stake a $42,500 commission due him on ABC's contract to sell the station to broadcaster-publisher Harry M. Bitner and Ralph S. Euler, principals in the Grandwood company. Davis' petition, filed by attorney Paul A. Porter, listed the following reasons why he is a party in interest in the WOOD sale:

ABC approached him in July, 1947, Davis recounted, to find a buyer for WOOD. The net was required to sell the station by reason of the Commission's chain broadcasting rule which prohibits network ownership of the dominant radio facility in a town where there is no independently-owned outlet able to compete on equal terms. Grandwood Broadcasting Co. agreed to buy WOOD for $850,000, 5% of which was to go to Davis as a broker's fee.

On Nov. 3, 1947, the Liberty Broadcasting Co. filed a competing bid under the AVCO procedure. Liberty had originally contracted to buy WOOD, but was unable to meet the cash commitments of an earlier contract with ABC.

Davis claims Liberty's offer qualifies as "competing" only if the network is relieved of its obligation to pay him $42,500, regardless of whether FCC approves a sale to this company or Grandwood. In effect, he claimed, Liberty's purchase price is not $850,000, but $807,500. If the Commission should decide he is not entitled to his brokerage fee, Davis declared, he would be denied of "property without due process."

Davis said he was filing an appearance at this late date because he had assumed until recently that ABC would pay him his fee even if the sale were approved to Liberty. In March the net informed him it would consider itself liable only if the deal were consummated with Grandwood.

This is one of the few hearings in which a broker has sought active participation, although details of all sales handled through brokers must be disclosed in full in sales applications.

Manila Gets in 'Wrong'

Manila, March 15.

Radio fans who are often exposed to music they don't care to listen to can now relax and take it easy here. Armed Forces Radio Service station WVTM is offering a novel program called "Wrong Number," which at least is definitely something different in these parts.

Entire show consists of music that someone does not enjoy, including songs by vocalists held in abhorrence by a given radio fan and pertinent comments by the announcer relating to the merits of the musician in question.

"Wrong Number" is now a weekly feature over WVTM, in line with its program of expanding its broadcast activities. Sgt. Jim O'Neill is in charge of spinning the records on the show and dropping vitriolic comments on the side.

'Burger Beer Web' Set for Cincy Reds

Cincinnati, March 23.

Thirteen stations in four states will relay Waite Hoyt's WCPO airings of Reds' games this season, with Burger beer as the tagger. So-called Burger network kicks off with the Cincy baseball club's opening game and includes entire schedule except certain night games and all Sunday games at home.

This is Hoyt's fourth year on WCPO. Previously he did play-by-play accounting on WKRC for three summers. Burger has been his bankroller all that time. He continues a 15-minute sports review at 6:15 p.m. on WCPO for Aims and Doepke, department store, which also has sponsored him for his all-time Cincy stretch.

Dick Bray, dean of Cincy sportscasters, also carries on for his 12th season with an interview series, "Fans in the Stands," of quarter-hour programs before each game. They originate in Crosley Field for home games and in the RKO Albee theatre lobby for out-of-town play.

Other stations to which WCPO will feed are: WCAW, Charleston, W. Va.; WHTN, Huntington, W. Va.; WKLX, Lexington, Ky.; WCSI-FM, Columbus, Ind.; WSUA, Bloomington, Ind.; in Ohio, WFIN, Findlay; WPTW, Piqua; WBEX, Chillicothe; WPFB, Middletown, WWSO, Springfield; WMRN, Marion; WMAN, Mansfield, and WMGA, Marietta.

Hartford — Station manager Walter Haase of WDRC has been appointed publicity chairman of the $50,000 fund drive of the Hartford Rehabilitation Workshop.

Court Seizes N.O. Station in Offshoot Of Divorce Action

New Orleans, March 23.

Civil Sheriff Louis Knop seized WJBW here Friday (19) under a writ signed by District Judge McCune, of Jefferson Parish. The writ was issued on application of Mrs. Louise C. Carlson, divorced wife of Charles Carlson, who with his former spouse, owns the station.

Mrs. Carlson charged that Carlson did not observe conditions of their divorce decree, which was issued several months ago, Sheriff Knop said. All funds from the station's operation will be placed in a separate fund at the disposal of the Jefferson Parish court, he added.

The court also appointed James J. A. Fortier, local business man, to operate WJBW and its property until further orders of the court.

The FCC last December denied Carlson renewal of his license and awarded it, instead, to his former wife. The FCC charged that Carlson was operating the station off frequency with greater than licensed power.

HAMPTON TO REPLACE 'HARLEM HOSPITALITY'

Mutual's "Harlem Hospitality Club," which only recently got a N. Y. outlet via farming-out to indie WNEW, is in for shelving next month, with its Saturday afternoon slot going to a new Lionel Hampton musical stanza which the Treasury Dept. will bankroll (talent only) to plug savings bonds sales.

Half-hour show, in addition to Hampton and his 20-piece band, will have a glee club, quartet, soloists and emcee. Stanza was packaged by Sam Levine, co-producer of "Hospitality Club," and will travel, playing theatres, following its N. Y. preem April 10.

WJR's 2-Way Fiesta

Detroit, March 23.

Station WJR had a double-barrelled celebration Friday (19) night when radio, business, sports and civic leaders assembled in the Recess Club to dedicate the new expanded studios and to honor G. A. "Dick" Richards, WJR prexy, on his 59th birthday.

A special CBS program, "An American Salute," featuring an all-American team on the field of radio, climaxed the ceremony. Each member stepped to the mike and delivered a salute to Richards.

ABC Pitch For Honors With 'Methuselah'

Round of network coverage claims and counter-claims touched off last year by Mutual's "listen-ability" hoopla may be in for a revival, ignited this time by ABC. Web this week will blanket the ad agencies and other vital points with a sales promotion mailer which the net's briefcase boys have dubbed "Methuselah."

Gist of the ABC pitch is that while two years wasn't very long in the life of Methuselah, it accounts for 30% of the total existence of the web as an independent operation. It's been just two years this month since the Broadcast Measurement Bureau issued its nationwide survey, and lots of things have happened since then.

Web, says ABC, has added 70 stations, now "has more stations in the top markets than any other network;" lots of affiliates have upped power, soon will have 11 50-kilowatters against the four at BMB survey time.

But it's on the rating front that ABC bears down in its Methuselah peptalk. Pointing to a vast difference between "can hear" and "want to listen"—an oblique slap at "listenability" arguments—web says its average nighttime Hooper on commercial shows is up four full points, or 71% higher than when BMB came out. Night for night, without naming names other than its own, ABC figures the two-year changes in average nighttime commercial Hoopers this way:

Cross-the-Board

Friday—ABC up 73% in the first place; network X down 3% and in third; Y up in 19% and in fourth; Z down 18% and in second.

Saturday—ABC up 96%, ranking second; X down 41% and Y up 33%, tied for third; Z up 22%, ranking first.

Sunday—ABC up 67%, ranking second; X down 19%, ranking third; Y up 22%, fourth in rank; Z down 2%, first in rank.

Wednesday — ABC up 119%, ranking second; X down 16%, ranking third; Y up 16%, fourth; Z down 6%, first.

(Mondays, Tuesdays and Thursdays obviously are another story as far as ABC is concerned, as they're ignored in the compilation.)

Anyway, ABC concludes, there's no reason to judge the web, or any of the others, for that matter, on the basis of March, 1946, standings.

Mutual, incidentally, may or may not be prepared for a quick retort to ABC via nighttime "listenability" figures. At last report—despite vehement denials by the brass that the net won't have a nighttime story to tell—Mutual engineers were still grappling with skywave and other problems encountered in composing an after-dark counterpart to the daytime "listenability" claims the web came up with last year.

Seattle AFRA Poised for Strike

Seattle, March 23.

Strike action by local American Federation of Radio Artists against three network stations, KOMO, KJR and KIRO, is still a possibility, although long drawn out negotiations have achieved a tentative agreement on a raise of $6.50 per week, retroactive for one month, for staff announcers and an increase of 5% in freelance fees, effective this week.

Still at issue are questions of working conditions, contract for staff writers and period of retroactive pay. Membership meeting last week revealed desire for retroactivity back to January 1, when old contract expired.

A sub-committee from the Seattle Central Labor Council has been keeping tab on dickering, with AFRAites ready to call for strike if negotiations reach deadlock again.

'All or Nothing' Policy on FM Carbon By Webs Is Getting FCC Scrutiny

Washington, March 23.

The Federal Communications Commission is evincing concern over the "all or none" policy of the nets in handling duplication of web shows on FM.

Mutual and ABC last week filed replies to FCC's letter of Feb. 26 demanding full info on duplication policies. NBC and CBS have been prodded by the Commission to get their answers in early this week.

Mutual's letter, over the signature of general manager Robert Swezey, explained that affiliates who air any web shows on AM-FM must duplicate all commercial slots. ABC counsel Joseph Macdonald reported that the web is asking its affiliates who do any duplicating to air both web commercial and sustaining shows on FM. Both ABC and Mutual explained they were invoking the "all or none" rule to give network advertisers an equal break in getting the added FM coverage.

An FCC official opined that wholesale duplication on a mandatory basis may raise a question under the Commission's chain broadcasting regulations. Under the rules, a network may option only three out of every five hours of station time. However, if an affiliate voluntarily airs more than three hours of AM net shows he has no similar right of refusal on FM, but must duplicate 100%. The chain regulations apply equally to AM and FM, as presently written.

NBC and CBS are both reported in wires to affiliates to have required 100% duplication of sponsored shows so as not to discriminate among advertisers. Although NBC has not officially replied to FCC, a telegram over the signature of station relations manager Sheldon B. Hickox has notified web affiliates they must clean up earlier commitments and be prepared to duplicate NBC commercial stanzas 100% by May 1.

Meanwhile, FM'ers reported here that most FM affiliates take the view they should play along with the nets on the theory more is to be gained by 100% duplication than by fighting the "all or none" ukase. There is a minority sentiment, however, that affiliates should be allowed to pick up a little cash off their FM operation, which, under a 100% duplication plan is all outgo with no advertising money coming in.

Cott-World B'casting Tieup to Wax Library Of Dramatic Material

First transcription library of dramatic material is now being recorded by World Broadcasting Co. as result of an arrangement between Ted Cott, as producer of the shows, and Jack Kapp. Library will contain 600 selections geared to many uses, such as spot material, signoff effects, quiz show material or even regular programs (such as a three-times-a-week quarter-hour airer). Material can also be integrated into existing programs, selections running from 20 seconds to five minutes in length.

Set up in separate cuts, library will contain historical speeches, light verse, action poems, love sonnets, religious sayings, Bible readings, anecdotes, etc., in a sort of "Bartlett's Quotations" and anthologies brought to life. Three readers are doing the disking: Jay Jostyn, Raymond Edward Johnson and Arnold Moss.

Library will be rented to stations rather than sold. Decca, of which World Broadcasting is a subsid, has option to put out on records any of the material that goes well on the air. A manual to describe its use will accompany the library.

D.C. AFRA's Annual Meet Skedded for April 24

Washington, March 23.

The annual membership meeting and election of officers of the Washington local of the American Federation of Radio Artists will be held April 24. Nominations, by the nominating committee and by membership petition, will be made by April 1, and ballots will be mailed to the membership two weeks later.

TV Scripts

Continued from page 31

contract scenarists. It also applies to adaptations of other material, such as books and plays, though in such cases the studio acquires ownership of the adaptation only. Control of video and other subsidiary rights to literary and legit material would depend on the terms of purchase or lease of each individual property. In many cases, the companies have included such subsid rights in buying books and plays.

In the case of televising of plays, the authors retains ownership and control. For a limited period during the stage run of a play the approval of the legit producer is required for any video deal, but even during that time the authors retains all performance fees (unless the stage production is used, in which case the producer may collect payment for that). No telecast of a play may be done without the author's permission.

In the literary field, authors retain ownership and control of subsidiary rights, including television, unless a specific sale of the material has been made. An instance of the latter might be the sale of the legit rights or film right, in which case the purchaser might also acquire the video rights. But barring specific transfer of such rights, they remain the property of the author.

Following the precedent set in radio, deals for telecast of plays or books almost invariably cover only a single performance. Thus, the various television showings of "Our Town" have brought an equal number of performance fees to Thornton Wilder, the author. Same thing would be true in the case of simultaneous broadcast and telecast of the play. That is, Wilder could (and presumably would) insist on two fees for the deal.

1st Church-Owned FM Permit Grant

Minneapolis, March 23.

Permit for operation of the first church-owned FM station was granted by FCC to Bethesda Free church, Minneapolis. It obtained special authorization for a 1,000-watt station, with call letters KBTR.

Station is expected to be on the air within two weeks, with new studios and 130-foot transmitter tower.

Church officials said the station will be operated as regular commercial station featuring public interest programs, classical and semi-classical music and high school sports. Religious material will not occupy major time.

All profits will be devoted to church's missionary fund. Pastor is Rev H. B. Prince.

United Nations B'casters To Huddle in N.Y. Fri. (26)

Standing Committee of United Nations Broadcasters, of which NBC newsgabber John MacVane is prexy, will huddle Friday (26) with UN radio officials to double-o blueprints for radio and television facilities at the permanent UN world headquarters now under construction in Manhattan, N. Y. Plans to accommodate radio reps at the General Assembly in Paris next September also will be discussed.

Broadcasters committee, formed several months ago, voted at a recent meeting to expand its membership to include non-American radio organizations and television setups. Those immediately voted in were DuMont station WABD, N. Y.; BBC, the French Broadcasting System, the Polish Broadcasting System, and the Near East Broadcasting System.

Albuquerque—The local AFRA chapter has just received its charter. Frank Horan, an attorney, is the local exec-secretary.

FOREIGN GABBERS STAY ON AWHILE IN DETROIT

Detroit, March 23.

Foreign language gabbers are still on the air. Circuit Judge Ira W. Jayne Wednesday (17) continued indefinitely a temporary injunction restraining WJLB from abandoning foreign language programs.

The injunction was continued on request of attorney Edward Barnard, who represented the 31 groups seeking to force the station to continue their broadcasts. Jayne, after three days of arguments, instructed both sides to file briefs and said he wanted to see the case brought to trial on the issues involved.

Radio Reviews

Continued from page 34

dered into a room and felt the spirit of the dream chair. She dreamt she was a painter—and lo and behold, she was at the seashore, getting a lesson in painting. (So was the listening audience.) There was some kidding about art galleries and art shows (which must also have piqued kids' curiosity). Another child wandered into an orchestra room and heard an orchestra rehearsing Bach's Little Fugue in G Minor, which gave the announcer opportunity to introduce all the instruments as the various solos came in.

Musical bridges, animal noises, other production points were highgrade, to be a personal tribute to producer - writer - announcer Herb Ross. *Bron.*

Follow-up Comment

Nancy Walker's guest shot on Radie Harris' five-minute CBS aircr last week gave a vivid thumbnail sketch of the musical comedy star's personality. Miss Walker is a breezy, brash gal with a freewheeling conversational style that has more laughs in it than she's aware of. She also made some shrewd and biting comments about Hollywood which bespeaks of intelligence as well as talent. During the interview, she simply refused to be glamorized.

"It's a Gift," an original comedy-fantasy by Lee Bloomgarden, with dialog written by George Faulkner, was played Sunday (21) on "Ford Theatre," via NBC. It was a balmy yarn about a young fellow who could control other peoples' action by "concentration." The idea was amusing and had occasionally entertaining passages, but it was essentially light for a full-hour show, and was imaginatively developed. Cliff Carpenter was acceptable as the hero, and Elspeth Eric, Carl Eastman, Bill Zuckert and James Van Dyke were okay in principal supporting parts.

Ted Husing's 10:45-11 a.m. Saturday morning "Cornball Specials" are a fresh departure in disk jockey showmanship, virtually a miniature vaudeshow on wax. The WHN platter chatterer just lets it run, reprising some of the yesteryear records which resurrect the spirit of vaudeville as it used to be.

Parker, Mack Tape-Record Way Through Middle East

Calcutta, March 23.

Everett C. Parker, radio director of the Congregational-Christian Church, and S. Franklin Mack, chairman of the World Radio Com Conference of North America, are due here Thursday (25) on their way to the Middle East. They've so far visited Hawaii, the Philippines, Japan, China, Siam, Burma and other cities in India, traveling by air. They're scheduled to arrive April 9 in Cairo and are due April 15 in London and be back April 29 in the U. S.

They're accompanied by an engineer and are making tape-recorded interviews at their various stops.

GOLDSTEIN'S NEGRO FUND AID

Leon Goldstein, veepee of N. Y. indie WMCA, is taking on chairmanship of the radio division for the fifth nationwide drive by the United Negro College Fund, representing 32 private Negro colleges.

He'll work with a national committee headed by John D. Rockefeller, Jr. The drive opens April 13.

From the Production Centres

IN NEW YORK CITY . . .

Sam Moore, Paul Franklin and Michael Davidson, of the Coast chapter of the Radio Writers Guild, planed in and out of town over the weekend for strategy huddles on the Guild's bargaining session Monday (22) with the agencies and sponsors. Rod Holmgren also flew in to represent Chicago in the battle-mapping confab....Philip Morris came through with that 52-week renewal (with usual options) on Mutual's "Queen For a Day" and "Heart's Desire"....Ted Steele planning to continue his 14-hour weekly disk jockey chore on WMCA after he opens with orch Saturday (27) at Essex House for a 7:15 p.m.-1:15 a.m. nightly stand, but he'll platter his half-hour daily KYW "Celebrity Farm Club"....Mary Conway, head of British Information Services' radio section, quitting to wed Viktor Petschek, N. Y. biz executive.

William H. Weintraub, prez of the Weintraub agency, engaged to marry Mrs. Suzanne Van Alen Murray....Recently admitted members of the American Federation of Radio Artists include George M. Cohan, Jr., Luella Gear and Pamela Kellino (Mrs. James Mason)....Bill Lipton has graduated from Columbia U. and is back at radio acting....Lyn Duddy will go to Bermuda during April....Georgia Gibbs planed to Coast to do the vocals on last night's (Tues.) Bob Hope show, but flies back today (Wed.) and goes to Atlantic City for a weekend appearance at the Steel Pier and is booked for a one-day stint, April 3, at the State, Hartford....CBS says Joan Davis' co-op show has 31 sponsors, not 20....Actress Lesley Woods is remaining in Rome until fall, when her husband, John Abbatte, completes an architectural course there.... Carl Jampel is writing a summer show for Zero Mostel. It'll be a variety stanza with a slight story line and will be titled "Club Zero." Meanwhile he's continuing the scripting of "Archie Andrews" on NBC for Swift.

John Cleary now directing Paul Whiteman's "On Stage America".... Charlie Harrell, now ABC's eastern program manager, handed "Child's World" directional chores to Clark Andrews, who also directs "Fat Man"....CBS producer Will Roland (Arthur Godfrey, Radie Harris and Robert Q. Lewis shows) bought a 46-acre farm near Danbury, Conn..... Rocco Tito took over direction of CBS' Janette Davis Sunday song stanza, replacing Ace Ochs, now on the WCBS-TV staff....Perry Lafferty assigned as Biow agency rep on the writing and production of the Horace Heidt Show....Mason Candy Co. bought Larry Hammond's "Keeping Up With the Wigglesworth" e.t. series on 14 southern stations, upping total number of outlets for the show to 160.

ABC has advised clients to keep talent commitments as flexible as possible for the weeks this summer when the Philly political conventions are on, to avoid complications in last-minute cancellations of commercial shows....Cy Howard, creator-producer of "My Friend Irma," due in yesterday (Tues.) from the Coast for a week's look-around. Will stop off to see his parents in Milwaukee on the way back....Love that Hattie McDaniel, says everybody connected with "Beulah." The month after she moved into the show, its rating rose from 5.3 to 6.5. Now it's a husky 9.0....Barbara Welles (Florence Pritchett) now doing a Saturday ayem stint on WOR under her real name for a Newark furniture outfit...."Radio Comedy: How to Write It," a four-volume, 75,000-word, $9.50 works by Art Henley, NBC scripter, will be out April 1, which opens the third annual National Laugh Week.

Arch Oboler, who sailed for Africa Feb. 14 under a $100,000 grant from Frederic W. Ziv Co. to tape-record and film radio and video subjects, writes under Capetown postmark of March 9: "The only thing that has happened so far is that I now hold the world's championship for seasickness. Twenty days and 20 nights. Love to Louis & Armand's"....Randy Michelson new traffic manager of WHN...."Our Gal Sunday" starts its 12th year Monday (29)....Court Benson new to "Lora Lawton"....Ray Johnson added to "Our Gal Sunday" cast.... Charme Allen with "Young Widder Brown"....Sue Read added to "Just Plain Bill"....WHN to cover the Easter parades next Sunday (28) on Lenox avenue in Harlem as well as on Fifth avenue and at Coney Island's boardwalk. Latter scene will be described by Coney historian Jo Ranson, WHN's publicity boss.

Gertrude Rozan, radio actress, now with the American Theatre Group in an executive capacity....Shirley Mitchell doing a stint in the Jim Backus show while its originating in Gotham. Stanza will return to the Coast in a couple of months....Jerry Saltzberg, radio row photog, has organized a Perma-Newsclip Co. to exploit a method of keeping press clippings fresh-as-new forever....Bryan Herbert, British actor currently touring Canada with the Dublin Gate Players, being flown down from the Dominion for a lead role in Ford Theatre's "The Informer" Sunday (28)....If Mutual doesn't sell its "Newsreel" soon (Zenith backed out) WOR's gonna give A. L. Alexander back the evening cross-the-board spot for his "Poems That Touch the Heart." Station points out that Nobody But Nobody ever got as big a carryover of Heatter's audience as Alexander did in this niche....Kay Kyser's April 17 and 24 Kollege sessions calendared for N. Y. origination.

IN HOLLYWOOD . . .

Alan Kent, ye olde jingle man, passing the time of day and night here on his new television setup with Anson Bond. They have three new program ideas ready for presentation and are lining up writers for others to come. To be sure, the commercials will have that Kent touch, which paid off in important money to the partnership of Kent and (Austin) Johnson, now dissolved....Bob Orr around for talks with Andrew Jergens and Louella Parsons....Frank "Bud" Berend will have under his supervisory wing sales promotion and recording division in addition to his main function as far west sales chief for NBC. Oscar Turner may be his chief aide....An army moves on its stomach, once said Napoleon, but nowadays the whim of a network can move a whole army of musicians. Count has been lost but Mark Warnow's "Sound Off" for the army has been moved again, this time from Sunday to Monday on ABC. It's a free ride for the show due to the recruiting feature....Paul Warwick around for a few days on agency business of "a routine nature"....Lou Tilden of Sherman & Marquette's Chicago office, parleying with Roy Rogers on a show for one of the firm's clients. He'll likely take back an audition record....Several picture studios are evincing an interest in "My Friend Irma" but so far no "firm" offer....Sid Strotz packed up and aired east for his four-month residence while coordinating the television activities of NBC....Al Jolson, as of this writing, will pass part of the summer in Hawaii. Before the season is washed up he'll do two or three broadcasts in New York and break the return trip west by airings from Chicago and Denver....Zuma Palmer draws a salute from Hollywood Ad Club April 5 for her 20 years as radio editor of Hollywood Citizen-News. She also gets feted by agency and network publicity departments and she's one gal who rates it all.

Les Bowman, CBS manager of technical operations, to New York for national conference of Institute of Radio Engineers....Henrietta Norman, who gave up the legit here for the greener fields of Gotham, back in town, but this time as radio and nitery warbler. She's slanting her talents toward television, smart girl....Al and Sherwood Schwartz have turned their typewriters away from Danny Thomas after that flurry of tempers....Ted Bliss, producer of "Ozzie and Harriet," limping around with a broken toe....Alan Young drops off the Texaco show for the summer, but rest of the troupe carries on. Oiler wants to catch up with the budget which took a beating on the double shot....Anita Ellis

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neither free nor equal

Because *all* kinds of people listen to radio, its audience includes those who would deny equality to *some* people. This paradox—the fact that people who are intolerant listen to radio which is democratic—gives radio a unique responsibility. It means that a radio station—perhaps more than any other means of communication—has the power to break through barriers of prejudice and shake the dulled conscience of the unwitting bigot.

Last Summer, a public-minded Minneapolis-St. Paul radio station—WCCO—used this power to hammer home the appalling fact that some citizens in the Northwest were neither free nor equal.

Newspapers and social agencies furnished eloquent testimony of the need for such a campaign. They cited the case of a veteran who could not buy a home. Because he was a Nisei. The doctor who turned his back on an ill child. Because she was colored. They quoted Carey McWilliams—authority on intergroup relations—who had stated: "Minneapolis is the capital of anti-Semitism in the United States." They told the story of a girl who was denied a job. Because she was Catholic.

To make Northwest citizens aware of these intolerant attitudes and intolerable actions, the WCCO Documentary Unit collaborated with six Northwestern social agencies. Together they studied sworn statements. Interviewed. Questioned. And found the facts. After months of research, after more weeks of preparation, WCCO presented "Neither Free Nor Equal." Broadcast on successive Wednesday nights at 9:30, this series of six half-hour programs included "The Face of Discrimination," "Discrimination in Employment," "Discrimination in Housing," "The Indian in Minnesota," "The Hate Merchants," and "Meeting the Problem."

Response to WCCO's "Neither Free Nor Equal" was quick...huge...and gratifying.

The National Conference of Christians and Jews awarded WCCO a Citation of Distinguished Merit "for contributing to better human relations."

The Heywood Broun Awards by the American Newspaper Guild included an Honorable Mention for WCCO—the first award of its kind ever given to a radio station.

And just seven days ago, the Variety 1947 Survey of Showmanagement gave WCCO the Plaque Award for "Fostering Racial Understanding."

Press comment was equally laudatory. Throughout the Northwest. And across the country.

But still more important were the telephone calls, telegrams and letters received by WCCO from listeners. All paraphrased the man who said: "I've never been able to make a dent in my neighbor's thinking. But your 'Neither Free Nor Equal' series did the trick."

Especially gratifying is the fact that the usefulness of the series has been extended. More than 250 radio stations and social agencies have requested scripts for adaptation in their communities.

These commendations are cited not to show you what Columbia's WCCO accomplished in its community—but perhaps to suggest what can be done in *your* community.*

For as Governor Youngdahl of Minnesota stated on one of the "Neither Free Nor Equal" broadcasts: "The spirit of brotherhood must begin in our community life. It is there that the issue must be decided. For surely we cannot hope to achieve world peace if we cannot eliminate discrimination, prejudice and bigotry from our own homes, communities, schools and businesses. There must be a change of heart and it must come through education and a genuine effort to acquire the understanding which leads man to live in harmony with his neighbors."

This is the reason why "Neither Free Nor Equal" was created by Columbia's 50,000-watt WCCO—*"The Good Neighbor to the Northwest."*

*"Neither Free Nor Equal" scripts are available on request.

COMMENTS OF CRITICS...

From newspaper critics:

"...a definite contribution to the cause of intergroup understanding and to the establishment of a more democratic living pattern for all who call themselves Americans." *Minneapolis Times.*

"WCCO has definitely pioneered with 'Neither Free Nor Equal' and with its extensive listening audience may be able to bring new thought and understanding to the people of this locality." *Minneapolis Spokesman.*

"Excellent script and good performance. Fine and forward-looking radio." *Bob Murphy, Minneapolis Star.*

"...one of the most courageous and two-fisted treatments of the subject yet attempted by radio." *Variety.*

"WCCO treats the spread of discriminatory practices as an unthinking development, in the main, rather than a malicious one. It is probably the only approach that offers any real hope of effective results." *St. Paul Dispatch.*

"If every U.S. community dared set up a self-survey and could find a radio station as ready as WCCO to pound its findings home, our nation might get discrimination on the run in short order." *New York PM*

From social agencies:

"We're sure that 'Neither Free Nor Equal' will set many people to thinking about things that they took for granted and considered not their problem." *Jewish War Veterans, Department of New York.*

"I would like to express, in the name of this organization, our appreciation of your splendid series of broadcasts." *Minneapolis League of Catholic Women.*

"This program represents some of the finest thinking that we have ever encountered in the field of human relations." *Intergroup Goodwill Council, Youngstown, Ohio.*

"We are certain that this series will contribute in a large measure to better intergroup relations in the Northwest." *Minneapolis Self-Survey of Human Relations.*

"Our attention has been called to the commendation which WCCO has received from the Minneapolis City Council for the 'Neither Free Nor Equal' program. We can assure you that the program has done much to help interpret conditions in the community." *Minneapolis Urban League.*

"We want to express our appreciation for the excellent service you have rendered better human relations in our community through your series of broadcasts." *Minneapolis Round Table of the National Conference of Christians and Jews.*

List of 'Availabilities'

Continued from page 27

billing in a move apparently dictated by monetary considerations. Burl Ives, Bing Crosby's Philco running mate for the past two years, isn't included in the radio manufacturer's plans for the fall, a result in this case apparently of too little rating.

Groucho Marx's ABC show sold Elgin-American compacts so well the sponsor pulled the tab—but might be interested, it's said, in taking him back in the fall.

Sablon, Tony Martin, Et Al

King Cole Trio has been washed out by Wildroot, which is reallocating its ad coin. Electric Auto-Lite is unplugging Dick Haymes in favor of "Suspense." Jean Sablon has been shopping for a bankroller since Hudnut yanked its tab some time ago. Ditto Jack Paar, dropped by Lucky Strike; Tony Martin, dropped by Texaco; Jan August, dropped by Revere Camera (in favor of Andy Russell and Marian Hutton), and Bret Morrison's "Song of the Stranger," cancelled by Pharmaco.

Dan Golenpaul, so unhappy with Mutual's co-oping of his "Information Please" that he's suing for $500,000 damages, has a new network berth to find for the fall. His stanza is one of the few that's been on all four webs.

Kreml gave up its unhappy deal with Martin Block's MBS platter show and the speculation is that the web or Block, or both mutually, will look for a way to close out the hour-long cross-the-board disk twirling session.

Close to a dozen web stanzas, while not definitely on the cancellation skids, are reported on shaky footing. "Vox Pop" barely got a 13-week reprieve recently from American Express and there's doubt whether it will make it again. Camels is said to be dissatisfied with the Vaughn Monroe show's rating payoff, but might go for a time or network shift rather than a pullout. Frank Morgan's Old Gold Show is regarded as a likely casualty, comes hiatus time, as is Raleigh's "People Are Funny." Latter ciggie outfit also is said to be in a mood to shake Red Skelton, but he has a two-year pact with another season to go.

Question marks seem to hang over fall renewals for Henry Morgan, now plugging Rayve shampoo; "Newscope," the Kaiser-Fraser four-a-weeker on Mutual, and Jim Backus' Sunday Pharmaco show.

The recently added availabilities top a list which in recent months annexed, for want of bankrolling, such properties as "Thin Man," "Exploring the Unknown," "Real Stories from Real Life," "Hop Harrigan," "Darts for Dough," "Scotland Yard," "American Forum of the Air," "Opie Cates Show."

In the sponsor listings, the pullouts have included Archor-Hocking Glass, Waterman Pens, Dr. Pepper and Henry Reichhold.

Des Moines—Ken Gfeller has been named production director of WHO. He continues as continuity director also.

KING Set for Bigtime

Seattle, March 23.

KING, local indie station, has received okay on its application for 50,000 watts power, and has already ordered transmitter with delivery expected in about 90 days. Plans call for immediate construction of high-power facilities, and station management hopes to be on air with new wattage by next fall.

KING has hookup with XL regional network, which includes stations in Portland, Spokane and Ellensburg, as well as Z net in Montana.

Petrillo

Continued from page 27

graph waivers to member directors assigned to the three-ply airings last Saturday (20) of the NBC Symphony and the Philadelphia Orchestra (on CBS). The guild has newly signed contracts with CBS covering both AM and tele staff directors and a new pact awaiting signing with NBC covering AM directors, but not the web's tele cuethrowers. No clause in these agreements, however, specifically covers AM-tele duplications.

Directors Disturbed

Sample of the problems suddenly posed for RDG by the Petrillo truce is dual-director setup involved in duplicated airings. On the NBC Symphony, for example, a guildsman directed the AM broadcast, while a non-RDG director handled the telecast. The duplication not only involved extra work for the AM director, but, theoretically at least, posed the question of which of the two directors had the most say.

In the case of NBC, too, the question arises of whether the net will determine that a tele director alone can supervise the duplicated broadcasts, thereby eliminating the AM director. As far as RDG's contract is concerned, the problem apparently is a legal one. The guild-NBC pact requires that only guildmen may direct AM shows, but conceivably would not prevent the web from piping a telecast over the AM skein without any AM director standing by the control board.

RDG officers are huddling on these and other problems raised by the overnight developments in anticipation of plenty of inquiries from guild members at a N. Y. local meeting scheduled for next Monday night (29).

Meantime, toppers of the various unions and guilds in ABUG have been in frequent conversation via phone discussing mutual and respective issues and problems created by snowballing preparations of the webs to feed their shows to tele outlets and film shows for isolated video affiliates.

Next meeting of ABUG had not been scheduled until Friday, April 16, but in view of the Petrillo truce it's expected the group may get together much sooner.

Soundtrack

Continued from page 31

tion of scenes and lighting, since the average small-screen video receiver, coupled with faulty reception and transmission, too often dissipates the value of such factors. According to a spokesman for one major film company, it will be necessary to produce pictures taking into account tele's own limitations. Result may be the development of an entirely new genre of films.

Despite the emphasis on the use of closeups for video, some of the major producers aren't too certain that a plethora of closeups is the answer. Too many close shots, they point out, would restrict the viewer's imagination and would thus seem drab after a while. Some method must be developed, consequently, for medium and longshots, to show well on the video screen. Answer to this factor, they believe, may lie in the perfection of projection-type video receivers, which would render possible larger screens than the majority of those presently in use.

Example of the work that must be done yet in perfecting film production for tele is the new lighting effect worked out by 20th-Fox technicians for their Movietone News on video. Since the film is projected electronically and not by arc lamp, as in a theatre, they found that use of softer lights during the printing process would make the film show better on tele. Same prints would look washed out on a theatre screen but are apparently near-perfect for video. Tele process isn't less costly, but makes possible better control of contrast during transmission of the reel.

Petrillo's Give-and-Yet-Live

The "complete agreement.... on all issues" announced by James C. Petrillo and the four networks last Thursday (18) amounted, in the main, to complete concession by the American Federation of Musicians' boss in order to preserve past gains.

What the networks got:

Extension for three years, retroactive to last Jan. 31, of present contracts between American Federation of Musicians locals in New York, Chicago and Los Angeles, and the stations owned by the nets at these points.

The right to use musicians on AM and FM, simultaneously and "interchangeably," and on cooperative and local participating shows.

The right to use musicians on television and on simultaneous AM-tele (and FM) broadcasts; the right to air tele pickups of public events, such as parades, having live music; the right to make films for tele with music.

Guarantee that musicians "will continue to be available" for tele during the three years.

Musicians' services for the next three years at no hike in pay or employment quotas.

Dismissal of the Petrillo demand that platter-turners be required to join the AFM.

What Petrillo got:

Prolongation of the status quo in musicians' pay scales and, most important, employment quotas at a time when many stations have been trimming their music staffs and cutting them off entirely.

Assurance that musicians playing for AM-tele duplicated shows will get "reasonable" added fees.

Prospect that employment will be created for more musicians through the impetus thus given television programming.

Continuation of union shop terms of current contracts.

Perhaps no great love from the rest of the labor front, but undoubtedly a lot more favor in the public's eyes, as attested widely in newspaper editorials during the past few days.

KMPC

Continued from page 29

using the public's airwaves. Devious appeals to racial and religious prejudice, editorialization and obvious efforts to distort the facts of the news should certainly not be tolerated." The Jewish Congress' attack on Richards was limited to his alleged efforts to slant KMPC news so as to stir up "anti-Semitic feelings and prejudices."

The FCC has also been notified of the formation in Los Angeles of a militant citizen's committee to carry the fight against KMPC. The group includes representatives of the Americans for Democratic Action, veterans, civic and liberal-minded groups.

Meanwhile, any doubt of FCC's intention to move against KMPC was dispelled last week at hearing on the bid of Richards' WJR for a tele channel in Detroit.

FCC examiner Jack Blume said he had no intention of raising the KMPC issue in the Detroit hearing but okayed a recommendation of Commission attorney John McCoy that the Detroit hearing record be held open to incorporate any evidence on this count which might be brought in at a later date or in another hearing. Blume said this action was not designed to indicate FCC's position "on the merit of the charges."

The Commission's action in Detroit was roundly lambasted by WJR attorney Louis Caldwell, who took the position FCC has no authority to consider an applicant's program policies in awarding licenses.

Politico Confabs

Continued from page 31

& Telegraph Co. is making two extra cables available in both directions from Richmond, Va., to Boston. These will be used by individual stations on a time-sharing basis to feed material of particular interest to their localities. Coverage of the conventions themselves will be handled on a pooled arrangement, with all shows to be available to all stations.

Actual physical operation is to be handled by crews from the N. Y. outlets of NBC, CBS and DuMont, who have had the most experience in tele remotes. Four or five cameras will be placed at strategic locations inside Convention Hall for the events. With each camera having interchangeable lenses, at least 16 different camera angles will be necessary. In addition to coverage of the inside of the hall, a crew from WFIL-TV, Philly, will be stationed on the steps outside the building to transmit anything of interest that occurs there.

Question of sponsorship of the conventions is still up in the air. Both the Demos and Republicans have reportedly okayed plans for sponsorship. Only type of bankrollers to be nixed are breweries, since the shows would go to several dry states.

"THE LONG ISLAND STORY"

Thanks to the WHLI News Bureau for its "Responsibility to the Community" as recognized by VARIETY's Showmanagement Award

Hats off to Elias Godofsky and his new 250-watt daytime operation. In its brief career since first blowing a whiff of fresh air into the small community of Hempstead it has fought the good fight with telling results. Recognizing that there are more than 20 stations in the Metropolitan New York area, WHLI put all its programming eggs into the local community basket.

Because it regards the Long Island Railroad as a local institution, it went to work after the Big Snow of December and trained its guns on an investigation of the railroad's breakdown, whipped up commuter sentiment, came up with some sought-for evidence which it forwarded to the Public Service Commission and, as a rousing finale put on its now memorable "Operations Snafu" series of shows (two documentaries and one Gilbert & Sullivan-motifed satirical blast). The good Hempstead townsfolk now say that if you listen closely, the wheels of the purged LIRR cars can be heard to sing out the refrains of the G. & S. parodies. As a fitting tribute, the Clifford Evans-Rhoda Cantor—scripted G. & S. presentation will soon get a full-blown stage production in Mineola, the county seat—a fitting memorial to WHLI's successful campaign.

—From VARIETY's "Showmanagement Review" March 17, 1948

The story of WHLI is the Long Island story—a story of people in a large quality market who turn to WHLI regularly for familiar good music and local news, just as they turn to WHLI for responsible service to the community.

WHLI 1100 ON THE DIAL

WHNY 98.3 on the FM dial

Hempstead, Long Island, New York

"The Voice of Long Island"

ELIAS GODOFSKY President | PAUL GODOFSKY Executive Vice-Pres. | CLIFFORD EVANS Vice-Pres., Public Affairs

WATV

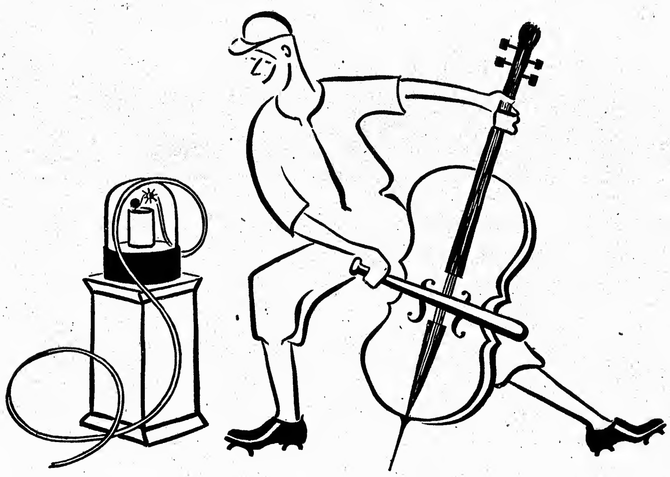
COMING SOON!

FIRST in POST WAR Television serving NEW JERSEY and METROPOLITAN NEW YORK

KEEP YOUR EYE ON CHANNEL 13 WATV

ASK YOUR WAAT MAN ABOUT

New Jersey's 1st Station WATV CHANNEL 13 NEWARK·NEW JERSEY



A TRIPLE PLAY!

MUSIC
Jack Eigen
Jack Lacy
Johnny Clarke
Irving Landau Orch.

NEWS
Don Goddard
Howard Chamberlin
Jay Latimer
Sid Walton

SPORTS
Mel Allen
Russ Hodges
Geoff Davis
Don Dunphy

On the field a triple play is thrilling — on the air it means greater listening. Our listeners approve of the WINS three-way programming. They like music, news, and sports — and in that order. (They told us so in 10,000 letters received in a two-week period recently). "It's easy listening," they wrote. "There's something for every member of the family."

We've knocked many a "homer" for our clients, too. One was just nice enough to let us know that WINS secured for him the lowest cost-per-thousand response of the 101 stations he was using from Coast-to-Coast. Another told us to take a bow for pulling the second greatest number of letters of the eight New York stations in his campaign. (The first just nosed us out; the third was far behind).

It takes teamwork to win . . . and WINS has the team!

CROSLEY BROADCASTING CORPORATION

WINS
50KW NEW YORK

Battle of the Spectrum

Continued from page 29

threads into Europe during the best nighttime listening hours.

RCA-NBC Has Big Stake

Senator Charles Tobey (R., N.H.), acting chairman of the Senate Interstate Commerce Committee,—reportedly at the prodding of the military—has already urged Secretary of State Marshall to resist efforts of "some private communications interests" to widen the shortwave bands still further. Military strategists point out that any gains in dx spectrum may mean a loss of valuable international communications services for the Army and Navy. RCA-NBC is in the dual position of having a large stake in the outcome of both allocations.

Insiders here point out the imperative necessity of getting the countries to cooperate on shortwave allocations. Many European dx transmitters are already operating illegally outside the shortwave bands, jamming each other's signals and incidentally raising the possibility of interference with vital international safety communications.

Meanwhile, these are some of the other headaches with which the State Department has to contend:

1. U. S. treaty commitments versus present foreign policy: The 67 signatories to the Atlantic City conferences last summer expanded to shortwave band 38% over the original U. S. recommendation, made at a time when Congress was deadset against the Benton program. The U.S., with the help of other delegates, stiff-armed efforts at that time to make a final shortwave allocation on the basis of "priority" usage. Russia, China, India, etc. who use shortwave for domestic broadcasting wanted a priority system which would have awarded channels first for domestic use, then for "colonial" broadcasts (i. e. Great Britain to the dominions, etc.) with U. S. at the bottom of the heap taking what was left for international shortwave operations.

As an alternative, U. S. offered to send its engineers to Geneva to work with the four other powers on a feasible sharing plan which would give everyone an equal break. Now the delegates must get healthy bloc of spectrum for the U. S. without blacksliding on their Atlantic City commitments.

Private vs. Gov't Control

2. Congressional sentiment against government control of dx programming and insistance that all private licensees get in on the act isn't easing this government's problem in dealing with other countries, most of whom have government-radio systems.

Engineers say three or four superpower transmitters placed at the right spot in the spectrum could do the best possible job in getting U. S. broadcasts into Europe. Now that Congress is willing to pay big money if the private licensees do the programming, they all want a share of the shortwave pie. This means U. S. will require more channels than if the operation were centralized in a few hands. One suggestion to relocate some of the East Coast dx transmitters on the West Coast to reach Europe and the East via the backdoor has already drawn heavy fire from some of the licensees affected.

3. Although the Geneva parley is supposed to steer clear of politics and stick to engineering, insiders here believe this is an impossible assignment. Some non-engineers have gone to Geneva to protect their company's interests. The U. S. delegation is headed by Forney Rankin, administrative head of State Department's International Broadcasting Division; vice chairman is FCC engineer Curtis Plummer. Other delegates include: for CBS, Edward Chester and engineer Robert DeHart; for RCA-NBC, James Veatch, and Charles R. Denny, Jr. may go for part of the time; for the State Department, Harvey Otterman, Fred Trimmer and Roger Legge; for the Army, Col. A. C. Simson; FCC, engineer A. Prose Walker; for Associated Broadcasters, George Hughes. NAB engineering director Royal S. Howard, cancelled out at the last minute to prepare for forthcoming parleys on the North American Regional Broadcasting Agreement.

Warn Soviet on 'Voice'

Washington, March 23.

The Geneva shortwave parleys take on added significance with the report here Sunday (21) that the U. S. has asked Russia to stop "jamming" of Voice of America broadcasts destined for Eastern Russia. Mysterious Soviet transmitters were blamed by the State Department for a three-week blackout of the Voice broadcasts beamed out of Manila for Eastern Europe.

Meanwhile, Congressional attacks by Reps. John Taber (R., N. Y.), Robert F. Rich (R., Pa.) and other solons at specific Voice programs which carry the blessing of the State Department augur a prolonged debate on Capitol Hill before disposition of shortwave funds is finally decided.

A blast at the Voice programs came from still another quarter Sunday (21) when the Association of Foreign Correspondents in Budapest labelled as false U. S. dx programs describing restrictions on foreign newsmen in the Hungarian capital.

TAILORED FOR TELEVISION!

MILT BRITTON

"THE FIDDLE-BUSTER"

And America's Craziest Orchestra

(Stars of "Ziegfeld Follies," Paramount's "Riding High," Warner Bros. "Sweet Music" and numerous Paramount, Columbia and Warner Bros. shorts)

Ready Now
With a Stack of Socko
Sight-Comedy Sequences

INCLUDING:
1. The Murder of Suppe
2. Injun Gal Hep! Hep!
3. Overtures (To End All Overtures)
4. The Great Ballet
5. The Unfinished Symphony
6. The Water Carnival
7. Comin' Round the Mountain
8. Zany Opera
9. The Brown Derby
10. Madame Pianovich
11. Dinner Music
12. The Old Masters
13. The Grate Conert

(All material fully protected)

Milt Britton Television Productions

ARTHUR H. MILLER ASSOCIATES
151 East 50th St., New York, ELdorado 5-6092

Wallace

Continued from page 28

convention date or place. Wallace headquarters confirm this.

For the major party sessions, general pattern of the nets is to throw all available news gabbers into the picture. In the case of ABC, the net is hiring additional news analysts from daily papers to build up its convention staff. NBC is still in the process of working out details with the blueprint expected to be finalized this week. CBS has its own scheme but is keeping it under wraps for the time being.

At ABC, Elmer Davis is slated to be the pivot man assisted by a group of staffers including Martin Agronsky, Taylor Grant, George Hicks and others. Headquarters will be in the Bellevue-Stratford Hotel with Tom Vallotta, vice-prexy in charge of news and special events, taking charge. Outside men hired specially for both conventions are Tom Stokes, Scripps - Howard newspaper analyst, and Ernest K. Lindley, Washington bureau chief of Newsweek mag. Dickers are on for two other newspaper men.

Winchell, Pearson on Leash

ABC, along with the other nets, will utilize wire recordings for special interviews and spot developments which will be woven into regular live programs. The net is also planning to give a long leash to Walter Winchell and Drew Pearson in special commentaries which will be spotted frequently. John Madigan, net's national news editor, will handle European reaction to the convention. Mike Roshkind will take charge of all special events.

Mutual is concentrating its full news staff of 63 persons, including some technical personnel, on Philly during the convention weeks. Abe Schechter, network chief in charge of news and special events, will manage the convention coverage. None of the nets has drawn up time schedules for the two weeks in which the conventions will be held.

The nets may have additional headaches in Philly if a faction in the Wallace party has its way. According to their nation, the Wallace convention would be sandwiched between the two other conventions, forcing the attention of the nets upon them. The Republicans meet at Convention Hall June 21 and the Dems follow July 12. The date of the Wallace convention will probably be set at the April meeting in Chicago of the various state groups comprising the Third Party movement.

NBC Yields

Continued from page 27

to all-around squawks in past years over the complications arising from d.s.t. Mutual and CBS, however, will record their shows on platters rather than tape.

Question of whether NBC should let down its no-transcription barrier to the extent of waxing all shows for sectional playback was actually a minor consideration, it's said, in the decision to accede to affiliates' urging in favor of the daylight time plan. Web reportedly overrode squawks from a number of sponsors' agencies over the fact that the daylight setup would shift certain shows into Class A time brackets, thereby upping their cost.

Houston—The seventh standard broadcast outlet, KNUZ, has taken to the air here operating full time with 250 watts on 1230 kilocycles. Outlet is owned and operated by the Veterans Broadcasting Co., of which Max H. Jacobs is prez and Douglas Hicks is vice prez. David H. Morris has been named manager of the outlet.

From The Production Centers

Continued from page 36

and David Street cut a record for ABC....Raleighs shopping around for a summer replacement for Red Skelton with a price tag of around $5,000.

IN CHICAGO . . .

Ken Nordine replaces Fred Kasper as announcer on Toni's seg of "Breakfast Club"....Caesar Petrillo, WBBM maestro, weekending on Tommy Dorsey's yacht off the Florida coast...."Ladies Be Seated" airs from Topeka April 9....Elizabeth Bain, former traffic director of WCFL, has joined WGN-TV as music librarian....Guy Savage, sports and special features freelancer, rounded out his 22nd year of broadcasting last week....Commander Industries has snagged a CP for an FM'er in suburban Oak Park....NBC's three-day (15, 16, 17) Workshop Meet here on programming, promotion, publicity and engineering was attended by 100 representatives of the net's midwest affiliates....Don Herbert has replaced Lee Schooler as chief of the Community Fund's radio dept.

Fahey Flynn tees off with three-a-week newscasts on WBBM March 29....Fran Allison back with the Breakfast Clubbers after a week's stay in Passavant hospital for minor surgery....Spike Jones and his Slickers air their CBS show from here April 30 and May 7....Bill Walker, former band arranger, signed as staff 88'er on WIND.... Delores Marshall, script typist at WGN, got her big break as songstress on Mutual's "Voices of Strings" Sunday (22)....Ell Henry, ABC's midwest flack chief, off for two weeks of glad-handing in Dixie....Chuck Worcester, WMT's farm director, named chairman of the National Safety Council's Farm Radio Committee....Jay Trompeter resigned last week as stage manager of "Ladies Be Seated"....NBC's Studio H is being converted into a combined newsroom and news studio.... Norm Barry's newscasts on WMAQ renewed by Metropolitan Life.... Frank Falknor, WBBM's general mgr., attending tele school in Syracuse, N. Y....Gene Autry does his CBS airer from here April 25.... Byron Keath added to cast of "Capt. Midnight."

Horvitz

Continued from page 28

belonging to several alleged "Commie front" organizations, including the National Lawyers Guild.

The paper then backs up its frontpage story with a column-length editorial which challenges: "Did the FCC Investigate Lamb?" and proceeds to insinuate there may have been reasons why the agency overlooked the facts it uncovered about the Toledo attorney.

The Commission in January proposed to deny AM and FM licenses to the Horvitz Bros. because they had opposed the existing station WHAM on every side, had insisted on exclusive advertising contracts and generally tried to achieve a "monopoly in news dissemination."

GAGS FOR WAGS
New comedy material for comics, disc jocks, MC's, etc.: Original gag files, 1 to 6 at only $1 each. Contains hundreds of wonderful gags on practically every topic. COMEDY TEAM CROSSFIRE joke collection, $2. COMEBACKS TO HECKLERS, $1. LAFFIN collection of bellylaffs, $1. POLITICAL monolog, $2. BABY SITTERS monolog, $2. NOTE: Order $3 worth of comedy material and get one monolog absolutely free. These monologs are ORIGINAL.
Laughs Unlimited, 276 W. 43d St., N. Y. C.

GEORGE GIVOT TELE-SCRIPTIONS, INC.
FAIRMONT HOTEL
ATOP NOB HILL
SAN FRANCISCO, CALIF.
(YUkon 6-1003)
proudly presents
"GIVOT FOR FIFTEEN MINUTES"
A HAPPY QUARTER-HOUR OF SONGS AND DIALECT
STARRING
THE INIMITABLE
GEORGE GIVOT
52 Fifteen-Minute Open End Transcriptions With a Top Notch Mail Pitch—Designed to Appeal to Every Member of the Family
A PERFECT SUMMER SHOW
Write, wire, or phone for free audition disc

Station Management Course on N'western Univ. Institute Agenda

Chicago, March 23.

New course in station management will be offered at the six-week NBC-Northwestern University summer radio institute which tees off here in its seventh year June 28. Course for budding s.m.'s will deal with union and guild relations, building and financing, licensing, legalistics, and routine operations.

Annual institute provides advanced schooling in non-technical branches of radio, with enrollment limited to those with previous experience in radio or allied trades.

Classes are held in NBC studios, except a news course at Northwestern. Institute is co-directed by Judith Waller, NBC's midwest chief of public affairs, and Don Fedderson, who chairs N. U.'s radio department.

MINNESOTA PEDAGOGS TO GET 'REPORT CARD'

Minneapolis, March 23.

School administrators from throughout Minnesota will hear CBS' documentary, "Report Card," in a special session tomorrow night (24), at Northrup Memorial Auditorium, Univ. of Minnesota.

Each year, the university holds "Schoolmen's Week" for superintendents, principals and other school officials. The organization's banquet will be Wednesday night, and WCCO director of education E. W. Ziebarth arranged with Dean Wesley E. Peik of the university's department of education to install special wires for feeding the hour-long documentary to the assembled group.

'Nora Drake'

Continued from page 29

mercials on CBS stanza will allow for the additional lines.

While the show is being heard on both networks, Charles Irving, the director, will have to sprint between studios and his various acting commitments, as he plays the lead on the "Young Dr. Malone" serial and has numerous other running parts, though mostly on evening programs. However, when "Nora" finally settles down in its afternoon spot on CBS it will enable him to commute from his place in Bucks county, Pa., instead of living in town during the week as he does at present, with the show on NBC in the mornings.

"Marriage for Two," the Elaine Carrington serial sustainer which is being taken off CBS to make room for "Nora," is under option to the network and may be revived if a time spot becomes available. The CBS program staff believes the series has rating potentialities and, if no five-a-week opening opens up, may put on the stanza as a Saturday daytime half-hour. Ed Downes, who joined the network staff this week to produce the new Shirley Booth show, "Our Miss Brooks," will direct "Marriage" for its remaining stay on the air.

Seattle—Curt Roberts, formerly production chief at KING here, has been named exec secretary and business agent for Seattle AFRA. Roberts succeeds Jack Kinzel.

UNITED REXALL DRUG CO.
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"
Mgt.: LOU CLAYTON

EXPERIENCED

Network writer-director presently employed, desires production position with television station or agency. Box 511, Variety, 154 W. 46th St., New York 19.

F-C-B

Continued from page 27

would comment for quotation, although Alfred F. Bowden, assistant to Riggio, merely confirmed Hill's exit. Hill's salary was estimated about $200,000 a year.

According to the statement announcing his resignation, Hill charged that "my operations have been hampered by executive decisions with which I am in fundamental disagreement, and in the making of which I have had progressively diminishing voice or influence. I am of the opinion that principles and procedures long established in the company and essential to effective advertising have been departed from; and that the company's advertising results have suffered in consequence. The situation of having responsibility without authority is untenable, and that is the situation in which I find myself."

Specifically, the statement asserted that when Hill became ad manager of company in 1937, Luckies were third in domestic cigaret sales and were declining. When he left to enter the service in 1942, it continued, Luckies were first in domestic sales. In those six years, Hill contends, the company spent $17,000,000 less than Reynolds spent for Camel advertising and $19,000,000 less than Liggett & Myers laid out for Chesterfield ads.

At the end of 1946, according to Hill, Luckies were producing 103 billion cigarets a year, or over 13 billion more than the nearest competitor. In 1947, he said, Luckies produced 102 billion cigarets, while the nearest competitor rose from about 89 billion to over 100 billion. American Tobacco grossed $500,000,000 in 1945. Its advertising budget has frequently exceeded $20,000,000 a year, all of which is placed through F. C. & B.

Apparently the ease-out of Hill, Jr., has been in process for many months, possibly even from November, 1946, when his father died and Riggio assumed the American Tobacco presidency. One of Riggio's first moves was to bring back into the firm his own son, whom the elder Hill is reported to have fired. Some of the other top executives of the company left soon afterward, Pat Weaver, for instance shifting to Young & Rubican as v.p. in charge of radio.

AFRA

Continued from page 27

cost-of-living index rise has been 10.7%) in the fees for staff announcers and sound effects men in the four major originating cities (New York, Chicago, Los Angeles and San Francisco), but retention of the present scales for all non-staff announcers and sound effects men, as well as for all actors and singers. Also, all commercial fees would remain as is.

In return for this qualified boost, the union wants the "cooperation" of the networks in determining the bargaining unit for NLRB elections for union-shop clauses. Without such "cooperation," it's figured AFRA's problem of holding such elections might be prohibitively involved. In fact, rather than attempt to go through such procedure with several hundred agencies, sponsors, package and transcription firms, it would probably be simpler to strike for union-shop.

After first proposing the same sort of agreement they reached with Petrillo (that is, renewal for three years on the same terms), the networks finally offered a five percent boost for staff announcers and sound effects men, and indicated that a setup for "cooperation" toward NLRB elections "might be worked out." But at the last session, AFRA was reported holding out for retention of the cost-of-living clause, with a stipulation the commercial scales would be reconsidered in that light next Nov. 1.

Meanwhile, an added complication threatened to disrupt the entire course of negotiations. That was the start by the networks of simultaneous broadcast and television of programs, including the use of AFRA talent without additional payment. Several announcers were picked up on the video sound track without appearing visually, but a chorus was used on one NBC show both vocally and visually.

Call of the Mature

Thelma Ritter, radio actress, who made her film debut in "Miracle on 34th Street," was called last week for a bit in "The Law of Martin Rome," being shot in New York. Having a partial conflict with a radio assignment that day, she turned down the bid.

However, when she learned that "Martin Rome" stars Victor Mature and that she would play a scene with him, she merely asked, "What time is the call?" and arranged to adjust the radio commitment.

DES MOINES B'CASTER WINS PRIMARY VOTE

Des Moines, March 23.

M. B. Bennett, president of Radio Station Des Moines, Inc., which plans construction of KUMB for standard and FM, and also vice president of Tri-States Broadcasting Co. which has been granted a permit for an FM station at Sioux Falls, S. D., came in first in the primary election in Des Moines, for public safety commissioner and his lead in the vote indicates he will give the incumbent a tough race for the office.

Bennett has lived in Des Moines only three years but apparently has made a lot of friends through his radio programs on KCBC. Bennett's platform promises to do something about housing, flood control and a cleanup on the police department as well as a fight for lower gas and electric rates

Hot Battle Shapes Up as Indies Boom Cal Smith for NAB 16th Dist. Post

Hollywood, March 23.

Hottest electioneering in the history of the NAB out here is under way for the election of director of the 16th district. Cal Smith, one time director, militant indie, NAB-needler and newly elected v-p of the California State Broadcasters Assn. is after the job. The incumbent is Bill Ryan, also a board member of the CSBA, who says he doesn't want it—though events seem to indicate otherwise. They are, respectively, g.m.'s of KFAC and KFI, the latter NBC's Coast outlet, while Smith emulates Gotham's WQXR with a class operation.

There are two other localites, networker Harry Witt, assistant v-p at CBS, and Bill Beaton, g.m. of KWKW, Pasadena, and prexy of Southern California Broadcasters Assn., but their nominations among the 11 appear discountable.

Smith is already openly lining up votes. He thinks Ryan's two terms are aplenty and that it's time an indie, with a feeling for and a knowledge of indie problems (Ryan's always been network) should displace the incumbent. Though Ryan has indicated by letter, in which he named Witt and another as likely successors, that he did not consider himself a candidate for reelection, his name has reappeared on the secret ballot received here. Smith smells politics, though Ryan has restated that his original statement stands. Smith counters with the reminder that Ryan spoke similarly at the last election over two years ago—but agreed to "unanimous nomination" in some cloak room maneuvering—and Smith is taking no chances of a repeat "steamrollering." Too, Ryan recently revived interest in local matters, from which it's reported, he had previously been conspicuously absent, and this is indicative that all isn't kosher.

With 11 in the running and Smith already assured of many southern California votes, he looks like a good bet. More especially since business is off for indies and they don't want any slapping around but need an indie-minded fighter repping them. Election could be swung by a couple of votes, in view of the running, and should center on the two here, unless Arizonans gang up. Smith is reassured due to getting two votes of those with FM's.

Hartford—Two new additions to the announcing staff of WONS here are Owen McFarland and Irving Edward. An ex-newspaperman, Forbes Parkyn has joined the WTIC news staff as an associate editor.

BMI...

First in Television Music

BMI has long been ready for television. Since 1940 it has granted the unrestricted right to perform its music in television broadcasting.

At present BMI is the only major performing rights organization that serves or can serve television on the same basis as audio broadcasting.

An ever increasing BMI catalog — *widely diversified from classics to be-bops*—gives television broadcasters a complete service of music for every type of program.

In the future, too, BMI pledges all of its facilities and all of its cooperation in helping television pioneers, whether broadcasters or film producers, meet every musical need on the road ahead.

Consult BMI now for information concerning music in television.

BROADCAST MUSIC, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.

New York • Chicago • Hollywood

Jocks, Jukes and Disks

By Ben Bodec

Peggy Lee—"Laroo, Laroo, Lili Bolero," "Talking to Myself About You" (Capitol). It's apparently the girl's big season. No wonder her rivals are beginning to ask, "How long can one little pair of pipes keep up there on the bestseller list?" Indications are she's tagged another one in "Laroo." Miss Lee's treatment is not only on a par with "Golden Earrings" but the side gives the customers two features for the price of one. The other is Dave Barbour's super-exciting rhumba in the background. The reverse side is a sort of relapse, as far as the chirper is concerned. The tones are nasal and metallic, and the phrasing innocuously phlegmatic, but it's still got enough melodic ride to make the item acceptable.

Perry Como—"Laroo, Laroo, Lili Bolero," "When Your Hair Has Turned to Silver" (Victor). It will be interesting to watch this version compete with Peggy Lee's across the counter. Como's is also a whopper. His fine feel for the haunting quality of the composition, dramatic phrasing and tonal byplay are upper-register stuff. Unlike the Lee version, the buyer gets nothing but Como. The background is so muffled and doused with that new offbeat, cacophonic idea, which seems to be becoming a pestilence, that the instrumental pleasure of the side is inconsequential. "Silver" emerges as a pleasant dustoff.

Vaughn Monroe—"It's the Sentimental Thing To Do," "Like We Used to Do" (Victor). The double dose of "Do's" on this platter suggests that Monroe might have been bitten by one of those radios gags on Duz. However, the "Sentimental" side has heaps of ingratiating lilt, and its mate is rich in strings.

Bing Crosby—"Haunted Heart," "Moonlight on a Picket Fence" (Decca). Crosby is in on the "Haunted Heart" sweepstakes with a superior article and he makes the swing to the other side's nostalgic sentimental piece in his usual rack-'em-up-again stride. It's a platter with a money margin.

Skitch Henderson Orch—"When You're Smiling," "Army Air Corps" (Capitol). Henderson seems to be groping here for some sort of ultra-modern expression. The esoteric mob, for want of a new messiah, may build it into a new cult, but to the average record fan it'll probably sound like so much snooty noodling. There isn't much to smile about by the time he gets through with the old standard, and as for the service song Henderson must have gotten it mixed with a funeral hymn.

Louis Jordan Orch — "Reet, Petite and Gone," "Inflation Blues" (Victor). In on the composition of either side, the leaderman-vocalist kicks up a mess of torrid boogie with "Reet," but lets things down somewhat with the reverse side's piece of topicial lament.

Fred Waring — "Nutcracker Suite" (Decca). One of the most distinctive and musicianly productions that has come off the platter presses in some time. Waring has woven into this Tschaikovski ballet the quintessence of choral storytelling and backed it up with an instrumental texture that sharpens and colors the changing moods of the narrative. It's all on a single 12-inch vinylite disk and attractively packaged.

Sammy Kaye — "Tell Me a Story," "I Wouldn't be Surprised" (Victor). Two corking sides. "Story" combines a soothing blend of reeds and brass in waltz time and an upper-bracket vocal by Don Cornell, while the coupling bounces with catchy rhythm and projects Cornell and the personality-solid Laura Leslie in a highly saleable set of verses.

Martha Davis—"Trouble Is a Man," "Ooh-Wee" (Decca). Her rendition of the Alec Wilder torcher should do much to raise the stature of this stylist. She can cut herself a notch on this one. The phrasing, timing and tonal byplay is of a brand to put her, as far as the Wilder item is concerned, among the tops of her sisterhood. The rhythm piece on the other side is a passable filler.

Bob Carroll—"Now Is the Hour," "Sapphire of the Tropics" (Decca). Even though a late entry, this grooving of the Maori import should make something of an impression. Carroll is at his melodic best and the backing of the Dick MacIntire Hawaiian group is as dulcet as they come. The Sol K. Bright composition stacks up as a snug match.

Monica Lewis—"The Gentleman Won't Say Goodnight," "Tony Spumoni, the Ice Cream Man" (Signature). Even though the ballad comes through with much winsome flavor, it's the novelty on the other side that has the ring of a click. There's a jingle and a bounce about "Spumoni" that'll probably lift it in due time among the sheet bestsellers. The jocks should find it a handy bit of spice.

Herbie Fields Orch — "You Turned the Tables on Me," "I Wish I Knew the Name" (Victor). Pat Flaherty's spirited vocal of "Tables" is more than a premium. It makes the side, even though the band puts out a hot assortment of dansapation. The bandman delivers the lyrics for the reverse surface, but the attraction for the ear is the dynamic instrumentation and the solo work in the reed and brass sections.

Alan Dale—"My Guitar," "Isle of Capri" (Signature). For a change this young lyrical singer has something worthwhile into which to sink his talent, and the result should be highly favorable, if the record gets the promotion breaks. "Capri" has been revived with a production dressing that's decidedly different. It's loaded with lush instrumental trappings and strikes off an an infectious spirit of gaiety. Ray Bloch also provides a bright

(Continued on page 50)

My Favorite Five

By JOE DASH

(WINX, Washington, D. C.)

"Ain't Misbehavin'" (Harry James).

"Opus No. 1" (Tommy Dorsey).

"Artistry Jumps" (Stan Kenton).

"Little Man with a Candy Cigar" (Jo Stafford).

Unusual No. of Plugs For Jack the Bellboy

Detroit, March 23.

"Jack The Bellboy," Detroit's No. 1 diskspinner (WJBK), is getting an unusual number of plugs these days.

The newest is a recording, "Jack The Bellboy Blues," bearing the Aladdin label, and recorded by Norman Granz' "Jazz at the Philharmonic" group. It features composer Flip Phillips on the tenor sax; Willie Smith, alto; Buddy Rich, drums; Buck Clayton, trumpet, and Trummy Young, trombone.

"Bellboy Boogie," written and recorded by Tod Rhodes, Detroit jazzist, sold an estimated 50,000 copies in the Motor City area during late 1947.

Other plug tunes for the jock include "Jivin' With Jack the Bellboy," waxed by Illinois Jacquet; "Jack The Bellboy's Last Call," cut by Sam Donohue's orchestra for Capitol; and Jack's theme song, "It's Jack The Bellboy Time," written by Peter Conn and Dardaneile.

Jukebox distributors and music counters have already reported "considerable demand" for "Bellboy Blues."

Petrillo Asks Locals to Push Info on AFM

Hollywood, March 23.

American Federation of Musicians has issued orders to all locals to send copies of a pamphlet written by James C. Petrillo and expressing his reasons for the recording ban, ban on transcribed shows and fight against jukeboxes, to schools, libraries, newspapers and other locations accessible to the public.

In the pamphlet, Petrillo explains fully his reasons for the current music situation complete with actual breakdowns on money received from different sources and present employment status of union musicians.

Local 47 here has received 15,000 copies of Petrillo's words with request that information be disseminated as widely as possible.

Unusual Juke Tieup in Neb.

Fremont, Neb., March 23.

Jukebox operators and disk jockeys work pretty closely to promote each other's interests, but it's unlikely that any have formed such an alliance as exists here.

A local box operator sponsors a disk jock on KORN here, and the jock involved, Rog Lambert, studs his commercials with addresses of locations of his client's machines that are likely to contain some of the disks he airs.

Machine op, Kyes & Nichols Music Co., started the novel idea of sponsoring a disk spinner last week, and part of the cost is underwritten by the owners of taverns and restaurants in which the boxes are spotted. They don't mind kicking in since the mention of their use of a K & N disk machine is also a plug for them. Lambert occupies an 11:15 p.m. to midnight slot on KORN five nights weekly.

Pre-Disk Ban Hustle Setting Up Current Headache for Recorders

Hustle and bustle which characterized the pre-ban activities of all recording companies, particularly the majors, which had the talent, is now beginning to show results which in many cases are not to the liking of those responsible for the assignment and recording of future hits. In too many instances songs are becoming hits which the recording men didn't believe would reach that position, and either didn't record them or assigned them to medium or minor b.o. talent. As a result, there are recording directors among the various manufacturers who are in hot water with their bosses.

Before the first of the year, the deadline for disking (as per the American Federation of Musicians ban), the task of sorting, evaluating and assigning to the proper talent the mountain of pops and standards submitted by music publishers was a prodigious one. Publishers who normally are extremely selective and careful about the material they accept for publication were forced to work fast, just as the recording companies were. Which meant that, in the final analysis, the songs they submitted were not always up to their standards. Multiply such a situation with the fact that virtually every major publisher was digging into files for revivable oldies, and the picture becomes a confused one.

Add to that the number of future show and picture tunes which were hurriedly readied for recording, some of which won't see release until late this year (but, by that time may not be included in the films or shows for which they were written). This latter group, incidentally, were the safest tunes for diskers to record since they get the heaviest exploitation from the showing of the vehicles from which they spring, and the staffs of publishers who own them put forth extra effort.

Currently, each of the major and medium-level manufacturers have problems caused by the lack of diskings of hits, or by the fact that a hit was made by an artist not strong enough in name value to compete with the opposition. This condition is in some cases the fault of the recording director, but in many more cases can be attributed only to the rush of pre-ban disking. But that explanation doesn't always suffice to quell the heat being put on some recorders from higher executives.

Disk Jockey Reviews

11 TO 1 CLUB
With Jim Lounsbury
Sat., 11 p.m. to 1 a.m.
Sustaining
WHAS, Louisville

This two-hour stanza is fast becoming the station's top mail-puller, and switchboard reports that lines are clogged during the first hour with telephoned requests. Lounsbury really reaches out with WHAS's 50,000 watts, and does it with a quiet, friendly approach which attracts listeners. Just to sample and survey the airing's mail pull, Victor A. Sholis, station director, held a mail contest, giving away four table-model radio sets for a period of four weeks. Listeners were invited to finish the sentence, "I Like the 11 to 1 Club because . . . in 25 words or less. Gimmick resulted in swell mail response.

Lounsbury mixes up his disk selections, but likes progressive jazz. Promoted a couple bashes hereabouts, just for the fun of it. Visits other disk jockeys occasionally, and has guest names on his show. Is generous with name mentions and requests, but modestly keeps the disks in the forefront, instead of subordinating the actual playing of the disks to his personalized chatter. Guy has a large following on the late Saturday and early Sunday morning airing, and also does a daily p.m. stint at the turntable.

Hold.

VARIETY 10 Best Sellers on Coin-Machines — Week of March 20

1.	NOW IS THE HOUR (8) (Leeds)	Gracie Fields .... London Bing Crosby .... Decca
2.	MANANA (7) (Barbour-Lee)	Peggy Lee .... Capitol
3.	FOUR LEAF CLOVER (9) (Remick)	Art Mooney .... M-G-M Uptown String Band .... Mercury
4.	BEG YOUR PARDON (5) (Robbins)	Francis Craig .... Bullet Frankie Carle .... Columbia
5.	BUT BEAUTIFUL (2) (Morris)	Bing Crosby .... Decca
6.	LITTLE WHITE LIES (2) (BVC)	Dick Haymes .... Decca
7.	SABRE DANCE (4) (Leeds)	Woody Herman .... Columbia Freddy Martin .... Victor
8.	SERENADE OF THE BELLS (11) (Morris)	Jo Stafford .... Capitol Sammy Kaye .... Victor
9.	GOLDEN EARRINGS (13) (Paramount)	Peggy Lee .... Capitol Dinah Shore .... Columbia
10.	BALLERINA (18) (Jefferson)	Vaughn Monroe .... Victor Jimmy Dorsey .... M-G-M

Coming Up

TERESA (Duchess)	Andrews Sis-Haymes .... Decca Vic Damone .... Mercury
MATINEE (Morris)	Vaughn Monroe .... Victor
SHINE (Shapiro-B)	Frankie Laine .... Mercury
THOUSAND ISLANDS SONG (Morris)	Louis Prima .... Victor Johnny Mercer .... Capitol
DICKEY BIRD SONG (Robbins)	Freddy Martin .... Victor Larry Clinton .... Decca
THOUGHTLESS (Feist)	Buddy Kaye .... M-G-M
BIG BRASS BAND FROM BRAZIL (Morris)	Art Mooney .... M-G-M
HAUNTED HEART (Williamson)	Perry Como .... Victor Jo Stafford .... Capitol
BECAUSE (Chappell)	Perry Como .... Victor
IN LITTLE BOOK SHOP (BVC)	Vaughn Monroe .... Victor Guy Lombardo .... Decca
BEST THINGS IN LIFE (Crawford)	Jo Stafford .... Capitol Dinah Shore .... Columbia
MY OLD FLAME (Famous)	Spike Jones .... Victor
PIANISSIMO (Santly-Joy)	Perry Como .... Victor Buddy Clark .... Columbia
EASTER PARADE (Berlin)	Guy Lombardo .... Decca
TELL ME A STORY (Laurel)	Sammy Kaye .... Victor Ames Bros .... Decca
BABY FACE (Harms)	Art Mooney .... M-G-M
RED WAGON (Leeds)	Andrews Sisters .... Decca Tony Pastor .... Columbia

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

BEBE DANIELS SUES FOR HER % ON RECORD DEAL

Hollywood, March 23.

Bebe Daniels is suing John Clein for $2,200, claiming she inked a deal with him, as agent for United Artists Records, a phono records manufacturing corporation, under which he was to make disks from her masters, and pay her 50% of the net.

Suit alleges Clein made approximately 5,500 platters, owes her $2,200, but refused to pay.

Gem Records' Pub Subsid

Gem Records has set up a music publishing subsid which will affiliate with Broadcast Music, Inc. Firm name is Click Music Publishing Co.

Tecoff publications are "Sinbad the Bamba" and "Manana Rumba," recorded by Dolph Traymon for Gem.

BANDS' B.O. LAG STIRS DISKERS

'Remember Mama' Pic Producers Force Halt of Title Song from Performance

As the result of a threat of litigation from RKO, the song, "I Remember Mama," has been withdrawn from public performance and publication by Chappell & Co. In its protest to the publisher RKO contended that the song's writer, Charles Tobias, had made use of the title without obtaining permission from any one concerned with the original play or the picture. It's the first time that a film company has taken steps to prevent a songsmith from tagging on to a title.

The sudden ban on the tune not only caused several radio names who had it listed for performance to change their plans but created no little embarrassment for the record companies that have cut and released the number. The latter have had to abandon all exploitation ideas for "Mama."

Max Dreyfus, head of Chappell, said that RKO had advised him that it was acting on the objections of Harriet Parsons and George Stevens, producers of its "Mama" version. It was felt in that quarter that the song might tend to lower the dignity of the film.

RKO, said Dreyfus, pointed out that the title was the property of John van Druten, author of "I Remember Mama," and that the songwriter's appropriation of it was not only unlawful but might result in damage to its film property. Dreyfus explained that RKO had no objection to the records already made of the tune so long as they were confined to home use but it was adamant about its performance in public, especially on the air.

Dreyfus agreed to have all performances stopped and to shelve the published version immediately. The publisher added that the picture company's reaction was quite a surprise to him since that business is as a rule anxious to cooperate in exploiting songs with a common interest.

The three recordings of "Mama" that have already been released are those of Ziggy Lane (DeLuxe), Betty Rhodes (Victor) and Claude Thornhill (Columbia). Dreyfus has notified all record labels involved of the situation.

Sig Asks Pubs To OK Reorg Plan

Signature Records has asked music publishers, through Harry Fox, latter's agent and trustee, to okay a plan under which the pubs will be paid some $52,500 owed them collectively on royalties in arrears, which ultimately will allow the company to proceed. At the moment, Signature is involved in a Chandler Act reorganization petition in New York, and an unofficial creditors committee is endeavoring to get the company's affairs straight so as to win legal favor for its continuance in biz.

Unofficial group has proposed that publishers accept a plan for all debts prior to Dec. 13 last, when the Chandler dive was taken, calling for 25% on the dollar. This, if okayed, is to be paid 5% in cash at the time of settlement, 5% within one year, and the additional 15% in 18 months, at the rate of 5% each six months. In addition, Signature will pay to pubs in full and in cash all royalties accrued through sales since Dec. 13, to be paid apparently from a $100,000 loan that will be made the company as soon as its reorganization plan is accepted by all creditors and condoned by the court.

Ran Wilde has opened four-week run at Baker hotel's Mural Room, Dallas, coming from Anacacho Room at San Antonio's St. Anthony.

Bullet in Tieup With Jones, Dick Peterson

Hollywood, March 23.

Jim Bulleit, Bullet Record prexy, has tied in with Isham Jones and his recently formed Bantam Records. Bulleit, now co-owner with Jones, will distribute the two Bantam platters Jones has at present.

Bulleit has also inked a pact with orch leader Dick Peterson to release maestro's 12 masters. Peterson recently reclaimed his masters, made for United Artist records, when he decided UA was not giving him the deal he wanted. Peterson has also severed connections with his personal management agency, Rusdan, Inc. (Bullets Durgom and Nick Russo). Band leader bought off a pact which had been in effect six months but still had six and a half years to go.

MCA Trying To Induce Maestros To Spread Work

Music Corp. of America's band division is set on a policy of getting its major properties back to fulltime work. This primarily means inducing them to play dates they have not bothered to work for years, either because their salary quotations set them out of the reach of certain dates or because they were too busy circulating among only the best locations, theatres, and laying off on long vacations.

Tommy Dorsey's coming summer is an example. He's working such dates as the Surf Club, Virginia Beach, Va.; Chase hotel, St. Louis, Eastwood Gardens, Detroit (see separate story). Theory behind the agency's move is that current conditions of the band business are caused by the fact that not enough top names have been devoting themselves to the type of work that in the final analysis goes a long way toward sustaining the entire band business.

When a top name confines himself to the prime locations and theatres, the lesser operators must get along as best they can with medium names, which in the end restricts the possibility of those lower level crews. There's not enough stimulation among the patronage of the smaller spots when big names continue to avoid them and that contributes considerably toward public apathy toward the band business itself.

MAJESTIC CALLS HALT TO NEWARK DISKING

Majestic Records last week halted the pressing of disks by its Newark plant for reasons said to be: (1) That distributors and dealers buying the output weren't exhibiting any anxiety to pay for them under the theory that the company is deep in the Chandler Act reorganization and there was no sense in paying unless they were forced to, and (2) that due to the company's legal involvement, plus a sloping off of the recording business, orders were not too plentiful.

Meanwhile, there have been several offers to buy the firm, whose principal assets at the moment are artist contracts, and its Newark and Elgin, Ill., pressing plants. Apparently each of the offers being made stem from people who feel they can take over the company for a fraction of what it's worth, pay off the recording division's debts on percentage terms, and thus wind up with a good thing. None of the offers apparently is being seriously entertained, including one to purchase the Newark plant alone.

'DON'T WARRANT FAT CONTRACTS'

Fall from public favor of name hands in the past year is beginning to disturb certain major disk company executives. And it's probable that one will soon go after the situation in no uncertain manner.

Though many bandleaders—those who from force of habit the business still regards as top names—are now nearer the bottom of the boxoffice heap, they still enjoy fat recording contracts. In some cases, maestros drawing healthy annual coin guarantees, on the basis of contracts written when they were still real names, represent deep red ink.

Disk executives go along with the obvious fact that "name" bands, as such, have been depopularized considerably since the war's end, but they also are quite strong in their opinions that nobody has made an attempt to do anything about it—including the bandleader himself and the booking agency. Principally, however, they feel many maestros are at fault for failing to keep up with the times; not conducting themselves properly in contact with the public; clinging to wild styles; maintaining bands entirely too large in view of conditions, etc. The recording execs feel it'll soon become a question of a maestro's consenting to meet part way on the objectionable items or take their wares elsewhere.

One of diskmen who feels that it's about time some one stepped in and tried to do something about the lagging band business if leaders do not want to do it themselves, feels that a closer cooperation between the disk companies and booking agencies would be effective. This could extend to an alliance on promotion, exploitation and other means of developing a new interest. It would mean to him, too, a closer supervision by recording men over recorded arrangements, if and when the disk ban is settled. He feels that so-called swing bandleaders for some time have been getting away with too much, that there's little or no supervision of the arrangement of a tune once it's assigned for disking. He feels that the name bandleader has had his day, that at the moment the h.o. reaction is weak largely because bandleaders themselves fluffed off the public and their opportunities and that it's about time someone told them off.

Barnet's 50G Suit Vs. AFM's 47 Local on Coast In Mardi Gras Pullout

Hollywood, March 23.

Local 47, American Federation of Musicians, is on the wrong end of a $50,000 breach-of-contract action, filed as a cross complaint to maestro Charlie Barnet's suit against the Casa Manana, Inc., over a bad check. Suit against the union is over the fact that two weeks ago Barnet and an orchestra he was leading were pulled from the Mardi Gras ballroom, Culver City, by Local 47 executives.

Stillman Pond, Joe Zucca, and Harry Schooler, operators of the Mardi Gras, operate two other ballrooms, Majestic, Long Beach, and Terrace, Hermosa Beach, both of which use non-union bands. Mardi Gras intends going into a non-union music policy soon. It's the contention of Pond, Zucca, and Schooler that Local 47 pulled Barnet for that reason, which violated its contract with the ballroom since the switch to non-union musicians had not yet been made at the time Barnet was pulled out.

The $50,000 action was made a cross complaint in answer to Barnet's suit claiming a pay check given him by the Mardi Gras bounced. He had two more weeks to go at the spot when 47 execs moved in on him, prompted by the complaint of Long Beach Local 353 to the national AFM office in N. Y.

N. Y. Publishers Mull Advisability Of Cutting Costs Now Instead Of Waiting Out Current Sales Slump

Major and minor music publishers apparently are not going to wait out the current sales slump this year as they did the last time business took a dive. There's been considerable discussion among New York executives during the past week or so relative to slicing operating costs as much and as quickly as possible.

Since the war, when good staff men were hard to find, and keep, salaries have gone up considerably. But that's not what has been bothering publishers in recent weeks, since sales began slipping. They're more concerned about printing and other mechanical costs, which have increased a bit. Printers' prices, for example, went up again about 10 days ago, and in the face of such increases publishers have not lifted wholesale prices to jobbers and other buyers. Pop music still retails at 35c per copy, on the average, and the feeling is that if that's increased sales would decrease even further since music is today more than ever looked upon as a luxury item.

A major firm with a large N. Y. staff, and others in Chicago, Hollywood and elsewhere, can consume up to $65,000 monthly, and perhaps more. Even a small firm with five men spread around can't get by on much less than $10,000 a month. Which means that a slumping sales curve calls for drastic measures. There are those pubs, incidentally, who can't see how some small firms can survive currently, but such predictions have been consistently made for years.

Capitol Settles for $750 'Alamo' Theft Charge

Winding up a three-month plagiarism tangle, Capitol Songs has settled out of court with clefer William F. Peters the latter's claim that one of his tunes was lifted and became "Across the Alley From the Alamo." Peters received $750 to call off his lawyers.

Peters is pressing a similar suit against Crawford Music on allegations that "Glocca Morra" was taken from a tune he published in 1928. Tune is the hit number of "Finian's Rainbow," Broadway musical sock.

$32,508,700 For Decca in '47 To Top '46 Gross

Decca Records turned in a new high sales gross mark for 1947 of $32,508,700. This figure surpassed by almost $2,000,000 the previous mark of $30,675,380 piled up during 1946. Other income, labelled as royalties, presumably derived from its music publishing affiliations, increased the company's gross to $32,977,000 as compared to $31,104,850 for the previous year.

Though the gross was higher, Decca's 1947 net earnings were lower, amounting to $1,618,550, equal to $2.08 a share on the 776,650 capital stock in circulation as against the $2.50 paid following the previous year's earnings of $1,944,538. Difference is accounted for by increased costs, new equipment, etc. In addition to the $2.08 being paid stockholders on the net as of the end of the company's fiscal year (up to Dec. 31 last), regular quarterly dividends of 25c per share were paid during 1947.

Decca's earned surplus now stands at $4,223,104, an increase of $841,900 over the total at the completion of 1946. Jack Kapp, the company's president, pointed out in an elaborate brochure circularized among stockholders that the current disk ban imposed by the American Federation of Musicians is unlikely to interfere with continuance of business on the same scale—at least during 1948.

Decca's elaborate brochure to detail the '47 statement points out the company's gross progression year by year from the $494,500 it took in during 1934, its first year of operation. It points up the sudden zoom in the disk business following the end of the war, when from a 1945 gross of slightly over $15,000,000 the company's '46 take jumped to more than $30,000,000. Similar boosts occurred with all disk companies.

MONTEI, JOHNSTONE FORM NEW PUBBERY

Hollywood, March 23.

Herb Montei and Jack Johnstone have formed music firm, Johnstone & Montei Inc., a BMI concern. Both parties also have separate pubberies; Montei, Vanguard Songs, and Johnstone, Johnstone Music.

J. and M. Inc. will become an operating concern April 1 with two songs, one from each partner's firm. Montei's Vanguard Music will be headed on the Coast by Charlie Adams and will publish western music exclusively. Johnstone will handle new firm's activities in New York, Montei in Hollywood and Billy Stoneham in Chi.

Coast Payola Racket Grows

Hollywood, March 23.

West coast music men are complaining bitterly about the payola racket, which is running rampant from Los Angeles to San Francisco. The abuse runs in the form of orch leaders exacting from music publishers and pluggers coin to play new tunes.

Al Comparte, Coast regional director for contactmen, reveals that no formal complaints have been filed. In such an event the union holds full-dress hearing of grievances. As it stands at present, pluggers are pointing fingers and glaring at one another, but it's all unofficial; thus, no action can be taken.

E. H. MORRIS CO. GETS 250-PT. ASCAP HIKE

Edwin H. Morris Music Co. has been partially successful in its campaign for an increase in its availability ratings in the American Society of Composers, Authors and Publishers. Its bid for point-boosts for all three Morris firms—Morris, Melrose and Mayfair—has been capped by the granting of a 250-point increase for the Morris outfit. This lifts that catalog to 1,000 points, while Mayfair and Melrose, listed at 900 and 800, respectively, remain as they are.

Increase for Morris was secured from the Society's full board of directors last week by attorney Lee Eastman, who argued Morris' case for all three firms. As yet Morris has not been notified officially of the increase.

ASCAP board men point out that the additional points doled out to Morris are subject to change. Society's Publishers Classification Committee has been in the throes of re-evaluating all availability ratings and when the job is completed Morris may get another change. Committee has been at its task for a year or so and is still not close to finishing.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING MAR. 19

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.	New York		Chicago		Los A.		Cleve.	Denver	Dallas	Boston	Atlanta	Detroit	Phoenix	K.C.	Charlotte	Seattle	Pitt.	Memphis	St. L.	D. C.	S. F.	N. O.	Phil.	Syracuse	
							Tedd Lawrence—WHN	Paul Brenner—WAAF	Hugh Douglas—WGFL	Bill Evans—WGN	Don Otis—KLAC	Ira Cook—KFAC	Howie Lund—WJMO	Ray Perkins—KFEL	John Hitt—KSKY	Bob Elliott—WHDH	Bill Hickok—WCON	Ed McKenzie—WJBK	Dick Gilbert—KEUX	Buddy Black—KCKN	Kurt Webster—WBT	Neal Edmundson—KING	Zinkand-Andre—WWSW	Bill Gordon—WHHM	Gil Newsome—KWK	Jackson Lowe—WWDC	Les Malloy—KYA	Johnny Murray—WDSU	Joe Grady—WPEN	Ed Murphy—WSYR	TOTAL POINTS
1	2	9	Peggy Lee	Capitol	Manana	Barbour-Lee ASCAP	1	7	1	1	2	..	2	1	4	2	5	..	3	..	7	3	..	9	6	5	3	2	..	2	143
2	1	11	Art Mooney	M-G-M	Four-Leaf Clover	Remick ASCAP	..	8	7	3	..	5	1	2	..	3	1	..	2	..	1	1	..	..	3	6	1	..	4	1	127
3	3	11	Bing Crosby	Decca	Now Is the Hour	Leeds ASCAP	2	..	2	..	..	..	..	4	1	..	..	..	6	..	2	2	3	1	..	..	2	..	2	..	94
4	5	22	Vaughn Monroe	Victor	Ballerina	Jefferson ASCAP	9	2	..	5	..	..	7	6	6	..	10	..	4	..	..	5	..	10	..	..	5	..	..	4	59
5	12	6	Vaughn Monroe	Victor	Matinee	Morris ASCAP	..	..	8	..	..	3	..	..	..	4	2	4	..	..	..	..	8	2	..	..	..	..	..	..	46
6	9	22	Frankie Laine	Mercury	Shine	Shapiro-B ASCAP	..	1	..	..	..	..	5	..	..	7	..	..	..	..	..	..	1	..	..	..	..	..	1	6	45
7	6	11	Gracie Fields	London	Now Is the Hour	Leeds ASCAP	..	..	..	..	..	2	9	3	..	1	..	5	..	..	..	..	..	..	9	7	..	..	..	8	44
8A	7	10	Francis Craig	Bullet	Beg Your Pardon	Robbins ASCAP	..	..	..	4	..	4	..	7	3	..	8	..	..	..	4	..	..	..	..	..	4	..	..	..	43
8B	10	6	Dick Haymes	Decca	Little White Lies	BVC ASCAP	..	6	..	..	..	..	..	..	..	..	..	2	..	3	5	..	2	..	..	..	..	5	..	..	43
8C	8	18	Peggy Lee	Capitol	Golden Earrings	Paramount ASCAP	..	..	3	6	..	..	..	..	5	..	..	..	..	..	6	..	..	..	..	..	6	..	5	3	43
11	4	8	Frankie Carle	Columbia	Beg Your Pardon	Robbins ASCAP	..	..	..	..	..	..	3	..	..	..	..	..	1	2	..	8	..	5	..	..	..	..	..	5	42
12	11	2	Bing Crosby	Decca	But Beautiful	Morris ASCAP	8	..	4	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	2	9	..	..	..	23
13	21	7	Russ Morgan	Decca	Four-Leaf Clover	Remick ASCAP	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	4	..	..	3	..	..	21
14	18	4	Woody Herman	Columbia	Sabre Dance	Leeds ASCAP	7	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	7	19
15	..	3	Rosetta Howard	Columbia	Ebony Rhapsody	Famous ASCAP	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	4	..	..	..	..	..	..	17
16A	47	2	Tex Beneke	Victor	St. Louis Blues March	W. C. Handy ASCAP	..	..	..	..	1	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	8	..	..	16
16B	23	2	Nellie Lutcher	Capitol	Fine Brown Frame	Northern ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	1	..	..	..	..	16
16C	24	4	Freddy Martin	Victor	Sabre Dance Boogie	Leeds ASCAP	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	16
19	19	6	Eddy Howard	Majestic	Now Is the Hour	Leeds ASCAP	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	14
20A	36	3	Frankie Laine	Mercury	But Beautiful	Morris ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	5	..	8	..	..	9	..	..	13
20B	31	7	Macklin Marrow	M-G-M	Sabre Dance	Leeds ASCAP	..	..	..	..	..	1	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
22A	15	8	Arthur Godfrey	Columbia	Slap Her Down Again, Paw	B. Miller ASCAP	..	..	..	..	..	..	10	..	..	..	..	..	..	..	3	..	..	8	..	..	..	..	..	..	12
22B	48	7	Andrews Sis-D. Haymes	Decca	Teresa	Duchess BMI	3	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	12
22C	41	5	Frank Sinatra	Columbia	But Beautiful	Morris ASCAP	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	12
25A	17	16	B. Clark-R. Noble	Columbia	I'll Dance at Wedding	Simon ASCAP	..	..	..	7	10	..	..	..	8	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	11
25B	13	17	Jo Stafford	Capitol	Serenade of the Bells	Morris ASCAP	..	..	..	9	..	..	..	..	7	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	11
27A	..	1	Helen Forrest	M-G-M	You Were Meant for Me	Miller ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	7	..	..	..	..	..	..	..	10
27B	27	6	Ben Light	Tempo	I Cried for You	Miller ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	10
27C	44	5	Margaret Whiting	Capitol	Now Is the Hour	Leeds ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	10
30A	..	2	Ray Block	Signature	Four-Leaf Clover	Remick ASCAP	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
30B	22	22	Sammy Kaye	Victor	Serenade of the Bells	Morris ASCAP	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	9
30C	20	4	Buddy Kaye	M-G-M	Thoughtless	Feist ASCAP	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	9
30D	40	2	Milt Scott	Signature	Heartbreaker	Leeds ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	9
30E	..	1	Dinah Shore	Columbia	What's Good About Goodbye	Melrose ASCAP	..	..	5	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	9
35A	..	2	Vic Damone	Mercury	I'll Always Be in Love With You	Shapiro-B. ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	8
35B	50	3	Ferko String Band	Palda	Heartbreaker	Leeds ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	10	8
35C	..	2	Frankie Laine	Mercury	We'll Be Together Again	Loft-Marmor ASCAP	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	8
38	..	1	Louis Prima	Victor	Tutti Tutti Pizzicato	Sothern ASCAP	..	..	10	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
39A	16	7	Vic Damone	Mercury	Teresa	Duchess BMI	..	..	..	..	8	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
39B	14	8	Larry Green	Victor	Beg Your Pardon	Robbins ASCAP	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	9	6
39C	..	1	Jerry Sellers	Crown	Heart and Soul	Famous ASCAP	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
42A	..	1	King Cole Trio	Capitol	I've Only Myself to Blame	Jefferson ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	5
42B	..	3	Freddy Martin	Victor	Dickey Bird Song	Robbins ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	5
42C	46	4	Louis Prima	Victor	Thousand Islands Song	Morris ASCAP	..	..	..	..	..	8	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
45	..	4	Jo Stafford	Capitol	Best Things in Life Are Free	Crawford ASCAP	..	..	..	..	..	10	..	..	9	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	4
46A	..	1	Andrews Sisters	Decca	Toolie Oolie Oolie	Southern ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	3
46B	42	5	Perry Como	Victor	Because	Chappell ASCAP	..	10	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	3
48A	..	1	Perry Como	Victor	All the World, It's Gold	Laurel ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	2
48B	..	1	Johnny Long	Signature	Just Like That	Robbins ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	2
48C	..	1	Art Mooney	M-G-M	Baby Face	Remick ASCAP	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
48D	39	3	Les Paul	Capitol	Lover	Famous ASCAP	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
52	..	1	Ames Bros.	Decca	Tell Me a Story	Laurel ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	1

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Spike Jones

AND HIS MUSICAL DEPRECIATION REVUE

hits the JACKPOT EVERYWHERE

ONE NIGHTERS

DES MOINES $14,832 *(Capacity)*
SPRINGFIELD, ILL. $14,205 *(Capacity)*
PEORIA $10,942 *(Capacity)*
MINNEAPOLIS $14,126 *(Capacity)*
WATERLOO $13,416 *(Capacity)*
TOLEDO $14,388 *(Capacity)*
MILWAUKEE $13,657 *(Capacity)*
SOUTH BEND $12,284 *(Capacity)*
TORONTO $22,549 *(Capacity)*
SYRACUSE $13,041 *(Capacity)*
YOUNGSTOWN $11,310 *(Capacity)*
PITTSBURGH $10,230 *(Capacity)*
WORCESTER $15,516 *(Capacity)*
SPRINGFIELD, MASS. $11,738 *(Capacity)*
Studebaker Theatre, CHICAGO,-16 Weeks $222,843 *(Capacity)*

SPOTLIGHT REVUE for Coca-Cola with DOROTHY SHAY
Friday, 10:30 P.M., EST, CBS
Coast to Coast

Just Released on RCA VICTOR RECORDS
"Jungle Town"
and
"Ugga Ugga Boo Ugga Boo Boo Ugga"

Personal Mgt. **ARENA STARS, INC.** Ralph Wonders, Pres.

Direction **MUSIC CORPORATION of AMERICA**

Decca Headliners

DANNY KAYE AND The ANDREWS SISTERS

A Sensational Follow-Up of their Great Record "CIVILIZATION"

★ IT'S A QUIET TOWN (CROSS BONE COUNTY)

★ BIG BRASS BAND FROM BRAZIL DECCA RECORD #24361

Don't Miss This Great ANDREWS SISTERS Record

TOOLIE OOLIE DOOLIE

I HATE TO LOSE YOU

Decca Record #24380

And Watch For This One! Soon To Be Released. DANNY KAYE'S record of:

ST. LOUIS BLUES

BALLIN' THE JACK

Decca Record #24401

EXCLUSIVELY ON

DECCA RECORDS

Songs with Largest Radio Audience

The top 31 songs of the week based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of March 12-18, 1948.

Ballerina	Jefferson
Beg Your Pardon	Robbins
Best Things In Life Are Free—†"Good News"	Crawford
Brass Band From Brazil—*"Angel In the Wings"	Morris
But Beautiful—†"Road to Rio"	Morris
Dickey-Bird Song—†"3 Daring Daughters"	Robbins
Feathery Feelin'	Beverly
First Time I Kissed You	Warren
Golden Earrings—†"Golden Earrings"	Paramount
Hooray For Love—†"Casbah"	Melrose
How Lucky You Are	Maurice
I'm Looking Over a Four Leaf Clover	Remick
I'm My Own Grandpaw	General
In a Little Book Shop	Triangle
Love Is So Terrific	Mellin
Manana	Barbour-L
Now Is the Hour	Leeds
Pass the Peace Pipe—†"Good News"	Crawford
Passing Fancy	BMI
Pianissimo	Santly-Joy
Saturday Date	Southern
Sat. Night Central Park—*"Make Mine Manhattan"	Harms
Serenade Of the Bells	Melrose
Shauny O'Shay—*"Look, Ma, I'm Dancing"	Chappell
Tell Me a Story	Laurel
Teresa	Duchess
Thoughtless	Feist
Treasure Sierra Madre	Remick
What'll I Do	Berlin
You Do—†"Mother Wore Tights"	BVC
Don't Have To Know Language—†"Road to Rio"	Morris

The remaining 19 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

All Dressed Up With a Broken Heart	Marks
An Old Sombrero	Shapiro-B
At the Candlelight Cafe	Witmark
Bye Bye Blackbird	Remick
Dreamy Lullabye	Oxford
Haunted Heart—*"Inside USA"	Williamson
I Never Loved Anyone	Dreyer
I'll Dance At Your Wedding	Simon
I'm a Comin' a Courtin' Corabelle	Dreyer
Just About This Time Last Night	Broadway
Let's Be Sweethearts Again	C-P
Little White Lies	BVC
Oooh Look-a There, Ain't She Pretty	Leeds
Sabre Dance	Leeds
What's Good About Goodbye—†"Casbah"	Melrose
When You're Smiling	Mills
You Were Meant For Me—†"You Were Meant"	Miller
You're Gonna Get My Letter	London
You're Too Dangerous Cherie	Witmark

* *Legit Musical.* † *Filmusical.*

Larry Barnet Due in N.Y., On Mend After Illness

Hollywood, March 23.

Larry Barnet is expected to go to New York the middle of April on his first trip east since his illness two months ago. Barnet has been taking it easy since returning to his home here following his hospital siege, and while he still feels the effects he's sufficiently back on his feet to plan resuming work.

Barnet will not remain in Music Corp. of America's N. Y. office when he returns. Johnny Dugan will continue to head the eastern band division under Barnet, who will divide his time between all MCA branches.

National Denies Disking Leeds' 'Heartbreaker'

National Records states that it has not made a recording of Leeds Music's "Heartbreaker." Its name had been included in a story in the previous issue telling how Leeds, which had accepted the tune less than a week before the recording deadline, Jan. 1, only knew of two disks made of it at the time but found itself three months later with 11 versions of "Heartbreaker" on wax.

National also points out that the Billy Eckstine recording of "All of Me," which had been inadvertently credited to M-G-M in Variety's disk jockey poll, is one of its own disks. Eckstine has been with the M-G-M label almost a year.

NAVY BAND'S 104 CONCERTS

Washington, March 23.

U. S. Navy band opens its second postwar tour March 30, with an itinerary which includes 104 concerts in 51 eastern and midwestern cities. Windup will be in Pittsburgh on May 29.

Similar tour was made through the south in 1946. All profits go to charitable and civic organizations

ANDREW-CRYSTAL BAND BOOKING PARTNERSHIP

John R. Andrew, booker of the Shelton and Governor Clinton hotels, N. Y., and the Onandaga hotel, Syracuse, has formed a partnership with Jack Crystal, of Commodore Records, for the formation and booking of bands. Duo also plans to produce music units for theatres and niteries.

Crystal for some time has been conducting the jam sessions at Jimmy Ryan's, N. Y. nitery. He'll also do the shows at the Rustic Cabin, a New Jersey roadhouse, starting April 22.

Andrew-Crystal idea is to pattern bands and price according to each specific spot.

Vaughn Monroe, at the controls of his own plane, flew to Pinehurst, N. C., for five days of golf before opening at Pottstown, Pa., Saturday night (27).

Mills Program Suggestions

WHEN YOU'RE SMILING

MARY LOU

MONEY, MONEY, MONEY

TEACH ME, TEACH ME BABY

MILLS MUSIC, INC.

1619 Broadway New York 19

Hear KENNY ROBERTS

sing "Out West Where I Belong" on the "Barnyard Follies Show" CBS Sat. 9:45 a.m., E.S.T., March 27. (Place this notice on your radio.) For prof. copies and list write:

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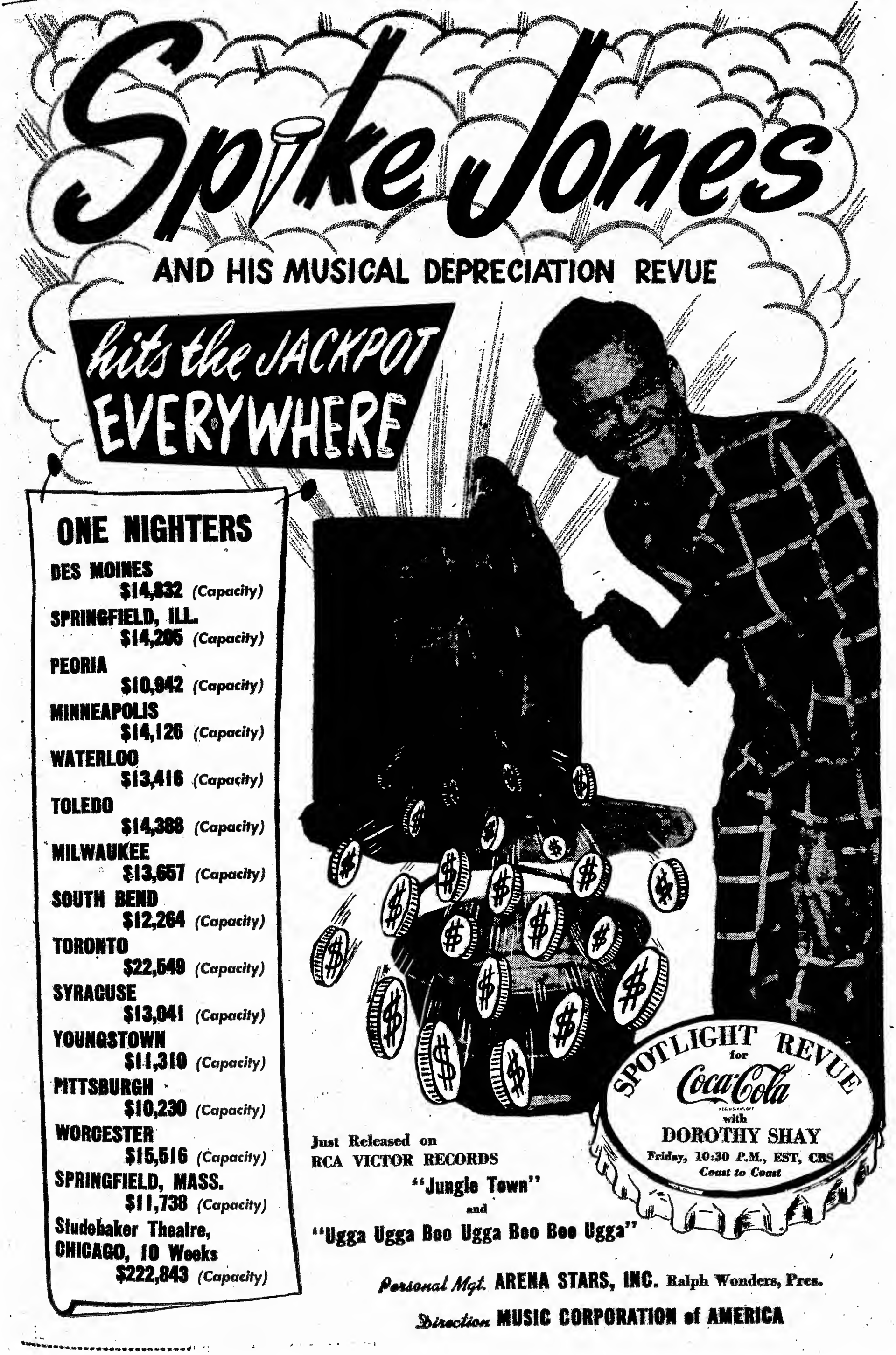
Spike Jones
AND HIS MUSICAL DEPRECIATION REVUE
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Easier to Sell Rhumba Bands In N.Y. Cafes

New York agencies are finding it easier to sell a good Latin dance outfit around town than any other type band. The rhumba crews' draw in niteries is pronounced, and currently most agencies are trying to get in on the lucrative summer hotel business with a list of Latin orchs.

Bulk of the rhumba business has been tied up by the recently formed Leonard Green agency, the Continental Booking office and Jack Robbins.

According to Green, there's an insufficient supply of this type band to meet the demands. Consequently, individual sidemen demand an average of $125 weekly to go on the road, which means that these bands must be sold at higher prices.

2 Leave Vitacoustics

Chicago, March 23.

Hal Cooke, sales manager, and Art Ward, public relations director, left Vitacoustic Records last week.

Cooke joined Capitol Records sales promotion department here Monday (22). Ward, who also manages the Honeydreamers, Vita recording artists, will do freelance television public relations work, and plans to package several video shows.

EDDY DUCHIN REORGS BAND; N.Y. STRAND SET

Eddy Duchin, who deserted bandleading several years ago when he enlisted in the Navy, will resume batoning. He has already been signed for the Strand theatre, N. Y., May 21, in for a four-week run.

Duchin, during his absence from the podium, has remained a show-business figure. Until last year, when the Al Jolson show took over on the Kraft Music Hall, he was emcee and pianist for that program.

Cugat, Morand In Squeeze Song Play

Xavier Cugat and Jose Morand, partners in Pemora Music, launched by Morand a couple of years ago, will put a Latin rhythm squeeze on New York during May. Morand, who has been away from maestroing for over a year, devoting himself to music publishing, is going to work April 6 at the Pelham Heath Inn, and Cugat opens May 13 at the Hotel Waldorf-Astoria. It's reported that RCA-Victor, for which Morand records, insisted he resume fronting a band to help push his disks.

At any rate, with Cugat at the Waldorf and Morand at Pelham Heath, the pair will be in a unique position to broadcast the songs published by their own firm. Morand will not give up his publishing activities due to his return to the band biz. He'll use a 10-piece combo at the Pelham Heath Inn, staying eight weeks.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Mar. 20

National Rating This wk.	National Rating Last wk.	Title	Publisher	New York, G. Schirmer, Inc.	Chicago, Lyon & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Preeman	San Francisco, Pac. Coast Music Co.	Boston, H. N. Homeyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capitol Music Co.	San Antonio, Southern Music Co.	TOTAL POINTS
1	1	"Now Is the Hour"	Leeds	2	1	1	1	1	1	1	1	1	1	1	109
2	2	"Four-Leaf Clover"	Remick	1	6	3	4	3	2	2	2	2	2	2	92
3	3	"Beg Your Pardon"	Robbins	7	3	2	6	2	4	4	3	3	3	3	81
4	4	"Manana"	Barbour-Lee	3	2	9	3	6	3	3	..	5	4	4	68
5	5	"Serenade of the Bells"	Morris	4	..	..	2	4	6	5	..	4	7	6	50
6	7	"Ballerina"	Jefferson	6	8	6	8	5	7	..	..	8	10	5	36
7	7	"But Beautiful"	Morris	5	4	..	..	7	..	..	5	6	..	..	28
8	6	"Golden Earrings"	Paramount	8	5	..	7	8	8	10	..	7	9	..	26
9	8	"Teresa"	Duchess	..	..	..	..	..	5	6	..	..	..	8	14
10	..	"How Lucky You Are"	Maurice	..	..	..	..	..	..	..	6	..	5	..	11
11	10	"The Stars Remember"	Harms	..	..	..	..	10	..	9	4	..	..	..	10
12	11	"Pianissimo"	Santly-Joy	..	..	4	..	..	..	..	..	10	..	..	8
13	..	"You Can't Be True"	Biltmore	..	7	8	..	..	..	..	..	..	..	..	7

Denny Dennis Signed For T. Dorsey Orch; Unique Disk Setup

Tommy Dorsey has put a unique twist into his band, which resumes work April 5. He has signed Denny Dennis, English vocalist now being sold in this country on London Records, to sing with the outfit. Dennis, who has been getting attention here in recent months via the London disks, which are made and pressed in Britain and shipped here, arrives here by plane Saturday (27) to take up with T. D. He carries considerable b.o. weight in England.

Unusual angle of the deal is that Dennis will continue to record for London while with Dorsey (cutting material here when needed), plus which he'll record for RCA-Victor with Dorsey if and when the current disk ban is lifted while he's with the band. London Records, which has in the past given some thought to the possibility that if its disk names are successful in the U. S. they eventually would be lost to the label, is said to be highly satisfied with Dennis' arrangement with T. D. on the theory that working with that band will heighten his b.o. value, to its benefit as well as his. Dorsey has Dennis tied to a six-month pact, with similar option periods.

T. D. Nixes Santa Monica Dancery

Hollywood, March 23.

It seems certain now that Tommy Dorsey will not play this summer at the ballroom he owns at Santa Monica, the Casino Gardens. He sat at spot for 14 weeks last summer, to good biz, and Eddie Gilmartin, whom Dorsey brought here to run the terpalace, has been imploring T. D. to give the site a pushoff late in May when a full-week policy again will be installed. After Dorsey pulled stakes late last August, biz waned until by November the ballroom was lighted only on Saturdays, using local, scale orchs.

Dorsey is playing summer location bookings this season that he has not worked in years. Leader has okayed stays at such spots as Surf Club, Virginia Beach, Va., where he opens May 28; Chase hotel, St. Louis, June 11-28; Eastwood Gardens, Detroit, July 2-15 and the Club Carnival, Minneapolis, July 26-Aug. 4 (latter spot is on the site of the burned-out Happy Hour and is using a name band policy, changing weekly); Aug. 15, at Steel Pier, Atlantic City.

Dorsey is still in Florida on vacation, resuming April 5 with one-nighters through the southwest. Between the above locations he'll play other brief single-date strings.

Paris for Pitt Jazzist

Pittsburgh, March 23.

Errol Garner, local jazz pianist, is set for a trip to Paris with an American group as a result of big click in French capital recently of Louis (Satchmo) Armstrong and his outfit.

Garner's been playing around town for last half dozen years.

Name Bands Show Upbeat in Kaycee

Kansas City, March 23.

Name bands are having a somewhat better go here this season than has been the case in any year since the war. Situation was highlighted by Vaughn Monroe and Woody Herman outfits, in over the weekend, and Skinnay Ennis the week previous.

Monroe, playing a Sunday night dance in the Municipal auditorium for A & N Presentation, garnered an advance sale of nearly 2,500 at $2 each. Gate traffic at $2.25 per head figures out almost $10,000 take for the one-nighter, really big money in band circles here. A & N has Sammy Kaye ticketed for an April one-nighter.

Ennis troupe in the Pla-Mor Ballroom, March 13, played to over 1,250 dancers, highly satisfactory if not big. Woody Herman crew in Saturday (20) sold out the Pla-Mor's 1,500 plus table reservations at $1.75 a head, and picked up considerable b.o. traffic at $2. Ballroom, however, usually tries to stay under the $2 figure on admissions.

Pla-Mor has Russ Morgan, Guy Lombardo, Del Courtney, Henry Busse on successive Saturdays through April, indicating the renewed confidence here in name bands. Spike Jones is set for a Pla-Mor date in May, and Stan Kenton makes a return engagement with a concert in the Muny auditorium. Last time here Kenton played to 4,700 at the concert.

Elliot Lawrence's younger brother, Stan Broza, Jr., a platter pilot on Yale University's station, WYBC.

RISING STARR

"The Girl Singer of 1948" —Hollywood Reporter

. . . Held over with the Danny Thomas Show for ten weeks!

KAY STARR

". . . and Variety says — 'Her Capitol recording of You've Got to See Mama Ev'ry Night is a BELLRINGER!'"

Opening — College Inn, Hotel Sherman, Chicago, March 26th for Four Weeks

Opening — Cafe Society Downtown New York, May 4th for Twelve Weeks

TIME, FEBRUARY 2, 1948

MUSIC

Rising Starr

At 13, she had her own radio show in Dallas. At 14, she had a band of her own called the "Rhythmaticians." At 15, she was singing with Swing Fiddler Joe Venuti's band, wandering across the U.S. on deadly one-night stands. Then Jazzman Charlie Barnet put her up against his nine brasses. "I pay for 'em," Charlie used to roar, "and I want to hear 'em." After two years of shouting, Kay Starr's voice broke down.

Last week, in "Slapsie" Maxie Rosenbloom's big saloon on Los Angeles' Wilshire Boulevard, Kay, now 25, was singing with a new kind of voice. Howling down the horns had given her a husky growl on

KAY STARR *Over the brass.*

the blues—but she still had a sweet, sandpapered tone left for the ballads. And Kay, who was born on an Oklahoma Indian reservation (she is a mixture of Irish, Iroquois, Cherokee and Choctaw), was beginning to look like a girl the U.S. would soon be hearing about. Her record of *I'm the Lonesomest Gal in Town* has already sold more than 100,000 copies in three months. And Capitol Records, which seems to know when it has something (it also has such top girl singers as Jo Stafford, Margaret Whiting and Peggy Lee), had recorded 24 songs by Kay before the Petrillo ban.

Just how fast Kay can rise to popularity will depend a lot on James Caesar Petrillo (*see* NATIONAL AFFAIRS). The songs of hers that Capitol stored away were largely what were handed to her. The pick of what new tunes were around had already gone to Stafford, Whiting and Lee; Kay got the scraps.

Kay is too much of a trouper to complain about that. Besides, she was free to sing old songs, which have a way of turning out to be hits these days. Kay's formula is simple: "If a tune is comfortable . . . if it feels good, I sing it."

Exclusive CAPITOL Recording Artist

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GAC [illegible] ARTISTS [illegible]RPORATION

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	24	2,075	53,625
Dick Jurgens	Pennsylvania (500; $1-$1.50)	4	1,250	5,850
Shep Fields*	New Yorker (400; $1-$1.50)	4	1,075	5,225
Johnny Pineapple	Lexington (300; $1-$1.50)	71	750	63,625
Lawrence Welk	Roosevelt (400; $1-$1.50)	1	2,000	2,000
Eddy Howard	Commodore (400; $1-$1.50)	10	1,000	12,650

**Lucienne Boyer at Waldorf; Ice Show at New Yorker.*

Chicago

Skinnay Ennis (Empire Room, Palmer House; 550; $3.50 min.-$1 cover). Rosalind Courtright in Thursday (18), vice Kaye Ballard-Murray Arnold combination, powerful 4,400.

John Kirby (College Inn, Sherman; 650; $2-$3.50 min.). New low, 1,000.

George Olsen (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Big 2,900.

Art Kassel (Blackhawk; 500; $2.50 min.). Fair 1,400.

(Los Angeles)

Joe Reichman (Ambassador; 900; $1.50-$2). Strong 2,775 tabs.

Jan Garber (Biltmore; 900; $1-$1.50). Good 2,650 covers.

Rain trimmed coin somewhat.

Location Jobs, Not in Hotels

(Los Angeles)

Charlie Spivak (Palladium B., Hollywood 1st wk). Good 16,000 callers.

(Chicago)

Tommy Carlyn (Aragon; $1-$1.15 adm.). Del Courtney switched stands with Carlyn Friday (19) for 10 days, Carlyn enormous 4,500 for two nights.

Del Courtney (Trianon; $1-$1.15 adm.). Carlyn's four days shaped up classy 6,500. Courtney credited with fine 3,000 for double day.

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Georgia On My Mind
Always In My Heart

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AFM Striving To Set Video Music Scales

American Federation of Musicians has been working steadily on the formulation of television scales for musicians since signing a three-year agreement last week with the networks allowing the use of live music on video. Union officials expected to have a rate structure completed by the beginning of this week, but officials worked until late Monday (22) night without having arrived at conclusions.

Meanwhile, the settlement by the AFM's president, James C. Petrillo, with the radio networks, elicited mixed reaction among musicians. Many studio and recording men were of the opinion they had been sold down the river by Petrillo in view of the fact that he had completely backwatered and did not secure for them a raise in scale. Others at the same time were completely satisfied with the results of Petrillo's negotiations, seemingly in view of the fact that all threat of a possible strike was passed for another three years.

Petrillo's complete bow to the networks was adjudged by many in the band and recording trades as having been influenced greatly by (1) the Taft-Hartley Law, which had the AFM hamstrung in many ways, which (2) influenced him to make a settlement that considerably eased his and the AFM's bad name with the public.

However, there's one angle of the new agreement that has many execs wondering. Nowhere in the agreement with the networks is there any mention of the AFM head's primary cause for his argument—the disk jockeys. Since the terms of his deal with the nets have not been revealed, it is suspected by many that these terms may include some restrictions on disk jocks, but of course this is only a suspicion since the matter is completely by-passed in the announcements concerning the settlement.

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Music by . . .
JIMMY McHUGH
ROBBINS

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Mar. 20

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	New York—(Liberty Music Shop)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Mus. Shop)	San Francisco—(Sherman-Clay)	Boston—(Boston Music Co.)	Indianapolis—(Pearson)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Minneapolis—(Art Leary)	TOTAL POINTS
1	1	PEGGY LEE (Capitol) "Manana"	1	1	2	2	5	1	2	4	..	4	2	86
2	2	ART MOONEY (M-G-M) "Four-Leaf Clover"	4	4	4	4	3	5	3	..	1	1	..	70
3	4	GRACIE FIELDS (London) "Now Is the Hour"	2	..	9	..	1	..	1	..	5	..	1	47
4	..	FRANKIE CARLE (Columbia) "Beg Your Pardon"	9	..	7	..	..	..	..	3	4	..	3	29
5	5	BING CROSBY (Decca) "Now Is the Hour"	..	10	..	1	..	2	..	..	..	3	..	22
6	7	FRANKIE LAINE (Mercury) "Shine"	..	3	..	..	..	4	7	..	..	..	8	22
7	3	FRANCIS CRAIG (Bullet) "Beg Your Pardon"	..	..	..	3	4	6	..	..	..	..	..	20
8	9	WOODY HERMAN (Columbia) "Sabre Dance"	..	..	..	5	..	3	9	8	..	..	..	19
9	6	LES PAUL (Capitol) "Lover"	..	2	3	..	..	..	..	..	..	10	..	18
10A	..	PERRY COMO (Victor) "Because"	..	..	5	10	..	..	5	7	..	..	..	17
10B	..	JO STAFFORD (Capitol) "Serenade of the Bells"	..	..	..	..	6	7	..	..	3	..	..	17
11A	10	PEGGY LEE (Capitol) "Golden Earrings"	8	..	..	6	..	8	..	..	6	..	..	16
11B	12	MACKLIN MARROW (M-G-M) "Sabre Dance"	..	..	..	..	2	..	..	..	..	..	4	16
12	11	LOUIS PRIMA (Victor) "1,000 Islands Song"	3	..	..	..	..	..	..	..	..	..	6	12
13	..	FREDDY MARTIN (Victor) "Dickey Bird Song"	..	..	..	..	..	9	..	2	..	..	..	11
14A	11	ROSETTA HOWARD (Columbia) "Ebony Rhapsody"	..	..	1	..	..	..	..	..	..	..	..	10
14B	11	STAN KENTON (Capitol) "Lover"	..	..	..	..	..	..	..	1	..	..	..	10
15A	..	MILLS BROS. (Decca) "Best Things Are Free"	..	..	..	..	..	..	..	..	2	..	..	9
15B	..	FREDDY MARTIN (Victor) "Sabre Dance Boogie"	..	..	..	..	..	..	..	..	..	2	..	9
16A	10	BING CROSBY (Decca) "But Beautiful"	6	..	..	8	..	..	..	..	..	..	..	8
16B	10	FRANK SINATRA (Columbia) "But Beautiful"	..	..	..	..	10	..	4	..	..	..	..	8
17	15	B. CLARK-NOBLE ORCH. (Columbia) "I Wish I Knew the Name"	..	5	..	..	..	..	..	..	..	..	..	6

FIVE TOP ALBUMS	1	2	3	4	5
	"ST. PATRICK'S DAY" Bing Crosby Decca	NELLIE LUTCHER Capitol	"GOOD NEWS" Orig. Cast M-G-M	"MILLER'S MASTERPIECE" Glenn Miller Victor	"LOOK, MA, I'M DANCIN'" Orig. Cast

ASCAP Bd. Due For Discussion Of Television Rates

Granting of permission by the American Federation of Musicians for the use of live music on television is having the expected effect on the American Society of Composers, Authors and Publishers. Society's executives will hurry through the formalities of arranging its house for the inclusion of performance rights from the new medium in its rate structure. It's very probable that the question will arise at tomorrow's (Thursday) monthly board meeting in New York and long steps taken toward shaking up the processes through which ASCAP has been going to arrive at a deal with video broadcasters.

As it stands now, ASCAP's music is available to television on a token basis to establish the Society's right to performance royalties. This agreement, however, contains a 30-day cancellation clause.

ASCAP's attorneys have been in the process of formulating a contract for presentation to publisher members, extending until 1965 the Society's right to represent its members in tele music deals. This will be rushed, it's expected, and the blanks circulated as soon as possible. ASCAPers feel that video will zoom in importance following the injection of live music into the picture, and they do not want to be caught napping. There's still a question mark on the methods to be used in licensing tele and the coin structure under which permits will be issued. There's also the important question of the difference between a dramatic right and a regular performing right.

FB Revamps N.Y. Staff

Frederick Bros. agency has revamped its New York staff with the addition of three agents. Sam and Fred Robbins, and Jerry Gross have been added to handle vaude, cafe and cocktail bookings. Trio were formerly with the Stanford Zucker agency.

Tom Kettering, FB veepee, will continue to head the office, doubling between the Chi branch and N. Y.

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Jocks & Jukes

Continued from page 42

and tuneful background for Dale's insinuating job on "Guitar."

Hal Derwent Orch—"No One But You," "One Dozen Roses" (Capitol). This maestro-vocalist is about ripe for a hop on the best-seller bandwagon. His is one of the more engaging and impressive dance units and on top of that he sings a likeable vocal. Both "No One," which is being worked into the revival of "Bambi," and the rhythm standard turn out delightfully smart entertainment.

Gene Krupa—"You Turned the Tables on Me," "Teach Me, Teach Me, Baby"; "After You've Gone," "Dark Eyes" (Columbia). "Tables" and "Teach" may be racked up as two sparkling batches of dansapation, with fairish vocalizing by Dolores Hawkins, but the real treat is the strictly instrumental treatment of "Gone," backed with the re-released "Eyes," which has established itself as a sort of classic. Holding the spotlight in "Gone" is Roy Eldridge and his torrid and brilliant flights on the horn. The jocks have a premium in this one.

Charlie Ventura—"How High the Moon," "Please Be Kind" (National). Decidedly different is the "Moon" side. It achieves the feat of blending Ventura's saxing and Lilyann Carol's sexy vocalizing into an urgently intimate duet. Neil Hefti's arrangement for the all-instrumental mate matches Ventura's reed against the brass section with some sizzling jazz effects. A solid item in the hotbeat division.

Platter Points

Leslie Scott (Decca) croons "You Were Meant for Me" and "Under a Blanket of Blue" with a style that's oversyrupy, but the platter is worthy of a spin if only for **Coleman Hawkins'** lively sax chorus on "Meant." **Paul Gayten Trio** seems to be out of the groove in their latest for DeLuxe, although there's a vestige of Gayten's high-riding New Orleans stuff in "In the Evening When the Sun Goes Down." **Gail Meredith** carves out a pleasing version of "That Old Feeling" and "Those Foolish Things" under the Apollo banner. The notes and words have a sweet quality but absent is the stamp of distinction.

Ella Fitzgerald (Decca) lobs off a brace of Dixieland zingies on the themes of "S-h-i-n-e" and "Darktown Strutters Ball" . . . **Ziggy Lane**, under the DeLuxe label, has molded the 300-year-old melody, "Raisins and Almonds," into a thing of haunting appeal. He also shows up as the vocalist on a **Henry King** version of "Baby Face," from which Decca has blown the cobwebs . . . **the Soft Winds** (Majestic) have a good bet in the novelty, "Pin Stripe Pants." It's got an exceptionally clever catchline and the team's phrasing is the darbs. A standout jukebox number . . . **Lucky Millinder** (Decca) gets a better break on the vocals from Annesteen Allen's treatment of "Don't Hesitate Too Long" than from the quavering Paul Beckinridge's handling of "Tonight He Sailed Again." Fair dance music . . . The backroom piano of **Frankie Froeba** (Decca) as applied to "If You Were the Only Girl" and "Bye Bye Blackbird" should tickle the older set . . . **Jon and Sandra Steele's** "My Happiness" (Damon) may not be quality harmonizing but there's a sentimental tug about the tune that could build it into quite a thing around the hinterlands . . . **Page Cavanaugh Trio** (Signature) propounds exercises in up-to-the-minute jazz via "Blue Moon" and "Body and Soul."

Kornheiser's Picks

Editor, VARIETY:

I noticed your list of numbers that had reached a million copies or more. Thought I'd give you a list of some of the Feist numbers that were passed up. You can take my word they sold a million or more:

Feather Your Nest
I'll See You In My Dreams
Swinging Down the Lane
I'm Sitting on Top of the World
Toot, Toot, Tootsie
Hawaiian Butterfly
Don't Bite the Hand That's Feeding You (sold over 2 million)
My Belgian Rose
Alabama Lullabye
Where Do We Go From Here Boys
There's A Little Spark of Love Still Burning
Pal of My Cradle Days
The Curse of An Aching Heart

Incidentally, according to your list and this edition from 1910 to 1930, you will note that I, as professional manager of Leo Feist, Inc., picked each of these songs and planned their exploitation which ought to be some kind of a record.

Phil Kornheiser.

Television Looms as Growing, Profitable Outlet for Vaude Acts

With settlement of the music situation on television, the possibilities of variety shows on video are being revived. Now that James C. Petrillo, American Federation of Musicians head, permits live music on tele, variety shows are likely to get a terrific comeuppance in that medium.

Vaudeville shows have been attempted over video during the Petrillo ban, but didn't pan out due to absence of music. Foremost example is the Standard Brands' "Hourglass" shows which used top talent such as Edgar Bergen, Helen Parish, Eddie Mayehoffe, without indicating the potentialities of vaudeville talent in video. Lack of live music caused various acts to be seen at a disadvantage. Musical accompaniment, by recordings was inadequate to create the proper mood. Another drawback was the fact that the shows were generally forced to use a steady succession of dumb acts, novelties, and terp-turns, which didn't make for good all-around variety.

However, it was proven that vaude talent could be built into terrific tele. Occasion was the N. Y. University-Bellevue Medical Centre fund benefit show at Madison Square Garden, N. Y., for which permission to televise with music was granted. Response to that show was tremendous, as was proven by a huge number of voluntary contributions sent in by video-viewers.

Now with musical backing possible, it's expected that more standard names will be able to play the medium. Singers, which couldn't be used previously, will now be heard, and various instrumental trios and quartets will also now be seen on tele.

Connee Boswell, who opened at the Fairmont hotel, San Francisco, yesterday (Tues.), follows with the Kona Club, Oakland, starting April 6.

Sablon Will Plane From London to S.F. Spot

Jean Sablon, current at the Palladium, London, will make one of the longest jumps in history at the conclusion of that date. Sablon, closing at the Palladium March 28, opens at the Fairmont hotel, San Francisco, a week later.

He'll fly back with a N. Y. stopover for one day.

AMA Touring Crabbe Tanker

Arena Managers Assn. is considering putting the Buster Crabbe water show on a year-round basis. Norman Frescott, AMA executive secretary, is at work on a fall schedule for the troupe. Layout has already been booked starting April 21 in St. Louis, and will follow with stands in Cleveland, Philadelphia, Pittsburgh, Hershey, Providence, Montreal, Toronto and Chicago.

It's likely the Crabbe show will tour the Coast area in the fall, and then repeat the eastern stands after the ice-show season. The layout has been designed for large auditoriums, as it will carry an aluminum tank with outside dimensions of 48 x 148. Show also has an eight-foot diving tank.

There's considerable speculation on the drawing power of aquashows this year. The Carnival, N. Y., is considering the installation of an aqua display, but there's no definite word on that as yet.

Elliott Murphy, who runs the water shows at the Flushing Meadows Park, N. Y. (site of the Billy Rose Aquacade during the World's Fair), is primed to continue that show this summer, but hasn't formulated his talent plans as yet.

Shelvey Surrenders to Ga. In Alleged Conversion Rap; Released in $5,000 Bail

Matt Shelvey, deposed national administrator of the American Guild of Variety Artists, last week surrendered to Georgia authorities on charges of fraudulent conversion of $20,000 allegedly given by the Henry Grady hotel, Atlanta, to the AGVA welfare fund. He was released pending trial in $5,000 bail.

Shelvey, together with Arthur Kaye, former Miami Beach regional director for AGVA, was indicted last January on charges of collecting $20,000 from the hotel's management as a contribution to the AGVA welfare fund for the privilege of conducting matinee shows. It's alleged the money was never turned over to the treasury. Kaye surrendered several weeks ago and was released on $5,000 bond.

Shelvey's Statement

After his release on bail, Shelvey issued the following statement:

"I have waived extradition and voluntarily presented myself to the prosecuting officials of Fulton County. I have come to Georgia to clear my name and that of the union of which I am national director.

"In the past 30 years I have been in the State of Georgia on only one occasion. That was some 10 years ago when I came to Columbus and Macon, Georgia, to assist in providing entertainment for the soldiers stationed in the Army camps at those places. For 30 years I have never been in Fulton County. I am innnocent of the charges brought against me and I welcome with full confidence the opportunity to establish my innocence to the people of Georgia."

Shelvey, meanwhile, is running a rival AGVA organization with headquarters in Philadelphia. The issue of whether the Shelvey AGVA faction or the organization authorized by the Associated Actors and Artistes of America, will control AGVA is still in the courts.

Saratoga Niteries Will Plunge Again On Top Talent for Summer Season

Downtown, S.F., Plans 3-Day Vaude Policy

San Francisco, March 23.

Vaude bills on a three day weekly policy have been set for the Downtown theatre on Friday, Saturday and Sundays, starting April 9.

Bert Levy agency, which previously booked the Golden Gate theatre until it tossed shows a fortnight ago, will handle bookings.

Peggy Lee's $5,000 Vaude Package

Hollywood, March 23.

Peggy Lee opens a tour of vaudates July 12 with stint at State-Lake, Chicago, at flat $5,000 per for a package consisting of chirp and Dave Barbour's four-piece combo. On vaude tour Miss Lee will play off the option she owes Paramount theatre, N. Y., which was signed after her last appearance at the Broadway house.

The option calls for $3,000 weekly for singer, so in order not to lower the demands made for her upcoming tour and also not to disturb Par's option system, Miss Lee will play the house at the 3G figure and a separate contract will be drawn for Barbour, giving him $2,000 per week for engagement. Parenthetically, this is highest coin the Barbour foursome has ever received.

Durant's British Dates

Jack Durant, who played the Casino, London, last year, has been signed for the Palladium, London, starting May 24.

He's booked for four weeks at the Palladium and will play the provinces for two weeks.

The Saratoga, N. Y., spas have made a start in talent buying with the Piping Rock's pacting of Joe E. Lewis for two weeks starting July 31, and Sophie Tucker to follow.

It's anticipated that the other important Saratoga cafes, Arrowhead and Delmonica's, will also go in for top talent, although too much hope for a winning season isn't seen this year. Insiders declare that those who dropped big money at the niteries and gaming tables in previous years can't afford it this year.

It's still a tossup as to who will operate the cafe end of the Piping Rock. Eddie McCune, of the Brook club, Miami Beach, who controls the operation, is still to decide between Lou Walters, Latin Quarter, N. Y., boniface, and Nat Harris, Harem operator. Walters operated the cafe for the past two seasons.

RIVIERA, FT. LEE, N. J., WILL REOPEN MAY 4

The Riviera, Ft. Lee, N. J., will reopen May 4 with a bill topped by Jan Murray. Donn Arden will do the production.

Bill Miller, who will again operate the spot, has set Jackie Miles, Gracie Barrie and the Vagabonds for the layout starting June 5. This package played the Clover club, Miami, throughout the winter season.

Rasimi, French Troupe Of 150 Set for Mexico

Mexico City, March 23.

Mme. Rasimi, 78-year-old French music hall star, has been booked here for an indefinite period starting about June 15, with two vaude companies, reportedly from Paris, comprising 150 actors.

Will be the biggest foreign troupe of the kind to play Mexico in nearly 40 years.

CHICAGO'S TOP DISK JOCKS SET RECORD!

A TERRIFIC *$45,000 GROSS FIRST WEEK IN VAUDEVILLE

EDDIE HUBBARD
WIND

DAVE GARROWAY
NBC
WMAQ

LINN BURTON
WENR
WIND
WAAF

ERNIE SIMON
WJJD

PACE SETTERS OF THE NATION'S **DISK JOCKEYS**

Currently:

STATE-LAKE THEATRE
CHICAGO

*A NEW HOUSE RECORD

CONCEIVED AND PRODUCED BY **AL BORDE**

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FRANKLIN 4406

Dusting the Attic

(For no other than nostalgic reasons these Palace bills will be reprinted each week, and for the corresponding week, as they originally appeared in VARIETY *25 years ago.)*

PALACE, N. Y.

(March 22, 1923)

An ordinary layout for the Palace this week, with the majority of acts having been seen there before. William Seabury and Margaret Irving were forced to withdraw due to illness, with Emma Haig announced to take their place. She failed to put in an appearance at the Monday matinee, with Davis & Pelle, an acrobatic team, added, and opening the show at night.

As the show stood the only new feature was Mrs. Rodolph Valentino (Jean Acker) in the Edgar Allen Woolf sketch, "A Regular Girl." The Valentino name drew a few picture people Monday night, they being scattered throughout the house. The first Mrs. Valentino has eliminated the Jean Acker name entirely from the billing of the act. It is the second try for the screen actress at the Palace in the present vehicle. She retired after the Monday showing the first week, with illness given as the reason. From appearances Monday the act should last out the week this time, notwithstanding its shortcomings. Two new people have been added to the cast, George Spaulding having replaced Louis Morrell, and Thelma White assigned the role originally entrusted to Beryl McCaw. Several changes were made in the cast prior to its original showing. There are still chances for improvement. As it stands the act provides nothing but a glimpse of Mrs. Valentino, which may be enough for some, but does not tend to give real vaudeville entertainment. The vehicle itself is a weak-kneed effort with no redeeming feature. In place of depending upon references to Hollywood for a kick, all such having been withdrawn, the author has sought other lines to add the necessary punch. One is a liquor gag which was used in a new act recently when it was breaking in. It lasted for the break-in only, and was taken out for the Palace showing. It is now included in "A Regular Girl." Mrs. Valentino received flowers over the footlight Monday night. The audience applauded mildly. They needed rehearsing badly. The sketch closed the first half.

Davis & Pelle opened with their neat routine of hand balancing, with Bernard & Garry taking the No. 2 assignment. This two-man combination is in need of new ideas. The present routine is identical with that employed for many moons. They found the audience still walking in.

An artistic and applause hit was garnered by Marga Waldron, No. 3, with her dance offering. Programmed to close the show, Miss Waldron was moved up to the first half, taking the spot assigned originally to the Seabury-Irving act. Her efforts secured instant appreciation, with each of her dance specialties building up in applause returns. The work of George Halprin at the piano justified the hearty response. The first half comedy assignment fell to Walter and Emily Walters with their ventriloquial offering, No. 4. The laughs came rapidly for their efforts. The couple possess a corking idea for an offering of this order, placing them among the topnotchers of their class. The audience Monday night was most insistent with its applause.

Anatol Friedland & Co., with a sight turn, opened after intermission. Providing a flash with the necessary pep, the Friedland offering made the grade, with Will Mahoney following. Mahoney entered with a new comedy shawl for his introductory number, also introducing an impression of a colored singer and dancer, new to his routine. It proved a productive bit, gaining laugh after laugh. His efforts were curtailed due to his appearance in the Victor Moore-Emma Littlefield act, which followed.

Mahoney returned for clowning with Moore, the same as indulged in last week, when they appeared at the Colonial. The Moore-Littlefield offering, now well out of its teens, had the Palace audience howling. With Mahoney returning for his burlesque Russian dancing and Moore attempting the steps, the returns were immense.

Rupert Ingalese was moved to the closing position and entertained an interested audience. Ingalese is a finished juggler and a showman. He has two well trained assistants. They are brought into play frequently for comedy business. In the straight juggling Ingalese has some clever feats. His work with the coins and tumblers is effective. Angela Grey fits in nicely with piano work and general business. Ingalese took the stage Monday night at 11 o'clock and entertained capably. *Hart.*

CHICO'S NEB. DATE

Omaha, March 31.

Chico Marx will head the opening revue of the annual summer entertainment season of Ak-Sar-Ben Coliseum.

Four other shows to be built for the summer and names are being sought.

Famous Door, Miami, Cited 'Unfair' by AGVA

Famous Door, Miami Beach, was declared "unfair" by American Guild of Variety Artists last week for failure to post cash security to cover engagement of Alan King, skedded to be added to the show. Nitery has bond up for other talent but not enough to cover King's engagement.

King had originally been set to open at the nitery two weeks ago, but agreed to set back his date until April 1, providing Moe Backfeld and Al Freeman, operators of Famous Door, would post the additional cash last week, as per agreement between them and Dave Fox, assistant national director of AGVA. When this was not done Fox ordered Jerry Hirsch, AGVA Miami rep, to yank current show and declared the spot "unfair."

M. S. Bentham, Vet Agent, Dies in N. Y. at 80; Repped Many Stars

Myron S. Bentham, 80, who for many years had been a topflight talent agent, died at his home at 240 Central Park South, New York, March 19.

During the 30 years between 1899 and 1929 he had been a franchised agent of the Keith Circuit as well as representing such stellar luminaries as Irene Bordoni, Ina Claire, Laurette Taylor, Rudolph Valentino, Helen Morgan, Alice Brady, Leon Errol, Mary Eaton, W. C. Fields and many others. His management pacts were exclusive representation. Consequently, he continued in that capacity after many of his clients had graduated from vaude to legit and pictures. During this period he had placed his stars with the late Flo Ziegfeld, David Belasco, George M. Cohan, Sam H. Harris and other managements. When vaude started petering out in 1929 he concentrated more on placements in other fields of show business, and is reputed to have amassed a comfortable fortune. He retired some years ago, but never lost interest in the theatre and its people.

In leisure hours he enjoyed yachting and maintained a deluxe craft for years. When World War I broke out in 1916 he loaned his yacht to the U. S. Navy, and later was commissioned a Lieut. Commander, attached to Navy recruiting division. From then on he was affectionately called "Commodore" by his friends and clients. The tag stuck with him through the years. Despite his name of Myron, he had been known to those of the profession as "Mike," which he seemed to prefer.

When Helen Morgan was tried by a jury in April, 1929, after a prohibition raid on her nitery, Helen Morgan's Summer Place, Bentham as sole witness for the defense testified he drew up the singer's contract with the nightclub and that she was never other than an employe. His testimony helped secure Miss Morgan's acquittal.

Funeral services were held yesterday (23) from Riverside Memorial Chapel, N. Y. Interment was in Woodlawn Cemetery. He leaves his wife, Dorothy J. Bentham.

Rosenbloom Pays Off

Differences between Maxie Rosenbloom, vaude and nitery comic, and Diana Mason, for salary due on a cancelled date, were adjusted at American Guild of Variety Artists last week.

Miss Mason claimed that Rosenbloom had engaged her to appear with him in a series of blackout skits on a recent nitery date in Louisville. Upon arrival she found spot had changed format of show and her services were not required. Rosenbloom gave her $50 but she claimed there was still $75 due her. After a conciliatory hearing at AGVA, Rosenbloom paid the difference.

YOUNGMAN, LA REILLY FOR COPA, MIAMI

Henny Youngman and Betty Reilly have been signed for the Copacabana, Miami Beach, starting March 29. Duo succeeds Billy Vine. How long the Copa will operate its large room hasn't been determined as yet.

However, it's likely the spot will shrink to its usual summertime operation late April or May. During the off-season, Copa remains open with a cocktail lounge.

Coal Conservation May Stall Ringling Preem

Stymied by a Government order barring circuses from traveling over coal-powered railroads, Ringling Bros. Barnum & Bailey's big top may not able to open at Madison Square Garden, N. Y., April 7 as scheduled. Show is currently stalled in Florida winter headquarters following a rejection of application for a travel permit by the Office of Defense Transportation. Agency's measure was put into effect last week to meet the coal strike emergency.

Restriction of railroad travel, however, will not affect touring shows. Several carnival outfits have been hit hard with the order coming right out at the outset of the spring season.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 23.

Thanks to Larry Kaye (Danny's brother) for his charitable work among the less fortunate of the colony here.

Frank (Par) Hynes celebrated his fourth anniversary here and was cheered by surprise visit by his frau, Lucille Hynes, and his sister, Anita Langan.

June Weaver, the "Elviry" of Weaver Bros. & Elviry, laid up with arthritis at her California home; medico's have ordered her to Arizona to beat the rap.

Lee Klimick, who has been floored for the past two months with set-back, up and around again; ditto for Helen Grupp (Republic Pictures), who beat recent siege of pneumonia.

Harry Clifton, former minstrel, now curing at the Onondaga sanatorium, Syracuse, N. Y., has recuped so well he expects his discharge papers any day.

Sydney Cohen received his all-clear papers and checks out latter part of April.

"Dinner at Durgans" returns to the air over WNBZ with Eddie Vogt as emcee.

William Chase (& LaTour) underwent first stage of the thoracoplasty operation, took it like a veteran and is back resting at the lodge.

Carl Kessler ("The Amazing Mr. Ballantine") all agog over his continuous progress, and happy over surprise visit from Mrs. Stephen Archer, of the Sensational Johnsons.

Harold Wilkins, formerly of this colony, shot in from Bridgeport, Conn., to visit the gang. He's now head of a hillbilly band that's touring Northern New York.

Jim Wotton showing nice progress since adding penicillin to his treatment.

(Write to those who are ill.)

Hollenden, Cleve., Switches Bookers

The Hollenden hotel, Cleveland, for many years booked exclusively by the Cleveland office of Music Corp. of America, became an open spot last week, with the booking of Bert Wheeler, starting March 29. Booking was made by the William Morris agency Chicago office.

However, the hotel is likely to name an exclusive booker shortly. It's expected that General Artists Corp. may get the nod.

Hollenden is now operated by the syndicate which controls the Deschler-Wallick hotels. Bookings of these inns was recently snagged from MCA by GAC. Chain is expected to keep its bookings with one agency.

'Memories of the Palace' To Top NVA Benefit

Annual benefit of National Variety Artists, of which George Jessel is honorary president, will be held Sunday (28) night at the Imperial Theatre, N. Y. Benefit is scaled from $6 to $15, with proceeds from ticket sales and souvenir program going to the welfare fund of the organization. Latter promotion is being handled by Lester Rose, as in previous years.

Joe Verdi (Clark &) is chairman of the entertainment committee and is lining up the show with an assist from Lou Handin, prexy of NVA. Topping the bill will be a nostalgic item, "Memories of the Palace," in which a number of NVA-ites, who played the Palace in its hey-day, will appear. Others sparking the proceedings will be Milton Berle, Paula Laurence, Guy Kibbee, Bert Wheeler, Basil Rathbone, Joe Laurie, Jr., Harry Hershfield and Senator Ed Ford, the "Can You Top This?" trio from radio.

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Court Decision on AGVA Jurisdiction Awaited as Confabs Break Down

Attorneys for the Associated Actors and Artistes of America, and Matt Shelvey, deposed national administrator of the American Guild of Variety Artists, have been conferring with Justice Samuel Hull- of the N. Y. supreme court for several weeks in an effort to reach an agreement on settlement of the issue of which faction shall control AGVA.

Conferences between Justice Null, Judge Samuel Rosenman, AGVA attorney, and Morris L. Ernst, Shelvey attorney, have been held during the past week. However, no settlement has been reached. Each side is seeking an injunction. The 4A's asking the court to enjoin Shelvey from representing himself as being head of AGVA, while Shelvey is asking an injunction which would forbid the 4A's from controlling the vaude and nitery union.

Shelvey proposed that the court appoint a referee to control the union until the AGVA convention takes place May 7 at the Astor hotel, N. Y. Shelvey is reported to have asked that the 4A's pay Ernst's legal fees. The 4A's attorneys flatly refused this deal, one of the reasons being that Shelvey could claim this as a legal victory. Another reason for the turndown is the fact that such a disposition would become a mutually agreeable settlement, and therefore could not be appealed to a higher court.

Expensive Jockeying

The supreme court's decision is expected shortly, now that the conferences have broken down. Decision is eagerly awaited by both sides inasmuch as the ruling would end expensive jockeying for position by both sides. Latest development in the battle for control of the various AGVA branches came early this week when Al Wilson and Benny Hurst, heads of the Cincy AGVA branch, left the 4A's faction and joined the Shelvey side. Hurst said his position with AGVA was untenable inasmuch as he was specifically hired to keep an eye on Wilson and would ultimately take over the branch. Wilson said he resigned in order to work with Shelvey. A 4A's spokesman declared that Wilson has been working for Shelvey right along, although he had attempted to "carry water on both shoulders" by doing some work for the 4A's. Bill Feinberg, former AFM Local 802 official, who served as labor relations counsellor, after a trip to Cincy, had recommended that Wilson be let out. Feinberg, incidentally, has completed the 4A's assignments and has left his AGVA post. Paul Ross, AGVA public relations man, has taken over the field previously covered by Feinberg.

Shelvey, to date, controls branches in Boston, Philadelphia, New Orleans and Miami Beach. The 4A's has also set up rival branches there. Consequently the court decision is seen as the only way of cleaning up the factionalism in the various cities.

Who is "Mr. Vaudeville"?

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N.Y. LATIN QUARTER SET WITH HEADLINERS

With the pacting of Sophie Tucker for an October date, the Latin Quarter, N. Y., has enough headliners to carry it through to December. It's not yet definite how long Miss Tucker will stay, although eight weeks are virtually certain.

Latin Quarter lineup as it now stands has Buddy Lester, Steve Condos and Hermanos Williams trio starting Sunday (28), with Joey Adams, Tony Canzoneri and Mark Plant, Nicholas Bros., Anne Russell and Pupi Campo band coming in May 1. Willie Shore is down for June 1, with Ina Ray Hutton starting June 30 and Ted Lewis beginning in August, with Miss Tucker set to follow. Miss Russell, due in the May 1 show and current at the Strand, N. Y., was inadvertently referred to as Anne Thomas in last week's New Acts and house review section.

Eigen's B'way Date

Jack Eigen, disk-jockey, working from the Copacabana, N. Y., may play his first Broadway vauder at the Strand May 7. Negotiations are now on for the Strand to do a platter pilot layout as has previously been done in Chicago and Boston vauders. There's the possibility that Bea Wain and Andre Baruch, WMCA's "Mr. and Mrs. Music," and two other disk jocks may be included in the layout.

Eigen has had some previous vaude experience having played a round of the Loew one-nighters some time ago.

Doubles-Minimum For Chi Turnover

Chicago, March 23.

Blue Note jazz club here has been doing unusually well at the b.o. with Louis Armstrong's orchestra, and as a means of getting a turnover has instituted a unique minimum-charge arrangement calling for a twice nightly tap. And the spot is getting away with the idea.

Clubs ask a $2 minimum from opening until midnight and slaps on another deuce after that hour to the tabs of those who stay over from one period to another.

Holiday Concert To Go on Despite Booking Dispute

Billie Holiday's Saturday (27) concert at Carnegie hall, N. Y., will come off despite the management dispute between Joe Glaser's Associated Booking Agency and Ed Fishman, whom singer recently named as her personal manager.

Concert will be played as a result of the rewriting of her Carnegie contract by the American Guild of Variety Artists in which it was stipulated that the date will be honored with no agency or personal manager specified in the deal. AGVA stepped into the picture in order to protect Ernie Anderson, "Concerts at Midnight" impresario, and promoter of Miss Holiday's concert. AGVA's position was that the artist should perform, especially after contracts were signed in good faith, and a sellout house has resulted. However, the union ruled that because Glaser had arranged the deal, he was eligible to receive commissions. Fishman had originally refused to recognize the deal and, according to an AGVA spokesman, had wanted to call it off.

Miss Holiday, meanwhile, has sent Glaser a letter terminating her agency contract with him. Union is set to hold conciliation conferences next week. If these confabs fail, matter will go to arbitration. Fishman, who now operates from the Coast, has no AGVA franchise, but is permitted to handle AGVA members as a personal manager.

The sepia singer was recently released from a federal prison after serving a sentence on a narcotics charge.

LATIN QUARTER, CHI, SHAVING SHOW BUDGET

Chicago, March 23.

Latin Quarter has dropped elaborate floorshow policy and will now feature a single act with two bands, one a rhumba combo. Spot, which used top talent up to last summer, has gone through many changes of policy, but has managed to keep open.

Last show, which closed Friday (19), featured Sonny Mars, Jackie Hillard and Wynn Seeley plus Gomez rhumba orch. Gomez stays on with Buddy Shaw band doing the relief turn.

Chi Dancehall Collapse Hits Unlicensed Spots

Chicago, March 23.

A survey taken after the collapse of the third story of a dancehall and bowling alley, disclosed that some 300 public amusements spots are operating without licenses. Most of the places have been unable to obtain a license because of veto by the fire department. Among the places listed are the Latin Quarter, downtown nitery; the Chicago Arena, sports palace; the Famous Door, northside jazz spot; the Globe theatre, and the Devon theatre, nabe motion picture houses.

Crash at the Lakeview Bowling Alley, earlier in the week resulted in death of one woman and injury of almost 100 persons. Chi police and fire departments have begun new drive to close all spots unless violations are corrected.

Singer Johnny Crawford now singing with the Alan McPaige Trio at the Hotel Warwick's Raleigh Room, N. Y.

Philly Bistro Cashing in on Blue Blood Blues Singers and Other Amateurs

Philadelphia, March 23.

Nite club bonifaces have long known that thar's gold in them Social Registers, but a Philly spot has figured a new way to mine it.

The Drake Room, in the swank, midtown Drake apartment hotel, is now turning its floor over to the Blue Book Thursday nights, to provide the entertainment. The place is cashing in, for the debbies love singing (without endangering their amateur standing) before the mike and their friends and relatives—and general public—fill the room, and make its cash register ting-a-ling.

Permanent emcee for the all-for-free entertainment smorgasbord is a personable socialite youngster called Charles "Buddy" Tindle, reputedly, well bankrolled. What he seems to like best is wearing a white tux jacket, waving a baton at the room's little band, and introducing the amateur talent.

Past Thursday was the sixth of the new dispensation and Tindle brought to the mike three debs and a young man with considerable talent as a mimic. Best mitt action went to Louise Leopold, a lovely blue-eyed blonde who nicely handled "All the Things You Are." (Hollywood scouts ought to drop in for a gander next time she goes on. It will be worthwhile if she photographs as well as she looks.)

Betty Younger, another Blue Book kid, had herself a marvelous time mugging through a burlesque version of "The Man I Love" to the considerable amusement of the audience. The opener was Sally Grimm, doing "September Song." Headliner was Thomas N. Dell, 3d, a comic with a considerable range of mimicry. He impersonated Danny Kaye singing "Anatole of Paris"; Al Jolson doing "California, Here I Come," and Beatrice Kay in "I Don't Care."

Then the socialites really went to town. A raft of males, boasting famous Main Line names, did a comic job of modeling the hats of their wives and dates before four judges. Three prizes were awarded—two white rabbits and a hat.

Reportedly slated to head the bill April 1 is a scion of a prominent Park Ave. (New York) cliff dwelling tribe, who will be tearing himself away from Harvard and Hasty Pudding circles for the occasion.

Guy who cooked up this highly successful idea is Curtis Wright Leslie, the Drake's publicity man. His offer of Social Register talent at no minimum, no cover, every Thursday, results in a sellout for that night each week. It also results in an overflow of biz which is benefiting the spot other nights of the week.

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Night Club Reviews

Beachcomber, Miami B.

Miami Beach, March 20.

Tony Martin with Ben Oakland, Willie Shore, Weire Bros., Ray Arnett, June Taylor Girls (7), Dave Tyler Orch (16); no minimum at dinner, $3.50 at supper.

The room that has featured the biggest lineup in name values (with sometimes offish results) comes up with the most solid attraction, entertainment and draw-wise, this season in Tony Martin. An opening night crowd saw turnaways reminiscent of the war-years heydey. He scored what could have been the most solid personal triumph of a hectic season. And this when the "height" has come and gone, and the spring "off days" are on.

And that word spread quickly, to supplement the heavy ad campaign instituted by Ned Schuyler, Beachcomber owner, was evidenced in weekend biz which set record grosses for the big room. All of it adds up to bring the spot into the big profit bracket in its last 10 days of operation. For, as Schuyler admits, "I'd be crazy to try and follow this guy."

In a 50-minute stint before an audience that included the black tie crowd as well as the average tourist, Martin scored the most resounding click of the year, even including Kay Thompson's belt, earlier in the season.

The suave, good looking film and radio songster returned to old haunts where his biggest pre-war click was at the old Royal Palm here. Based on this engagement, he can write his own ticket whenever he wants to come back. Harry Richman introed him, with a brief, effective eulogy. On to a solid reception, Martin, teed off with a slick arrangement of "Lullaby Of Broadway," kept the receptiveness mounting with his easy approach, plus the dominant values that made his stint outstanding: the full ranging voice, the humble, yet assured manner and the warming personality that held the packed house with him.

Follows with a medley of "Make Believe," "All The Things You Are" and "September Song." Comes back for "Brazil," an impression group on Chevalier, Richman; both adept limnings, and for added effect the comedy overtoned clarinet solo. Encores with a sock version of "No Business Like Show-business," with clever patter about the old time vaude greats; "Dance At Your Wedding" and his theme "Beguine." Winds with a funny short spot with Willie Shore to wrap things up. Guy had to beg-off, but they kept pounding for more long after he had gone.

Rest of show is a mildly pleasant buildup to Martin's stint. Willie Shore contribs an amusing session of comedy and dance, with the terp sections the better part of combo. Comedy patter is a bit weary and gets giggles where fresher material might have gotten howls. Best part of the comedy sequence is the pinball machine addict. Acro-dance stuff reminds of Ray Bolger and hits for top reception.

Weire Bros. are lost in this room. Stuff seems more tailored for theatres than a sprawling layout such as this. Violin stuff and comedy terps go nicely, though not socko.

Production wise, June Taylor has given her line of lookers two brief and effective routines, with the costuming in good taste. Ray Arnett handles the song-dance chores of sequences in adept manner.

Ben Oakland rates kudoes on his accomps for Martin, while Dave Tyler handles the batoneering end in what amounts to the best job of the season. He doesn't miss a cue for Martin's heavily arranged songs, cutting as though he'd played him for months. *Lary.*

CONNEE BOSWELL
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Booking by
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Cocoanut Grove, L.A.

Los Angeles, March 18.

Joe Reichman's Orch (15), with Sergio De Karlo, Marjorie Lee, Ambassadorables (Doris Crane, Marilyn Adams, Vivian Presco, Beth Holt, Jewel Eberle); $1.50 cover weekdays, $2 Saturday.

It's noteworthy in a way that a notice written about the Grove attraction is about somebody beside Freddy Martin. For the past seven years, with occasional interruptions, the tootler-business man (he has a swank music shop in the Ambassador hotel) has held sway over the bandstand and endeared himself and his dansapation to this class clientele. Now he's away for a while and leading the parade of bandmen into the room of swishy palms and floating clouds is Joe Reichman, still the "Pagliacci of the Piano," and making his fourth stand in the Wilshire bowl grotto.

It's the Reichman pixie personality and showmanship that overshadows his music for the feet and ears. His clowning is restrained and affable, never leaving the bench, and a warm friendliness with the dancers-by makes the ingratiating easier. There's a showmanly touch to his flying fingers and the changing moods on his phiz act like tucks under the chin.

Hotel ballrooms have long been Reichman's play-and-pay ground and he knows how to mix up the tunes to get the most people out on the floor. In every set there's a rhumba but otherwise the rhythms float with the dancers. No fast or fancy stuff, just straight foot ease. Marjorie Lee and Sergio De Karlo take care of the vocals, the latter a Latin adition of Chevalier down to the straw skimmer and perpetual grin. Miss Lee forsakes styling for an easy delivery of pop tunes. Doris Crane's Ambassadorables, four petite violinists and an accordion-vocalist, take over the intermission and entertain at ringside tables with operetta arias after a full start to the Reichman accomp.

Reichman should keep the covers coming for the five weeks of his stay and then gives up the stand to Guy Lombardo, Frankie Carle and Miguelito Valdez, in that order, and all for four weeks. Grove's 950 capacity was three-quarters full for the opening. *Helm.*

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Samovar, Montreal

Montreal, March 19.

Blackburn Twins, Ludmila Lopato, Rasha Rodell, Maria del Carmen Gomez, Bill Skinner Orch; Minimum $2.

For his 20th anniversary as producer of this nitery's shows, Carol Grauer has a nice lineup of social performers and the result is a smash show leaving everybody very satisfied and enthusiastic. The Blackburn Twins, Raymond and Royce, who do some of the smartest tap routines seen around here in a long time, and blonde Continental diseuse Ludmila Lopato share the spotlight and gather most of the plaudits.

Tall, dark and handsome, the Blackburns are in a class by themselves in their sharp terping routines. Every gesture, smile, movement and detail is accounted for in every number and theirs is a series of dances which garner plenty salvos. They open with a song and dance that sets their bright, lively style and follow with a neat soft tap routine. Their mirror dance is also splendid. Wind up with a rhythmic rendition of "18th Century Drawing Room" for solid appreciation and beg-off.

Petite, Slavic beauty Ludmila Lopato follows. It's a difficult spot for a diseuse with moody songs in French and Russian. But possessed with great charm and a very warm voice, she readily scores. With sensibility and taste, she sings "Imaginez," a romantic ballad; "Sertze," a lively Russian air; "J'ai vendu mon ame au diable," a dramatic song; "La Valse Tourne," a charming and joyous French waltz musette. Then encores with a wide choice of Russian or French numbers before having to beg-off.

Popular baritone Rasha Rodell is back for his fourth return engagement. Sings in many languages and registers with well-trained voice. Best is his rendition of "Granada," "As Years Go By" and an Hungarian lullaby. Also does well received Russian airs and an excellent interpretation of the French "Aimez-vous les moules marinieres?". Delivery between songs can still be sharpened. Maria del Carmen Gomez is a typical flamenco singer and dancer, agreeable to listen to and watch in her two Spanish numbers. The finale, with Garuer and the cast, is a very gay and amusing interlude (thanks to the fooling of the Blackburns) is indeed a show worthy of Grauer's anniversary. *Marc.*

Havana-Madrid, N. Y.

Joaquin Garay, Pilar Gomez, Vitola, Line (6), Argueso and Sacasas Orchs; $3 minimum, $4 weekends.

Following the pattern established last week by La Martinique, N. Y., the Latin-minded Havana Madrid has reinstalled a line after an eight-month hiatus in an effort to needle slumping biz. Even if the line doesn't pay off on that idea, bringing back the gals is a good step, since they inject practically all the verve and polish to the club's new spring revue.

Show is headed by emcee-singer Joaquin Garay and features Spanish terper Pilar Gomez and comedienne Vitola. All of them are in the Latin idiom, which should directly suit the taste of the Havana Madrid crowd—when a crowd's available. Room was practically empty, however, the night caught (19), meaning the performers were working against tremendous odds. Garay, for example, came out with his usual bounce to tee off the proceedings but gave up his jokestering in mild disgust when he could draw less than a snicker from the paltry number of payees.

Garay makes out much better with his singing, projecting his infectious personality neatly with the Spanish, Portuguese and English numbers. Big mistake here is in giving the customers too much at one crack. He opens with "Chiu, Chiu," effects a good pace-change with "Serenade of the Bells" and hits his stride on "Everything Is Latin in the U.S.A.," a reverse twist on the "South America, Take It Away" motif. This would have got him off to good results, but he stuck around for one more number, thereby partly ruining his effectiveness.

Miss Gomez, a sultry Spanish beaut, demonstrates some intricate heel-and-toe work in her brace of numbers. Gal is lissome and graceful, and utilizes her castanet-clicking nicely for extra rhythmic effects. After opening with a flamenco routine, she comes back with a good impressionistic turn on "Malaguena." Line then spells her while she does a quick costume change before returning for a flash heel-and-toe finale.

Vitola, a last-minute addition to the show, is reviewed under New Acts. Work of the line, incidentally, marks another feather in the Easter bonnet of June Taylor, who casts them and sets their routines. Gals are all nice-lookers and, as with the new La Martinique ensemble, can really dance. Show is backed well by Argueso's crew, which doubles for dancing with the neat rhumba beat of Sacasas' sidemen. *Stal.*

Walnut Room, Chi
(BISMARCK HOTEL)

Chicago, March 18.

Georgie Gobel, Joseph Sudy Orch (11) with Lenore; minimum, $2-$2.50.

Usual brace of standards on tap at this room has been whittled down to one. A second and less noticeable cut has taken six feet off the length of the dance floor—not that there's need of extra table space but just to bring the audience in closer.

Georgie Gobel is well received by the family trade, although his impact is decidedly on the light side. Some of his material still wears khaki, while his civvie stuff is pre-war. Despite brisk gestures, his stories tend to flatten out, mainly because they're unrelieved by punchy asides or byplay en route to the payoff. There's nothing wrong here that fresh routines won't cure.

Comic, strumming a guitar, gets favorable returns on "Little Bit of Heaven," "Preacher and the Bear" and "Sippin' Cider Through a Straw." Brightest of the lot is "Alice," an original that starts with creampuffs but shifts to the needle.

Lenore, holding over with Joseph Sudy's orch, does okay on her vocal of "If a Man Could Be." *Baxt.*

Zimmerman's Hungaria, N. Y.

Jeannette Garrett, Garron & Bennett, Olga Pavlova, Roland Tudor, Zaiga Bela, Shandor Orch, Gene Kardos Orch; $2 minimum.

At the rock-bottom price level in the Broadway cafe trade, Zimmerman's Hungaria rolls on its way with its standard policy of offering a solid package of entertainment for its type of clientele. Layout is somewhat below the top shelf class but it makes up in quantity what it lacks in quality.

Built along minimum production lines, show opens with a solo tap terping stint by Jeannette Garrett,

(Continued on page 56)

AGVA AWARDS $333 ON CLAIM VS. CROSS

Chris Cross, bandleader, currently at the Kovackos Club, Washington, D. C., was tagged unfair by American Guild of Variety Artists last week for failure to settle a claim of $333 back salary due Margie Woods, his former vocalist.

Complaint, brought by Miss Woods at AGVA, claims that during a 10-week period she worked as vocalist with the band, Cross had paid her less than union minimum salary, with above stated amount still due her under her AGVA contract. Cross was notified of the action but did not interpose a defense, whereupon AGVA cited him "unfair" until he pays off the obligation.

Hub RKO Drops Vaude

The RKO theatre, Boston, is set to drop stageshows for the summer, May 5. Final show isn't set yet. House will continue through-yet. House will operate with a picture policy, although a spot attraction will be used occasionally.

Resumption of vaude is definite for the fall. Dan Friendly, house booker, has set Vaughn Monroe for week starting Nov. 25.

Potson's Tax Trial On

Chicago, March 23.

Twice-delayed tax evasion trial of Mike Potson started yesterday (22) in Chi federal district court. Government charges that former operator of Colisimo's withheld $162,000 in back taxes.

Trial was postponed twice before when medics advised that 64-year-old defendant was too ill to testify.

TEXAS NITERY FIRE

Midland, Tex., March 23.

Loss of the structure and equipment was placed at $50,000 following destruction of the Log Cabin Inn by fire.

The nightclub was owned by C. A. Carter and operated by Jerry Roberts. Spot was located on outskirts of the city.

The Exclusive and Amusing

at the MOUNT ROYAL HOTEL
LAURETTE AND CLYMAS, a pair of Dancing Humorists with ENDLESS MATERIAL and a LAUGH-A-MINUTE Type of Delivery.
They introduced two new numbers; both were an IMMEDIATE HIT.
March 1, '48, The Herald, Al Palmer
New York Rep.: JACK DAVIES
Chicago Rep.: PHIL TYRRELL

DON COSTELLO
Back in New York
After a Successful Engagement
in The Jaragua Hotel D. R.
as
Dancer-Singer-Choreographer & M.C.
Thanks to
Richard Kollmar and Oscar Liese
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New Acts

DONALD RICHARDS
Songs
45 Mins.
Sert Room, New York

Donald Richards is virtually making his N. Y. nitery debut although, on a couple occasions, he has doubled under emergency from "Finlan's Rainbow" of which he's the juve lead. A personable baritone of fine voice, Richards should qualify in the saloon circuits, especially with such a smash musical as his Broadway background.

The above indicated 45 mins. running time is obviously a mistake. It will doubtlessly be trimmed after the premiere enthusiasm at the Waldorf-Astoria is discounted. He's generous to a fault and if the idea is to engage in a vocal tour de force good self-editing—such as those three cycles of doing everything in threes—would automatically correct matters. The triple trio embraces three excerpts from other musical hits ("Fellow Needs a Girl," "Best Things in Life Are Free" and "June Is Busting Out All Over"); a trio of excerpts from "Finlan's" (a natural enough idea); and far down in the routine, after a second encore, he does an operatic trio. And that is really carrying the trey too far. Especially considering "Romantic Guy," "But Beautiful," "The Whip," an Air Corps parody on "Whiffenpoof" and the inevitable "Glocca Morra."

Not that he doesn't appeal almost all the way but the leave-'em-hungry show biz adage should obtain at some point in Richards' songalog. The Air Corps stuff, incidentally, is nicely dovetailed with a salute to Charles Segal, his pianist (and also his sergeant in the AAF).

Robert Lamouret, the French ventriloquial comedian who clicked in London in the Sid Fields variety revue, and repeated on Broadway at the Roxy, proves himself plenty OK in the niteries, following Richards. Only clash is the repetition of the "Figaro" operatic excerpt which the singer does legit, and which Lamouret repeats as part of his slapstick shaving hokum with his Donald Duckesque ventriloquial puppet. It's obviously more necessary to the Frenchman than Richards, hence the latter should edit it out.

For the rest, Emil Coleman, now quite the grand old man of class hotel and nitery maestros—he's been prominent on the podium for almost a third-of-a-century, and remains among the best baton-wielders extant—continues with his smart dansapation. And Mischa Borr, despite his un-Latinesque cognomen, dispenses a brand of dance music that would qualify him for top membership in the daiquiri-carioca-paso doble unions the world over.

Incidentally, in face of current ease-off in N. Y. nitery biz the Waldorf-Astoria's Sert Room seems to be holding up nicely. Ambrose at the tape is still a busy gent, even under present standards of cafe-catering. *Abel.*

GENE McCARTHY & TOMMY FARRELL
Comedy
18 Mins.
Palmer House, Chi

Gene McCarthy, no newcomer at platter byplay, and Tommy Farrell, seen on Broadway in "Barefoot Boy With Cheek," are happily accommodated in Max Shulman's first try at nitery routining. Team, opening at dual mikes on chest-high stand, satirizes disk jocks, radio commercials, and hoke platter lyrics in crisp, punchy style.

Mugging and panto stuff are tightly dovetailed with disks played by engineer. For Red Ingle-Jo Stafford recording of "Temptation" (Tim-Tayshun), McCarthy dons a bandanna headpiece and pumps a prop accordion while Farrell saws at a pocket-size fiddle. Stint drew salvos from opening night aud, followed by heavy hand for similar treatment of femme and Bing Crosby singing "Wait 'Till the Sun Shines Nelly."

McCarthy scores solo in clowning Kirsten Flagstad's trilling of "The Valkyrie," a sharply conceived satire of operatic posturing. In takeoff on newscasters, pair glibly recite stock news oddities with trick payoffs. Both have a tendency to drop unctuous radio inflexions while yocks come fast and hard. Turkish disk is weakish as a closer in comparison to preceding platters.

Over-all act is firstrate for class niteries. *Baxt.*

VITOLA
Comedienne
10 Mins.
Havana Madrid, N. Y.

Vitola, according to the intro accorded her here, has done a lot of film and nitery work throughout Latin America, but this represents her first time in a New York club. Gal is a hawk-faced, grotesque character, with an ultra-long and thin body which she contorts into freakish postures for the basis of her comedy. In addition, she has a good soprano voice, which is apparently well-trained and which she uses deftly to kid the classical operatic arias.

Grotesque posturing and comedy thrushing could probably fit her for the title of the Latin Cass Daley. Right now, however, she lacks both the timing and comedy-knowhow of Miss Daley. As a result, the solid laughs she builds up with her first appearance rapidly dissipate as she repeats with the same routines for three numbers in a row. As is the case with all grotesqueries the audience soon tires of looking at crazy stances. She'll have to add more to her act, consequently, if she's to catch on. *Stal.*

JUDY GERSHWIN
Songs
15 Mins.
Ruban Bleu, New York

Heralded as from a radio background, Judy Gershwin evidences the accent on the mike technique but she is effective, none the less, in person. In an intimate boite like the Ruban Bleu she could dispense with the amplification because her personality is good and she projects on both counts.

Thrush probably has chirped with bands judging by her technique. She's in the modern rhythmic idiom as she unreels "Still Get a Thrill," "Got a Crush On You," "'Swonderful" and "Don't Blame Me." Nicely attired, that hennaed streak on her foretresses is a conceit which means little either way. "'Swonderful," of course, is one of her famed kin's better tunes but she makes no capital of her in-laws, George and Ira Gershwin. Songstress is the wife of Arthur Gershwin, their youngest brother, and himself an incipient songsmith.

Miss Gershwin is okay for the class nitery league and suggests greater scope with schooling and extended material. *Abel.*

CONDE LUIS
Magician
12 Mins.
El Chico, N. Y.

Conde Luis hails from Madrid and is making his American debut with his routine of standard cards, rope, ciggie, paper, candles, balloons and handerkerchief tricks. He runs the gamut, doing too much, but is cute in personality and dialect as he projects the few necessary American words he has not quite mastered. The unfinished linguistics are a plus but the surplusage of routine should be edited down. He should, of course, discard the corny American flag business, apparently injected as insurance.

He doesn't need it because he's a seasoned manipulator who can fill his spot with showmanly entertainment. *Abel.*

FERNANDA CRESPA
Dancer
10 Mins.
El Chico, N. Y.

First time in America, Senorita Crespa impresses on her wholesome Latin good looks and an authentic terp style that holds the customers and registers in both halves of her routine. She breaks it up by being brought back for a reprise of an Andalusian routine.

Opener is a Spanish fantasy and a fiesta number, with and without castinets. She's an exicting looker and her dance sequences bespeak intensive schooling. She'll impress generally, as she goes along, not being confined to atmospheric boites like El Chico which is dominantly Latin. *Abel.*

MINDY CARSON
Songs
12 Mins.
Club Charles, Baltimore

Attractive songstress displays considerable know-how in selling a vocal. On the wholesome and clean-cut side and gowned accordingly, she handles own introes and utilizes a good change of pace. Opens with "Got a Feeling I'm Falling," following up with "But Beautiful"; a brace of Gershwin tunes, "But Not For Me," and "Someone to Watch Over Me." Good spot of rhythm, "Feathery Feeling" strong closer. Encores with her current recording seller of "Pianissimo."

Should be able to hold a potent spot in any company. *Burm.*

DAVID NILLO DANCERS (3)
Dance
10 Mins.
Copacabana, Miami Beach

Young trio of terpers, comprising two lads and girl, show distinct possibilities for smarter niteries, once they get themselves some new routines and better costuming. As presently constituted the trio reminds slightly of Jack Cole's ideas, but the basic conception seem to have gone astray in the stagings.

One spot sets a takeoff on Indian dances with jive interlinings. Idea may have looked good, and perhaps with some new conceptions might work into a solid sequence.

Other section of the act is a nicely worked out canto of ballet-modern that sets well for their first impresh on the audience. As a group they impress as potent dance talent in the modern-satirical vein. *Lary.*

Yank Show Biz

Continued from page 1

more than 1,000,000 marks ($100,-000).

The top-grossing Yank play to date is John van Druten's "Voice of the Turtle" which has brought its author 110,213 marks ($11,000), according to the latest CAD survey, in blocked currency. Royalties are fixed by the CAD (which clears all plays before they can be staged in occupied zones) at 10% less a sum not exceeding 3% deductible for translations. Next in order as moneymakers are Robert Ardrey's "Thunder Rock" which has earned the playwright 82,789 marks ($8,-300); "Skin of Our Teeth" bringing Thornton Wilder 80,844 marks ($8,000) and S. N. Behrman's "Biography," netting 76,951 marks ($7,700).

Dramatizing the intense activity with Yank works, there have been five times as many American plays produced by the Germans than that of any other of the occupying forces. The British, for instance, have had only six of their plays staged and the Russians, generally regarded as the most active proselytizers of the Germans, no more than the British.

60 Plays; First Musical

Some 60 plays have been cleared by the CAD for use in Germany and Austria and the division is now working on musicals with "Oklahoma!" a probable first. In Germany, 604 theatres and music halls have been licensed by the Yank army officials. So far as Austria is concerned, 16 plays have already been produced with "Life With Father" the ranking favorite. Playwrights Howard Lindsay and Russel Crouse have garnered 34,-380 Austrian shillings ($3,400) as royalties. [Both shillings and marks figure 10 to the dollar.]

"The Germans were taught under Hitler for many years that no culture could compare with their own," a CAD official said, explaining the Army's program. "It's our job to win them to democracy and one of the best ways is to demonstrate that American entertainment shapes up as well as their own. We think we're on the right track because attendance is holding up so well."

Radio, film, music and art and periodical sections of the CAD are also stepping up their programs. So far as pix are concerned, some 54 theatrical shorts and 22 non-theatricals have already made the rounds of the German flickeries. Some 27 more are being processed and will hit the theatres shortly.

Packaged Entertainment

In Germany, booking of Army-designated shorts is compulsory. They're included in a package with newsreels and a feature for the theatres. Besides, 150 prints in 16m are also prepped for each pic for showings at information centres, labor unions, youth groups and other organizations. Program will be considerably zipped up in the near future since the Army has a $600,000 untapped appropriation for the purpose. It spent $900,000 last year preparing its program.

Going has been slower in Japan, but CAD expects to go full-tilt with the Nips during the coming year. Five plays, "Yellow Jack," "Abe Lincoln in Illinois," "On Borrowed Time," "Ethan Frome" and "Our Town" have been cleared for Japan and are currently being translated.

Brig. General Robert A. McClure, commanding the CAD, planed to Japan last week to give the program further impetus. He's surveying the field and checking into theatre facilities in that country. One poser in Japan is the problem of piracy since the country has a history of copyright plagiarisms running back many years.

Variety Bills

WEEK OF MARCH 24

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (P) Paramount; (R) RKO; (S) Stoll; (W) Warner

NEW YORK CITY

Capitol (L) 25
Tex Beneke Orc
Dean Martin
Jerry Lewis

Music Hall (I) 25
Paul Haakon
Stephanie Antie
Paul Franke
A Andree & Bonnie
Bellak & Elaine
Rockettes
Corps de Ballet
Glee Club
Sym Orc

Paramount (P) 24
Louis Prima Bd
Dick & Dot Remy

Roxy (I) 24
Art Mooney Orc
Galli Sis
Betty Bruce
Al Bernie
Sailei Puppets

Strand (W) 26
Claude Thornhill O
Helene & Howard
Morey Amsterdam

BRONX

Windsor (I) 26-28
Danny Drayson
Ladd Lyon
Eddie Hanley
Morgan Sis
(two to fill)

BROOKLYN

Flatbush (I) 26-28
Bobby Rollins
Beau Jenkins
Skating Macks
Foran Sis

QUEENS

Jamaica (I) 24-27
Al Schenk
C Fredericks Co
3 Kayos
Bobby Winston
J Hurley
Bruce Howard

Oriental (I) 25
Nellie Lutcher
Tito Guizar
Gaudsmith Bros
Carl Sands Orc
(one to fill)

Regal (P) 26
Eddie Vinson Bd
The Ravens
Geo Hudson Bd
Chuck & Brown
Owen Tines

HARTFORD

State (I) 26-28
Horace Heidt Show

HOLYOKE

Valley Arena (I) 28 only
Gene Krupa Orc
Al Schenk
3 Mimic Men
Delage & Shirley
(one to fill)

MIAMI

Olympia (P) 24
Latinos
Chas Carrer
Elton Britt
Sybil Bowan
Curry, Byrd & LeRoy

NEWARK

Adams (I) 25
Henry Busse Orc
Vic Damone
Jack Leonard
Emerald Sis

PATERSON

Majestic (I) 25-28
J & T Nip
Milo & Moran
Hermine
Candy Stevens
Hermine's Midgets

29-31
B & J Peterson
Jo & Joey Mack
Jimmy Jimae Co
Al Schenk
R & M Carnevale

CARL AND FAITH SIMPSON
AND THEIR HUMORETTES
still at Iceland Restaurant, N. Y.
Per. Mgt. TYLER MASON
EDDIE SMITH AGENCY
1501 Broadway New York

Lucky & Lea
Jane Frazer
P McWilliams Co

ATLANTIC CITY

Casino (I) 26-28
Georgia Gibbs
Ross & Stone
Stagg McMann 3
Jim Wong Troupe
The Londons

BALTIMORE

Hippodrome (I) 25
4 Fast Steppers
Gary Morton
Clark Dennis

State (I) 25-27
Malone & Sharon
Gina Thomas
Terry & Craig
3 Co-Eds

28-31
Renee & Jim
Thelma Baker
York & Pierce
M McClanahan

BOSTON

Boston (R) 25
John Calvert
The Extremes
(three to fill)

CAMDEN

Towers (I) 26-28
The Tanos
Gae Dixon
Jimmy Jimae Co
Steve Evans
Nathane Bros

CHICAGO

State-Lake (P) 26
Kathryn Grayson
Johnny Johnson
Jan Murray
Cardenas
Castle Sis

PHILADELPHIA

Carman (I) 25
Walter Walters Jr
Paney the Horse
L & A Anders
Duke Norman

READING

Rajah (I) 25-27
Eddy Arnold Rev

ROCKFORD

Palace (I) 26
"Strike Up Fun"
Paul & Paulette 3
Blair & Barnett
Nardine & Nadyne
Ann Suter
Bill Snyder
Paul Walker Orc

SPRINGFIELD

Court Sq (I) 25-28
Aneon Sis
Benny Meroff
K McLaughlin
Arthur Dennelly
Billy Carr
Betty Percy

WASHINGTON

Howard (L) 25
Freda Rhys 3
Maureen Cannon
C North & Marcia
Debonaire

Howard (I) 26
Duke Ellington O
Moreland & Murray
George Kirby
Peck & Peck

WOONSOCKET

Capitol (I) 28 only
Jack Oleson
P Mason & Pals
Bud & Ollie
Tenner & Betty
(two to fill)

Fats Pichon
Cliff Jackson
Edmund Hall Orc

China Doll
Katharine Chang
Jack Soo
Laurie Long
3 Cantons
Matt Tuck
Noro Morales
J Frasee

Copacabana
Jerry Lester
Carl Ravazza
D'Angelo & Vanya
Susan Graves
Miriam La Velle
Sacasas Orc

Iceland
Boyd Heath
C & F Simpson
Ginger Kinney
Ben Ribble Orc
Jack Ripley Line

Hotel Edison
Henry Jerome Orc

No 1 Fifth Ave
Joan Casto
Hal Hackett
Hazel Webster
Downey & Fonville

Hotel Belm't-Plaza
Georgie Price
Eddie Stone Orc
Machito Orc

Hotel Biltmore
Larry Green Orc
C Turecamo Orc

Hotel Commodore
Eddy Howard Orc

Hotel Lexington
Pineapple Orc

Hotel New Yorker
Shep Fields Orc
Marshal Beard
Phil Romayne
Terry Brent
Jay Martin
Muriel Pack
Janice Hamilton

Hotel Pennsylvania
Dick Jurgens Orc

Hotel Pierre
Jack Parker
Tom Scott
Hector & Byrd
Van Smith Orc
Chas Reader Orc

Diamond Horseshoe
Mata & Hari
Choral Octet
H Sandler Orc
Alverez Mera
Juenger Ballet Line

Hotel Plaza
Hildegarde
Joel Herron Orc
Salvatore Gioe

Hotel Roosevelt
Lawrence Welk Orc

Hotel St Moritz
Menconi Orc

Hotel St Regis
Dave Apollon
Hal Saunders Orc
Evalyn Tyner
Rosalind Courtright
Laszlo & Pepito

Hotel Taft
Vincent Lopez Orc
Charlie Drew
Jeff Clay
Michael Durso Orc
Fernando Alvarez O

El Chico
Fernanda Crespa
Conde Luis
Victoria Barcelo
Rita & Rozino
Los Panchos

Embassy
3 Flames
Belmonts
Fisher & White
Louie Varano Orc
Jose Cortez Orc

Harem
Diosa Costello
Elissa Jayne
John Elliot
Nevada Smith
Desi Arnaz Orc
Art Roman O

Havana-Madrid
Joaquin Garay
Pilar Gomez
Volita Argueso
Taylor Line
Saccassas Orc

Hotel Warwick
Alan McPaige 3
Jan August

La Martinique
Jack Carter
Frances Faye
Freddie Stewart
Ralph Font Orc
Taylor Line

Leon & Eddie's
Eddie Davis
Art Waner Orc
Sherry Britton
Nils & Nadyne
Lyda & Yanni
Toby Deane
Peggy Palmer
Danny Sullivan
Shepard Line

Old Roumanian
Sadie Banks
Don Tannen
Bella Smaro
Joe LaPorte Orc
D'Aquila Orc

Essex House
Erwin Kent Orc

Latin Quarter
Frank Libuse
Nick Long Jr
Marion Manners
Radio Aces
Patricia Adair
C & T Valdez
Arthur Laurent
Bon Vivants
Vincent Travers O

Ruban Bleu
Pierre Cartier
Judy Gershwin
Mervyn Nelson
Daphne Hellman
Franklin & Moore
Normann Paris 3
Wally Blacker

Spivy's
Spivy
Mary McCarty
Hayes Gordon

Versailles
Carl Brisson
Bob Grant Orc
Panchito Orc

Village Barn
Piute Pete
Kay Carole
Cordano & Coriane
Populaires
Buccaneers Orc

Village Vanguard
Paula Drake
Max Kaminsky 3
Shaye Cogan
Melrose Colbert
Don Frye

Waldorf-Astoria
Donald Richards
Lamouret
Emil Coleman Orc
Misha Borr Orc

CHICAGO

Blackhawk
Art Kassel
Gloria Hart
F Ray & D Nardo
Mimi Walters

Chez Paree
Marty Gould Orc
Jackie Green
Jack Cole Dancers
Joe Kovac Orch
Chez Adorables 12
Connie Haines

Hotel Blackstone
Ray Morton Orc
Lucienne Boyer

Hotel Bismark
J Sudy Orc
Benno Delson O
Tracy Sisters (2)
Leonore
Georgie Gobel
Paulens (2)

Helsings
Al Morgan
Bill Chandler Orc
Alwite & Blue

Mike Young

H Edgewater Beach
Gil Maison
Myrtil & Picaud
George Olsen Orc
The Chords (2)
Preston Lambert
Marian Fedele
D Hild Dancrs (12)

Hotel Sherman
Herbie Fields Orc
Kay Starr
Sonny Howard
Mead Lux Lewis
Carl Marx

Latin Quarter
Sonny Mars
Gomez Rhumba Or
Jackie Hilliard
Winn Seeley

Palmer House
Skinnay Ennis Orc
Rosalind Courtright
McCarthy & Far'l
C Kaly Dnore (4)
Lenora Edwin

BRITAIN

CARDIFF

New Theatre (S) 22
Sleeping Beauty
Freddie Forbes
Nita Croft
Phil Strickland
Bert Murray
Billie Love
Isabel Marden
Bill Dunckley
Leon & Kiki
Hamilton Robins
Sidney Trevelyan
Vilma De Boer
Robs & Globe Gls
Balmoral 4
Charles Ancaster
Beaton's 12 Juves

CHISWICK

Empire (S) 22
20 Questions
S MacPherson
F Bamberger
Max Geldrey
V Cyclist Trp
Flack & Lucas
Terry Hall
F Marx & Iris
Daring Darita

HACKNEY

Empire (S) 22
Harry Parry 6
George Lacy
Wilson
Keppel & Betty
Skating Typhoons
Saveen

LEICESTER

Palace (S) 22
Robin Richmond
Organ Gdrs Sng
M & H Nesbit
Baba & Rudas 2
Eddie Reindeer

J Kavanagh
Al & Vic Farrell
Doreen Victor

LONDON

Stoll (S) 22
Stars on Ice

Palladium
Jean Sablon

Casino
Olson & Johnson
Pitchmen
Gloria Gilbert

MANCHESTER

Hippodrome (S) 22
Good 2 Shoes
Ronald Frankau
Sonny Jacobs
Jack Stanford
Joan Davies
Joy Hayden
Smeddle Bros
Rosamund Belmore
Agar Young 2
Stuart Pearce
Braemar Pipers
Tiller Girls
Terry Juveniles

SHEPH'RDS BUSH

Empire (S) 22
Hal Monty
Seamon & Farrell
Chas Cameron
Ravel
Singing Miners
3 Aberdonians
Floyd & B'Nay

WOOD GREEN

Empire (S) 22
Radio Forfeits
Mooney & King
Philippe & Marta
Archie Elray
Leslie Lester
Durosa 4

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross

Blue Angel
Douglas Byng
Alice Pearce
Marc Lawrence
Delta Rhythm Bys
Ellis Larkin 3
Hal Cooke
Jane Harvey

Cafe Society (Downtown)
Timmie Rogers
Ginnio Powell

We Danced

Continued from page 2

tion, I believe that all such matters are automatically taken care of by the Breen Office.

To give those of you who have never had the experience an example of what it was like from the standpoint of blood, sweat and tears, I can only tell you what happened to me. I was a social director for seven summers. At these various places there were always a lake, a golf course and tennis courts. But I never got to use any of these extremely pleasant facilities. The sun never visited my face or body. I lost from 10 to 20 pounds in the course of the three months by the arduous process of furnishing entertainment seven nights a week, and all day long whenever it rained. Anything we could think of to keep a guest from checking out was part of the job.

Possibly one of the reasons I whisper little prayers at night that my pictures will be good, is that, although I believe it was the greatest training ground in the world, I never want to go back to it. And I wish all of my fellow alumni the same.

House Reviews

Palladium, London

London, March 16.

Jean Sablon, Borrah Minevitch's Harmonica Rascals, The Merry Macs, Monsewer Eddie Gray, Nat Jackley, Scott Sanders, Downey & Daye, The Tovarich Troupe, The Rosinas.

Centuries ago Aristotle said "Feasts to which many contribute may excel those provided by one man," but then the old philosopher had not Val Parnell's job of finding a bill to follow six weeks of Danny Kaye. It is a tough assignment trying to entertain folk still yearning for the biggest record breaker ever to set foot on a British stage. Present bill—a pretty fair one under normal circumstances—stays only two weeks, Kaye having overlapped half the time for which the bill was originally booked.

First house was slimmest in a long time, and artists had to fight hard to win laughs or applause. Whole show savored of anti-climax following Kaye's phenomenal exit a couple of nights before. Second house was practically full when show was reviewed.

Opening act, Downey and Daye, better-than-usual skating act, have never worked harder to get the hand they deserved. Next is "The Old Philosopher," Scott Sanders, whose patter is now too familiar to thaw an icy audience or get much applause. Laughs come freely for Borrah Minevitch's Harmonica Rascals with Johnny Puleo sparking the antics. There is still lots of fun in it, but the musical standard has declined. "Monsewer" Eddie Gray wins favor, but an act, crazy as it may be, that most have seen many times can hardly raise the roof. Merry Macs, held over from the last program, close the first half to good applause. Their harmony is well appreciated.

Second half opens with the Rosinas, class trapeze act, who set the house in a good mood for Nat Jackley, the "rubber neck" comic, in a sketch that has grown tedious with repetition. The applause was flattering, and lingered over to welcome star of the bill, Jean Sablon, for whom Paul Baron takes over the orchestra. Sablon had no illusions on the task before him, and set about it with a will. Betraying an unusual nervousness he clutched the mike desperately, but only won full applause when he sang those numbers that have made him a disk favorite like "Sur le Pont d'Avignon," "Le Fiacre," "These Foolish Things," and "J'Attendrai."

Unfortunate closing act to a rapidly emptying house was the Tovarich Troupe, equilibrists from the Cirque Medrano. They could rarely have had such a disappointing setting for their acrobatic offering.

Martha Raye tops the bill for a month from March 29, and is getting a big advance buildup. *Cane.*

RKO, Boston

Boston, March 19.

"Disk Jockey Jamboree" with Ranny Weeks, Bob Elliot, Ray Dorey & Sherm Feller; Kitty Kallen, Clark Dennis, Buddy Greco, Loe Diaman, Ross & Stone, Ray Malone; "Love from a Stranger" (EL).

In line with growing influence of disk jocks, RKO is currently spotting the top four Hub jocks in a lineup introducing jock-built personalities. Turns out to be a novel and well-balanced bill nicely staged.

Bob Elliot of WHDH tees off, introducing Loe Diaman, who draws a big hand for his harmonica stunts. Wows with an imitation of a grasshopper auditioning for Spike Jones, using a weird contraption to hold his four harmonicas. Bows off with a solid arrangement of "Sabre Dance."

Ray Dorey, WBZ jock and singer, himself a recording personality for Majestic, follows, offering Clark Dennis, Capitol platter star. Singer, with a free and easy manner, does "Carry Me Back to Lone Prairie," "But Beautiful," and "Jalousie" to nice returns.

Ranny Weeks, local bandleader and WCOP jock, had Buddy Greco and the Sharps for his entry. They do "How High the Moon," "Somebody Loves Me" and smash "Oh, Look, Ain't She Pretty." Especially solid for hepsters.

Sherm Feller, WEEI Club Midnight jock, introes Kitty Kallen who clicks big with "Glocca Morra" and the gag song, "I Wish I Had a Daddy in the White House." All four of the jocks, who work largely with studio audiences anyway, show plenty hep stage manner and make an impressive appearance as well. Bill is opened by Ray Malone, good-looking kid, doing a neat terp chore, and Ross and Stone in a comedy turn with Moss taking over to introduce jocks. Finale is a minstrel show with pocks and acts around mike doing "You Are My Lucky Star." Neat package drew good opening biz. *Elie.*

Oriental, Chi

Chicago, March 18.

Clyde McCoy Orch (15) with Don Reynolds & Billie Jane Bennett; Meribeth Old, Bob Hopkins; "Killer McCoy" (M-G).

Few musicians have held up so well on the basis of a single disk hit as has Clyde McCoy. For more than a decade his trick trumpeting of "Sugar Blues" has brought in the lucre. Tune serves as opener and closer of lightly seasoned bill that could use more pepper.

Maestro fronts four rhythm, five reeds and six brass in a straight play of "Lady Be Good," then showcases his nimble horn in "Stormy Weather." Singer Don Reynolds handles vocals in smooth style, with best response won by the oldie, "Peggy O'Neill."

Although billed as an acro terper, Meribeth Old is that rare sight on local boards—a contortionist and as supple as they come. Femme, in bra and panties, works on waist-high stand, entwining herself to steady returns. Boneless bit to baffle chiropractors has her stepping off the beat from a back bend stance.

McCoy, using a pocket-size trumpet, puts snazzy flash into "Three Little Words." Billie Jane Bennett, sheathed in green, bounces "Civilization" and picks up giggles with pert treatment of "I'm My Own Grandma." Songstress closes to firm hand with "Beg Your Pardon."

Bob Hopkins' gallery of a dozen celebs is pinned to an okay characterization of Bing Crosby in the emcee role. Comic offs to brisk returns after "My Heart Is A Hobo." Return has him landing ready yocks with his impresh of a lush, followed by a bit, recognizable to Spike Jones disk fans, in which he laughs out lyrics of "Holiday for Strings." *Baxt.*

Olympia, Miami

Miami, March 19.

Bonnie Baker, Ken Whitmer, Myles Bell, Ted & Dennie Peters, Comille & Her Dogs, Les Rhode House Orch; "Cass Timberlane" (M-G).

Typical post-season bill installed here this weeks adds up as fairly satisfying for the regulars.

Bonnie Baker is back for her annual appearance, with the same cutiepie delivery, which is beginning to show signs of wear. Diminutive songstress emphasizes the shy, though saucy voice to a point where it doesn't jell to well. Blendings show the experience gathered through the years, with "I've Waited Eighteen Years," a medley, emphasizing the nostalgic in tunes, including inevitable "You'd Be Surprised" and "Oh, Johnny" and winding into one of her latest "I'm Gonna be a Bad Girl."

Ken Whitmer provides a sock sequence with his work on a group of instruments accomped by fast patter. All is done with a showmanly approach that brings nice results. On the instrumental side goes from piano through trumpet, trombone, violin, sax, drums, fife and harmonica to round out a topper for this layout.

Myles Bell emcees nicely enough, but his routines are too familiar. Utilizes a baby routine for better laugh results.

Novelty item is Comille and her canines in a stint that is deftly worked out. Pooches climb poles, essay the standard hurdling routines and generally work well under her handling.

Terp slot is a standout, with Ted and Dennie Peters purveying some satires an adagio that hit the laugh meter for a good score, and legit delineations that show imaginations and careful staging. Mixture of comic and straight comes off for resounding mitts.

Les Rhode and house orch handle the backgroundings in top manner. *Lary.*

Apollo, N. Y.

Sabby Lewis Orch (12) with Evelyn White, Eddie Rector, Rhythm Willie, Marcelle Porche, Enid Williams, Ralph Cooper; "Jungle Flight" (Par).

Layout at this session is overlong, running an hour and 35 minutes. Inclusion of some nine amateur "stars," graduates of the house's weekly neophyte talent contest, accounts for the added time. On the overall, the bill shapes up as fair entertainment considering the low budget.

Sabby Lewis' band, comprising three rhythm, four reed and five brass, tees off the show with a hot number, paving the way for Marcelle Porche. An acro dancer, she garners fair returns in the two minutes she's onstage. Band's vocalist, Evelyn White, contribs a number in the swingy idiom followed by the slower tempoed "Time After Time" for a solid reception.

Enid Williams, an unusually tall gal, warbles a deadpan version of "I've Got the World on a String" and encores with "That's My Desire." Her physical appearance and deliberately lifeless style gets titters from the audience, but her bow-off generated okay mitting. Eddie Rector, a song and dance man of the old school, slays 'em with his piping and fast terping.

Rhythm Willie, harmonica player who's making a return appearance here, offers a brace of tunes of which a sock arrangement of "Star Dust" is the better. Scored solidly with the payees. Band, with Lewis on the ivories, really rocks 'em when the brass section warms up. Orch spots several sidemen in solos, and they go to town on sax and trumpet, resulting in heavy audience acclaim.

Veteran emcee Ralph Cooper shepherds the amateurs through their paces. Gals and guys are spotted for convenience in a nightclub set onstage. Among those contributing brief stints are a jitterbug dance team of Bobo & Ruth, femme vocalists Carol Simms and Christine Spencer, tap dancer Earl Riker, instrumental trio tagged the Swing Mates, toe dancer Joanna Norris, sax player Jimmy Brown, one-legged dancer Henry Heard and a harmony quartet labeled the "Casanova Four."

All of the turns have basic merit, but they're badly in need of further experience and poise. Most interesting act is that of Heard, who's mastered some okay terp routines despite the loss of a leg and an arm as well. *Gilb.*

Wall St. Eyes

Continued from page 1

film companies the right use for monies frozen in Britain. The $10,000,000 figure kicked around by some circles as the probable earnings of British films in the U. S. annually is discounted as "highly optimistic" in the report.

"Even if strenuous promotional efforts are applied," survey declares, "it is doubtful that the 30 British films to be sent here this year will earn much more per picture than the 20 sent in 1947."

Survey prepared and circulated by Merrill firm, sees reduced earnings during the immediate period though agreeing that the compromise is favorable on a longrange basis. Analysis believes annual dollar total "may very roughly approximate 50% of the $68,000,000 taken out in 1946."

It expects a probable increase in returns from Britain later on. Report anticipates film stock will still continue in line with the general trend of the market. In this respect, brokerage house hasn't changed the rating of the stock as one following the average in the New York stock exchange.

Rhoades "anticipates that movie companies will continue to report subsequent declines in earnings for most of this year." "The difference in the severity of the decline among the several companies will depend primarily on the importance of foreign revenues in each case and the number of high cost pictures remaining to be amortized," is continues.

Stock commitments in the film group at this time should be confined to Paramount, survey states. That's because only 15% of its total revenues are at stake in Britain. Earnings are estimated at $4.50 per share in '47 (approximately $32,000,000) and at $3.50-$3.75 in 1948 ($26,000,000 — $28,000,000). "Its $2 dividend rate, which appears secure, affords an attractive yield," survey states.

Greben Bows Out of UAE

Chicago, March 23.

Harry Greben, Chi booker, has severed partnership in United Amus. Enterprises of Dallas, Texas. Company was organized six months ago to book shows in the south. Greben explained that he is bowing out because of pressure of his local booking office.

Dick and Sonny Millard, former dance team, who were Greben's partners, will continue as heads of the organization.

Night Club Reviews

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Zimmerman's, N. Y.

who flashes a well-paced routine. Her standout is a long session of rapid body twirling always effective for plaudits. Her finale piece of manipulating a cape in toreador style also impresses. Olga Pavlova handles her repertory of Hungarian, Viennese and Russian numbers in neat fashion with a powerful set of soprano pipes. Zaiga Bela delivers a polished brand of instrumental soloing on the cymbalon.

Bill is rounded out by Roland Tudor with conventional baritone renditions of a couple of romantic ballads and a Negro spiritual. Latter number, "Glory Road," could be skipped since it requires a vocal mastery that Tudor hasn't got. Garron and Bennett are a young clean-cut dancing team who register nicely in their ballroom stint with some fancy acroturns.

Gene Kardos orch backs the show competently and alternates with Shandor's combo for the dance music. *Herm.*

Biltmore Bowl, L. A.

Los Angeles, March 20.

Paul Winchell, Joy Hodges, Mardoni & Louise, Lucienne & Ashour, Jeanne Blanche, Jan Garber's Orch (12); cover $1 weeknights, $1.50 weekends.

With Jan Garber holding down the podium, the Bowl draws a well-mixed crowd. Youngsters and oldsters come for the dancing, the "Idol of the Airlanes" dishing it out in a style that makes the terping easy. And since the Bowl is on the list of "tourist tours," there's a sizeable segment of folks from the hinterland where the jitterbug and Latin styles haven't completely penetrated. Garber keeps 'em all happy.

To provide entertainment that will mesh smoothly, manager Joe Faber picks his layouts with care, current one—a well rounded bill—being typical.

The humor is keenly handled by Paul Winchell, helped by dummy Jerry Mahoney. Winchell wisely builds the dummy's personality as a dummy, not as a pseudo-human; but a dummy has feelings too. Jerry moans about living in a trunk, gets indignant at the mention of McCarthy and endears himself to the crowds. Winchell has some sharp material, works smoothly and with a tongue-in-Jerry's-cheek attitude that pays off handsomely. Laughs are almost continuous.

Vocal chores are handled by Joy Hodges, who could stand a change of pace. Jazzed-up version of "Somebody Loves Me," for example doesn't set as well as the straight handling of "Now Is the Hour." Her style and appearance are more suited to the straight approach.

Few fast illusions are offered by Mardoni and Louise. Prop "mind-reading" wooden duck adds laughs and effectiveness to card-selection tricks. Mardoni works smoothly with his guillotine bit, drawing added yocks by dragging an unwilling victim from the audience.

Terp turns open and close the show. On first is Jeanne Blanche, an attractive lass with a simple, but effective routine that's well-handled. Closing chore fails to Lucienne and Ashour whose adagio builds to an okay finish and earns them solid returns. *Kap.*

Copacabana, Miami

Miami Beach, March 19.

Billy Vine, Yvette, David Nillo Dancers, Buster Burnell, Ralph Young, Wally Wanger Girls, Frank Linale Orch; Supper minimum $3.50, no minimum at dinner.

Now that Kay Thompson (and the big spenders) are gone, this swank spot has returned to a policy of new faces to bring in the patronage, with the current layout an indication of the bookings to follow for the spring and summer months.

In Billy Vine, operator Murray Weinger has brought back a comic who did handsomely for him during an engagement last fall, and who is well-known to this town. The rotund laughmaker, is as always, a hard working performer who keeps punching through a routine that includes everything from ringsider heckling to numbers that mix pathos and laughs. Tees off with his funny bit on a "native" bidding goodbye to a too-long house guest, for yocks. Follows with standard drunk bit to "Old Gang Of Mine" and limning of his contemps on the cafe circuit which includes top takeoffs on Zero Mostel, Jackie Miles, the Lester Brothers, Joe E. Lewis, Danny Thomas and finally Jolson. Vocal takeoff on Richman provides added sock to a colorful sequence that rings the bell. Comes back for a finale canto that racked up more howls than heard in this room all season. It's broad stuff which involves waiters, busboys (legit) and a sprinkling of stooges, including a spoon-player, a tapster who does a routine on plates, and for the topper, a bit with the "guy from the gents' room" anent his ambitions to be an actor, with Vine playing an attorney and the stooge a woeful defendant that keeps the yocks coming to a begoff pitch.

Yvette, added at the last minute for a limited stay, does nicely with her balladings and charm-approach. Purveys the same act that she turned in at the Olympia theatre here last week. Stuff includes a French tune, "Molly Malone" (one of her best), "Necessity," plus a well presented medley which includes "Body and Soul" for the standout, and "Civilization."

David Nillo dancers (New Acts) are another feature and fill out the terp side of proceedings, which are initiated by Buster Burnell and the line. The lad wracks up healthy reception with his spin-taps. Line has been changed for better lookers and dancers. Routines are more effective than heretofore. Ralph Young holds down the straight singing chore in neat fashion with his well-rounded baritonings. Frank Linale and his orch handle the backgrounding in good fashion. *Lary.*

Empire Room, Chi
(PALMER HOUSE)

Chicago, March 18.

Chandra Kaly Dancers (4), Rosalind Courtright, McCarthy & Farrell, Leona Erwin, Skinnay Ennis Orch (14) with Carmine; $3.50 minimum, $1 cover.

Labeled the "Springtime Revue," this one will be going strong well up into the time when the first radish crop brings heartburn to happy gardeners. Only flaw in an otherwise choice layout is the closing set of dances, which need rearranging.

Teeoff has Skinny Ennis chorusing trademarker, "Got a Date with an Angel," while Leona Erwin, former Abbott Dancers' captain, terp twirls. Ennis and wife, Carmine, do a family exchange on "It Had To Be You."

Chandra Kaly and two femmes contrib East Indian dances in ornate trappings. Kaly's terping is sharpened by broad mugging and fluent hand weaving. Joined by third femme, group abandons Indian gyrations for a solid go at jive to heavy drumming of "Swampfire."

Rosalind Courtright, a comparative newcomer, scores on all points. She has poise, looks and an okay voice. Songstress draws top response with a novelty, "Yuk-a-Puk," the smokey "If A Man Could Be," and the Jimmy McHugh-Harold Adamson "What A Wonderful Way To Go Crazy." Best is her ballad of a fantastic Manhattan flimery that has a swimming pool, skating rink and a resident psychiatrist.

Gene McCarthy and Tommy Farrell sock over Max Shulman material in a disk jock take-off that wins salvos. Pair's platter antics are reviewed fully under New Acts.

Kaly team returns for Brazilian terping which is brisk but drawn out.

Ennis orch back nimbly through a maze of cues and also supplies prime dance tunes. *Baxt.*

Radio Frank Ciro's, N.Y.

Radio Frank Bessinger, Jean Faye, Justine, Louise, Michele; no cover, no minimum.

Radio Frank Bessinger, for many years a familiar eastside figure, several months ago transferred his activities to the site of what once was the Queen Mary restaurant and, later, Ciro's. He's apparently taken his following along with him, as is evidenced by the crowded bar and good proportion of diners.

Bessinger is working this bistro on the proposition that familiarity breeds business. Aside from a fiddler and an accordion player, it's an all-femme entertainment crew. The girls are introduced by their first names. Idea apparently is successful here.

The bulk of the entertainment is by Bessinger himself, who baritones an assortment of musical comedy tunes which are nicely handled. For a "Show Boat" medley, the Negro waiters give him vocal support. It's a pleasant sequence.

The others in the group work in semi-anonymity. Most are introduced by first names only, and with this type of billing, the girls can get careless with their songs. *Jose.*

Equity, in Very Close Vote, Amends Constitution for Upping of Juniors

Amendment to Equity's constitution pertaining to junior members, a controversial issue for the past two seasons, was adopted Monday (22) at the association's third quarterly meeting in the Astor hotel, N. Y. The voting was close but unless the result is protested within 30 days the amendment will be automatically added to the constitution. It's possible that a petition would force a referendum, as last summer when the amendment was defeated by 116 votes, but indications are against similar developments.

At that time opponents objected because a clause gave Equity's council discretionary rights in electing juniors to seniority, but that provision was deleted. Objectors who claimed the clause to be a joker campaigned vigorously against the amendment. At Monday's gathering 1,000 were present, of which 491 were privileged to vote. Tally showed that 330 voted in favor of the junior amendment, with 161 opposed. The required two-thirds margin was thereby registered, but by only one vote.

Under the rules 750 senior members in good standing are required to be present and to vote on such issues, but it is mandatory to put the amendment to referendum only if it's protested within the time limit. A petition to force a referendum requires the signatures of at least 100 seniors in good standing.

Rules Eased

Amendment will permit juniors to become seniors after two years of membership, provided they will have played 30 weeks including rehearsals in two shows within that period. Old rule required stage appearances for 50 weeks within two years. Amendment would probably have passed last summer at the strongly attended annual meeting without the referendum being resorted to, but too many seniors walked out before the proposal was made.

Heretofore some members have been juniors for more than seven years principally because they were unlucky in engagements, getting jobs only in shortlived shows, while other juniors landed in run shows, so quickly became eligible to seniority. Juniors get the same rehearsal pay and minimum, but do not have the right to vote.

'SKIPPER'S' SKIPPING SOMEWHAT SNARLED

Tuesday's (23) dailies advertised the last six performances of "Skipper Next To God" at the Playhouse, N. Y., but it was then stated there's a chance the drama would continue. Although it's star, John Garfield, who is credited with most of the drama's draw, declared he would withdraw Saturday (27), there was some indication he would temporarily hold over if a name replacement should be secured within a reasonable time.

However, the boxoffice has been refunding money on tickets calling for performances later than this week. "Skipper" originated with Experimental Theatre and when placed on a commercial basis, there were vexing problems which apparently were cleared up. But some of the angles are believed to have led to Garfield's withdrawal. Gregory Peck is among the Coast actors invited to replace, his response being that he's willing to step into "Skipper" but wouldn't be free of Coast assignments until July.

Dublin Gate Co. To Ireland After Canada

Toronto, March 23.

The Dublin Gate Theatre Co., winding up its 12-week Canadian and American tour Saturday night (27), will proceed directly to Ireland for its summer layoff prior to readying its fall season in Dublin. However, the two heads of the troupe, Hilton Edwards and Michael MacLiammoir, will go to New York for several weeks before returning home.

Since its four-week engagement on Broadway, the Gate has been playing one-nighters through the Canadian provinces, mostly in Ontario.

Sauter Arranging Show For 'Tony' Awards

James Sauter will be in charge of the show to follow the "Tony" awards supper Sunday (28) evening at the Hotel Waldorf-Astoria, N.Y., the second annual event in memory of Antoinette Perry. Those slated to appear are: Lisa Kirk and Kathryn Lee, from "Allegro"; Nanette Fabray, Helen Gallagher and Donald Saddler, "High Button Shoes"; Virginia Gorski and Forrest Bonshire, "Look Ma, I'm Dancin'"; Kyle MacDonnell and Joshua Shelley, "Make Mine Manhattan"; and Maggie Teyte, Ferruccio Tagliavini and Pia Tassinari, from grand opera.

"Tony" awards are due to be announced starting at 10:30 p.m. and that part of the program will be included in a broadcast over the Mutual network.

Experimental Theatre Seen Again in the Red

When the Experimental Theatre started its second season, those who have nurtured the project, and the American National Theatre and Academy, which sponsors it, were confident that ET would come up to financial expectations by breaking even. That is hardly possible, it is now indicated, and ANTA, which liquidated the red last year, will doubtless have to repeat the payoff. Unforeseen high production outlays appear to have upset the calculations of those interested in operating and continuing seasonally.

"Ballet Ballads," which will be ET's sixth and final attraction this season, to be directed by Cheryl Crawford, will be its most pretentious presentation, the approximate cost to be around $19,000, which is more than four times the nut on any previous experimental try. "Temporary Island," which was ET's fourth attraction and which finaled on schedule (Elliott, N. Y.) Sunday (21) after eight showings, is said to have cost $4,600. "Skipper Next to God" (Playhouse), which attracted more attention than any other ET show, cost less. Next show, which will be the fifth on the season's schedule, will, however, cost virtually nothing, program consisting of playlets to be given on a bare stage by a group known as the Six O'Clock Theatre.

ANTA has been benefited by ET's "Skipper," getting the profits from the commercial showing of the drama, which is due to close this Saturday (27). The "Skipper" net has been around $15,000. Last season's ET red was placed around $16,000 and whether it will make a better financial showing this year is not clearly indicated.

REDGRAVE IN B'WAY DEBUT AS MACBETH

When "Macbeth" opens at the National next Wednesday (31) it will mark the Broadway debut of the British actor Michael Redgrave, who will co-star in the Shakespearean revival with Flora Robson. It will also be the first Broadway directional job for Norris Houghton, who staged the London presentation earlier this season.

Upon "Macbeth's" opening Richard Aldrich withdraws as managing director of Theatre, Inc., which is presenting the drama in association with Brian Doherty, Toronto attorney. Latter was associated with Aldrich & Myers in the shortlived Broadway showing of the Dublin Gate Theatre players recently.

"Macbeth" is limited to eight weeks, which follow three weeks in Canada. Production was brought over intact from London.

'Okla.', 'Brig,' 'John' Bought for Aussie

Sydney, March 23.

J. C. Williamson Theatres has bought three Broadway hits for Australian presentation, "Oklahoma!," "Brigadoon," and "John Loves Mary." Purchase was made through its N.Y. agent, Dorothy Stewart, with contracts currently being drawn up.

Production is slated towards end of current year in Melbourne and Sydney.

'Shoes' Wrangle On Author Coin

"High Button Shoes," musical comedy hit at the Shubert, N. Y., continues to be the basis for various legal tangles and disputes among those in the management and creative end. One of the latest wrangles is over the question of authors' royalties. However, a supposedly past complication, involving Mary Hunter's successful claim of contract breach, is still not cleaned up, and there's also a complaint from Mack Sennett that his name is used in the show without permission.

The issue over author royalties involves Stephen Longstreet, who wrote the book, and Jule Styne and Sammy Cahn, who did the music and lyrics. Under the contract, each was to get 2½% royalties. However, the producers, Monte Proser and Joseph Kipness, asked each to agree to a ⅓% cut on the plea that the show's operating nut was so high there was practically no profit left for them (Proser and Kipness).

There has been continued argument over whether any or all of the authors agreed verbally to the reduction. Meanwhile, the producers have been sending the authors checks based on straight 2% royalties, but Longstreet, Styne and Cahn have refused to cash the checks lest in so doing so they prejudice their claims for the ½% balance. Recently, it's understood, Proser gave Longstreet a written statement to the effect that no agreement for a royalty cut had ever been made, and Longstreet has used a photstat of it to support his claim for full royalties.

George Abbott, who staged the show, is understood to be getting a percentage for that assignment, plus a royalty for revisions he did on the book. But now that the Mack Sennett complaint has been made (no actual legal papers have been filed), there's also a dispute as to who actually contributed that part of the show.

Meanwhile, Phil Silvers, who gets a guarantee and percentage as comedy lead in the show, recently took a cut of $500 in return for star billing. His original contract is understood to be somewhat contradictory on that point, calling for star billing in one clause and specifying in another that his name appear beneath the show title (which constitutes featured billing).

Although an American Arbitration Assn. panel recently awarded Mary Hunter full payment of $1,500 cash and royalties of 2¾% of the gross (of the Broadway and road companies) for her breached contract to stage the show, she has not yet received any payments. It's reported that Milton Weir, attorney in the case for Proser and Kipness, plans to take an appeal of the award to court. That would be an unusual but not unprecedented action.

Corio-Cooper-Barnett Comedy Sleeping It Off

Chicago, March 23.

"Sleep It Off," Coast-produced, financed and cast, folded here Saturday (20). Farce, which teed off in Oakland, Feb. 13 and did short tour before opening here two weeks ago, was heavy loser, with Chi engagement rumored to have lost $25,000. Critics thumbed it down, despite cast combination of Ann Corio, Jackie Cooper and Vince Barnett.

James Ellison, producer and chief backer, says that play will resume after two months of doctoring. Miss Corio takes off for N. Y., Cooper returns to Hollywood for a pic and Barnett also hikes back to the Coast.

B'way Mgrs., Stagehands Union Nearer To New Contract; See Pay Boosts OK'd

Broadway managers and stagehands union Local 1 are again huddling, and it's expected the factions will come to agreement in negotiating a new basic contract. Some showmen are opposed to any wage increases but indications are that scale boosts will be made, although they will be less than those sought by the deckhands. Managers inclined to concede moderate wage tilts seem to favor the lower-paid men backstage rather than heads of departments.

When the two sides were deadlocked last month the local sought the advice of Richard Walsh, head of the parent union, the International Alliance of Theatrical Stage Employees. Walsh appointed Thomas Shea, an IA vice-president, as his assistant, and he's sitting in on the huddles as a sort of mediator, which eliminated reported hints that the deckhands might strike. It was agreed to reduce the number of each respective committee, expectation being that negotiations would thus be completed more promptly.

Shea made an impression upon showmen at a joint meeting last week, when he stated that while his sympathies went to the union local, he hoped to be impartial. He said that managers have every right to fair consideration, and that their importance was not to be understated for the pertinent reason that without them there would be no union.

One manager who does not favor increases declared that since stagehand scales were last adjusted the drop in business generally along Broadway was as much as 40%. That observation was based on a comparison with legit attendance two years ago, but while there was no amplification of the observation, the showman added that the decline more than matched employee contentions of living-cost increases.

Joint committee of eight, plus Shea, has four members of the managerial League of New York Theatres, and they are: Brock Pemberton, head of the League; J. J. Shubert, Louis Lotito and James F. Reilly. For the stagehands: William Maguire, head of Local 1; John McDowell, its secretary; Solly Pernick and Louis Yeager, latter two being the union's business agents.

Chevalier to Give Heart Fund Show

Maurice Chevalier, who concludes a four-week date of solo entertainment at the Golden, N. Y., Saturday, will also appear Sunday (28) when the performance will be a benefit for the Heart Fund. It's expected that $5,000 will be netted. Tickets will be $6 each on the lower floor but the first two rows are said to have been sold at $100 per seat. Souvenir programs will be sold, and around $1,500 is expected to be netted from these. Takings will be net, there being no charge for the theatre; employees back and front will give their services gratis.

Benefit was arranged by Ed Sullivan, N. Y. Daily News columnist, in collaboration with Arthur Lesser, who manages the French star. Theatre is due for grind pictures next week.

Playwrights Co. Seen Doing 3 Plays in '48-'49

Playwrights Co., inactive this season for the first time since the organization of author-managers was formed 10 years ago, will be in action during 1948-49, when two—and probably three—new plays will be presented.

It was expected that the outfit would produce one play this season, authored by Garson Kanin, who was invited to join the Playwrights last summer with his playwright wife, Ruth Gordon. But the duo withdrew.

Elmer Rice is completing a play, and so is Maxwell Anderson, while the third is expected from Robert E. Sherwood, all three being originally of the Playwrights, along with the late Sidney Howard and S. N. Behrman. The latter withdrew about a year ago and Kurt Weill joined the group.

Script from Sherwood is due after he completes a book on the late Harry Hopkins.

'HASTY HEART' QUITS ROAD AFTER NG BIZ

"The Hasty Heart," which roadshowed in smaller stands, traveling by bus, has been called in for a second time, show closing in Savannah last Saturday (20). With Freddie Bartholomew heading the cast, it was expected to play through the spring but attendance was disappointing. It was learned too late that "Heart" was part of the repertory presented in southern territory this winter by the Barter Theatre, a factor in the n. g. biz.

"Heart" bussed it earlier in the winter and the group of young actors in the show were hopeful of better business through word of mouth in two and three-day stands. Backer, however, withdrew. After laying off several weeks, the drama again went to the road, with Larry La Rouge taking over. Latter is a young Canadian, of wealthy family, and it was said to have been his first try at show business.

'Bolton's Revue' Switch

London, March 16.

"Bolton's Revue" has transferred from the tryout Bolton's theatre in Kensington to the St. James, making first revue to be staged at this house. Show is charming, unpretentious and pleasing and may attract on its unsophisticated simplicity, although being more suited to intimate theatre.

Chief artists are Billy Milton, Daphne Anderson, Rex Varney, Rosaline Haddon, Sheila Matthews, John Warwick, Donald Reed and Richard Gilbert.

'MISTRESS' ROW IN DENVER ON 'PRESS' TIX

Denver, March 23.

Engagement of the Lunts in "O, Mistress Mine" at the Broadway last week saw fine attendance for six performances, Monday to Thursday (15-18) plus two matinees, but there was an incident that provoked those with the show but about which the audience was unaware.

At Thursday's matinee, Lawrence Farrell, company manager, asked Arthur Oberfelder, who booked "Mine," how come there were 10 occupied extra chairs in the orchestra pit. He was told they were for the press. Farrell asked a woman in one chair whether she paid to get in, and she replied she did. Company manager thereupon asked Oberfelder why those admissions were not on the boxoffice statement, and an argument started.

Oberfelder is alleged to have socked Farrell, breaking the latter's glasses and cutting him over the eye. Showman called in the police, but Farrell did not make an assault charge.

After talking to John C. Wilson, who presented the Lunts, Wilson advised Farrell not to file a complaint as it was more important to take the company to Los Angeles the following day than to remain in Denver to press the charge. Wilson assured Farrell that a complaint would be made to the United Booking Office.

Stewart Arrives To Take Over in 'Harvey'

Jimmy Stewart planed into N. Y. from the Coast over the weekend to take over the lead in "Harvey" next Monday (29).

Meeting him at the airport was Brock Pemberton, producer of the play.

Stewart replaces Frank Fay, who goes into the road version.

Theatre League Mulls 30G Drive; ATAM Will Help Needy Members

This week Broadway showmen are slated to decide on ways and means to raise approximately $30,000 to be devoted to a goodwill campaign for the legit theatre in New York and out of town. Anticipated method is to tilt the dues of League of New York Theatres members. Each theatre pays $10 weekly when lighted, with attractions paying the same amount for each week played. It's likely that the dues of all will be doubled.

It's expected that a publicist will be chosen to handle the campaign. Since the plan was broached last fall a flock of proposals have been made to the League from managers and others, all designed to effect the campaign. At least 20 different plans listed are said to cover so wide a field of activity that it's likely only several will be acted upon at one time.

Equity's preliminary survey of the theatre compiled by a Washington economist, Robert Nathan, figures to result in a parallel effort for the benefit of the theatre but is particularly aimed to increase actor employment. Either or both movements would start during the summer.

Referendum Due

After considering several plans to help unemployed members, the Assn. of Theatrical Agents and Managers, whose members publicize and handle legit shows, have gone into action to lighten the situation while awaiting other results of a referendum designed to aid the union.

Booklets valued at $10, containing slips calling for prizes to be given away at a social gathering of the union, have been distributed to members. Prizes may range between an auto to a television set, ATAM expecting most of the gifts to be donated.

Anticipated fund is estimated between $6,000 and $15,000, there being no limit on the number of booklets to be distributed. ATAM has over 600 members, including about 400 in New York, but there is quite a number on a withdrawal basis. Some ATAM-ers are working temporarily outside the theatre but around 200 are without jobs and at least 60 are in need of unemployment insurance. Some didn't have jobs last season and are therefore not privileged to obtain New York state unemployment insurance. It's especially that contingent that ATAM will help. During discussion an issue arose over multiple jobs, which concerns only a limited number of Broadway press agents. Insurance will be quite separate from the union's welfare fund, which is devoted to hospitalization and aid to the sick and needy.

Previously this season the union started to collect 2% for the unemployment fund, and although that plan was voted in at a largely attended meeting, with but two newcomer objections, it was later figured that members out of town did not get a chance to vote. A referendum was ruled the proper procedure, the result of which will not be learned until late April. Insurance fund distribution will be patterned along the lines of the state's, but exact benefits will not be determined until the amount raised is definite. Total is hoped to reach $20,000, allowing for payments of $10 to $20 weekly for 10 or more weeks.

Huxley's 'Smile' Due In June With Brown, Brook

London, March 16.

Jack de Leon will present a new play by Aldous Huxley, "The Gioconda Smile," based on the author's short story, at the New theatre in June.

Pamela Brown and Clive Brook are set to costar, with Marie Ney and Brenda Bruce also in the cast. Play will be directed by Peter Glenville.

'Rocket's' London Glare

London, March 23.

Clifford Odets' "Rocket to the Moon," which opened at the St. Martin's March 20, was generally well received, with Yolande Donlan having a personal success as femme lead.

Aside from her, however, play seems miscast. A prolonged run is doubtful.

'Carousel' for Dallas

Dallas, March 23.

"Carousel" and "Oklahoma!" have been booked by Interstate Theatres for the Majestic theatre this year; "Oklahoma!" is scheduled for Sept. 28-30; "Carousel" for Dec. 13-16.

This is "Carousel's" first presentation in Dallas; "Oklahoma!" was here last year at Fair Park auditorium.

Opening its Texas tour at the Melba here March 31, "Harvey," starring Joe E. Brown, plays five Texas dates on the Interstate Circuit, here, in Fort Worth, Houston, Austin and San Antonio.

'Winslow Boy' to Be 1st British Play in U.S. Since Mutual Tax Pact

"The Winslow Boy," now in its 22d week on Broadway, will continue through April at the Empire before going on tour. It will be the first all-British cast show to remain over here for more than six months since a reciprocal arrangement on income taxes became operative between the U. S. and England.

Actors are not required to pay taxes to both governments for a period of 183 days but it is understood that if they continue to appear beyond that time, dual levies are payable.

H. M. Tennent, English showman, who signed the "Boy" players' contracts is responsible for possible taxes due to England. He presents the drama here in association with the Theatre Guild and John C. Wilson, who is the operating head of the American appearances. There has been no salary withholding by the Wilson office on account of American taxes because the length of the attraction's stay over here was not definite when the import opened.

Withholding will start when the half-year mark is reached, and there's a chance taxes for the first six months will be ruled due. It is claimed, however, that if the "Boy" players pay American taxes those amounts will be deductable from the British levy, which is higher than here.

The D'Oyly Carte operetta troupe, also an all-British outfit, will sail back before the expiration of the 183-day period. That unit, now in its 13th week at the Century, goes to Boston for four weeks starting April 26, then sails back. The Gilbert and Sullivan troupe would remain on this side longer but for the tax angle.

Longhair Shorts

Robert Byrn, of "Allegro" (Majestic, N. Y.) cast, sang title role Friday (19) in special concert version of "Tannhauser" at Met Opera House, N. Y., under his real name of Robert Bernauer. **Polyna Stoska**, formerly of "Street Scene," sang femme lead... **Benno Moiseivitch**, British pianist, leaves U. S. for Honolulu, March 29, and opens Australian tour April 25 in Adelaide... Columbia Artist Mgt. and National Concert & Artists Corp. both now have four-piano ensembles, following spectacular success of the **Bill Fadiman**-owned, radio-built First Piano Quartet in the concert field. Columbia's is called Philharmonic Piano Quartet; NCAC's, Four Piano Ensemble. Bookings are heavy for both next season... Columbia has opened Los Angeles office under **David Ferguson**, its Coast manager. NCAC appointed **Alexander F. Haas** its Coast manager, heading Frisco and L. A. offices.

MERCHANTS SPONSOR LEGIT

St. John's, Newfoundland
March 23.

Bowring Bros., operating a department store here, is financing a winter dramatic stock here, and have imported the players and technicians from the Alexandra Theatre, Birmingham, England...

This is the first time a mercantile firm has sponsored a season of stock locally.

Horton in 'Marietta'

Los Angeles, March 23.

Edward Everett Horton will appear in "Naughty Marietta" for the L. A. Civic Light Opera, starting May 31 at the Philharmonic auditorium.

Horton plays the role of the Louisiana governor. Other toppers previously signed for the show are Susanna Foster, Wilbur Evans and Johnny Coy.

L.A. Turndown, Met Rivalry Hit S.F. Opera

Los Angeles, March 23.

Last week, for the first time in years, the Los Angeles county board, which every previous year voted $5,000 towards the guarantee fund to bring the San Francisco Opera Assn. here for a fall season, rejected an appropriation request. Involved in the situation is the Metropolitan Opera Assn. of New York.

Frisco opera company has given two weeks of performances in L.A. every fall for years. The Met, which never competed with the Frisco crowd on the Coast before, is coming to Los Angeles for a fortnight this spring (for the first time in 40 years). Since the Met and Frisco use the same artists and operas (Frisco's opera season goes on in the fall, before the Met gets under way), question's been raised whether L. A. can sustain four weeks of the same singers and fare, including the Met's two in the spring and Frisco's pair in the autumn.

The Met's visit next month is reported guaranteed by a group headed by Charles H. Strub, general manager of the Santa Anita track. This group not only underwrote the 14 performances for $308,000 ($2,200 each), but also the transportation costs of the Met from Dallas to L. A. and then to Denver. Strub's group is not only financing the Met's forthcoming engagement at the Shrine Mosque but is behind the proposed Los Angeles Civic Centre, in which the Met will figure as an annual attraction.

General feeling is that Frisco's season in L. A. is cooked by the Strub guarantee of the Met and the desire of local civic group to play ball with him rather than the Met's highly competitive Frisco outfit. Frisco, it's believed, needs the L. A. season to help balance its books. Gaetano Merola, Frisco's general manager, has said that this fall isn't the test but that 1949 will tell whether his goose is cooked.

Artist managements' concern about the situation is based on the materialistic fact that if Frisco flops, there's one less outlet for artists. But more important to them, the Met's last big competitor will be gone. Where the Met pays Lily Pons $1,000 a performance, for instance, Frisco pays her $3,000. Where the Met pays Dorothy Kirsten $350 a week, Frisco pays her $1,200 a night. Removal of such competition, according to concert managers, will depress the market for singers.

Gielgud Disks From 'Richard' for ANTA

John Gielgud last week recorded two scenes from "Richard II" for the American National Theatre & Academy series to be issued by Decca. Fredric March will probably do the next recording, reading excerpts from Thornton Wilder's "The Skin of Our Teeth," in which he starred on Broadway. Tentatively set for subsequent platterings are Helen Hayes in a scene from "Victoria Regina," Eva Le Gallienne in a bit from "Hedda Gabler," Alfred Lunt and Lynn Fontanne in an excerpt from "The Guardsman" and Louis Jouvet in a sketch not yet selected, but to be recorded in Paris.

The stars are doing the recordings for nothing and Decca is producing and releasing them on a low-cost arrangement, with profits going to ANTA. Distribution will be through the American Book Co. Nat Karson is lining up actors and clearing title to the material for ANTA.

Inside Stuff—Legit

Because the revival of Bernard Shaw's "You Never Can Tell" fared very well out of town, then drew a majority of negative notices when it opened on Broadway at the Beck last week, the sponsoring Theatre Guild expressed its disappointment with unusual extra-space "incendiary" ads headed: "Shavians Arise, Heresey, Sabotage, Treason." Broadway critics who didn't like the play very much, were placed in juxtaposition with those who did. In the case of Brooks Atkinson of the Times, his opinion as a dissenter was compared to that of W. A. Darlington, London theatre correspondent for that daily, who rated "Tell" highly. Richard Watts' favorable comment opposed the News' John Chapman, who "had to drink a cup of coffee after he wrote his review." Robert Coleman's rave in the Mirror was compared to the notice by William Hawkins of the World Telegram, who rated the play as being dated. Howard Barnes, Herald Tribune, thought it "well worth witnessing," while Ward Morehouse of the Sun could take "Tell" or leave it. After mentions of the cast's performances, the ad ended with "To the Barricades," in large block letter caps.

Alfred Fischer, European showman, is associated with the Guild in "Tell," which cost around $50,000. He was formerly an active German manager dating back to 1928. Over here he has had Katherine Dunham on tour, also Argentinita, and he was in also on "Cabin in the Sky." Fischer is said to have proposed reviving "Tell" but it's understood he put in very little of the production cost.

There is apparently a misunderstanding of the meaning of the new basic contract between Equity and the League of N. Y. Theatres, as it applies to actors appearing at the National theatre, Washington, next season. The actual wording is that actors shall "not be required" to play the house if there is racial segregation in the audience. One New York management, now readying a show for fall tour, is reported asking prospective members of the company if they object to appearing at the National. Those so queried have assumed that the management intends hiring only those willing to play that spot, though no one is known to have asked for clarification of the point. However, the matter is academic as far as Equity is concerned, as the union's legal department has specifically stated it interprets the contract to mean that no Equity member will be "permitted" to appear at the house if segregation is practiced.

Armina Marshall (Mrs. Lawrence Langner) of the Theatre Guild addressed the season's graduates of the American Academy of Dramatic Arts last Wednesday (17) at the exercises held at the Empire theatre, N.Y. She told the class how she went on the stage after coming from California and attending the academy for a year. After directing and acting in amateur shows in Roslyn, L.I., she sent a letter to Langner, through whom she got into a drama called "The Tidings Brought to Mary," which the Guild produced at the Garrick theatre (razed) in 1923. It wasn't really a part, but more a walk-on as one of six nuns. It turned out that the six nuns had already been selected but Langner asked that a seventh be added, which was the start of the Langner-Marshall romance.

There were 28 actors and two stage managers with "Temporary Island," the Halsted Welles drama presented on Broadway (Elliott) last week by Experimental Theatre. If the film rights are sold, the company will share pro rata in one-half of the 40% managerial end, the other half going to the American National Theatre and Academy, which sponsors ET. Author would receive 60%, the same share as when plays are regularly produced. Whether the actors in "Skipper Next to God" would participate in the event the picture rights for that drama are sold isn't clear because that cast (except John Garfield) went on regular salaries when "Skipper" started showing commercially at the Playhouse, where it is slated to close Saturday (27) after an engagement of 11 weeks.

A new syndicate for investing in legit shows is being formed by Mary Hunter and Winston O'Keefe. An unspecified number of participants will put up $1,000 each (no one will be permitted more than that) and the total amount will be invested in several different shows. The group intends to get someone experienced in show financing to advise on investments, and hopes to have the entire setup ready for operation this summer, when fall productions are being readied.

Miss Hunter and O'Keefe are actors and both are associated with the American Theatre Wing. Miss Hunter is also a director, having put on the New Stages twin-bill hit, "The Respectful Prostitute" and "Happy Journey," now at the Cort, N.Y.

The Dramatists Play Service, amateur and little theatre booking agency of the Dramatists Guild, has discontinued handling scripts written particularly for the amateur market. It has found that there is no profit margin in agenting such plays on a royalty basis, as the fees are insufficient to cover the complicated bookkeeping involved. Samuel French, with a list of several thousand scripts it owns outright, does a profitable business on amateur theatre bookings, but the Dramatists Play Service is a cooperative group owned by the Guild membership and its policy is to handle shows on a royalty basis only.

Charles Heidt, who has optioned the drama, "Leaf and Bough," by Joseph A. Hayes, does not represent the syndicate headed by James Merrill Herd, as reported last week, but is acting independently on the project. Herd was interested in the script, but Heidt states that they are not associated. Heidt was last represented on Broadway in 1935, as co-producer with Crosby Gaige of the play, "On to Fortune," by Lawrence Langner and Armina Marshall. "Leaf and Bough" was tried out last week by Margo Jones at her Theatre '48 in Dallas.

Because strenuousness of her role in "Annie Get Your Gun" doesn't permit Mary Martin herself to entertain service convalescents in various towns show's playing, star does the next best thing; she plays to them in the theatre. No matter where the musical is, 22 seats at every Wednesday matinee are laid aside by Miss Martin for distribution among patients at veterans' hospitals.

Louis Lotito, operator of the Coronet theatre, N.Y., has decided he has a hit on his hands with "Angel in the Wings." He has issued orders to redecorate Paul and Grace Hartman's dressing suite in new champagne colors. It will have complete kitchen facilities so that the Hartmans and cast may eat all their meals in the theatre on matinee days.

The "Stovepipe Hat" lawsuit, which Carl E. Ring brought against Harold Spina and in which the Dramatists Guild is charged with violation of the anti-trust laws, has been returned by the N. Y. Court of Appeals to the U. S. district court, where the presiding judge will rule which issues will go to the jury and which he'll decide himself.

Four leads in "A Streetcar Named Desire," running on Broadway at the Barrymore, are set to continue in the standout for the season of 1948-49. Jessica Tandy, featured, was under contract for this season but has signed a new contract, as has Karl Malden. Kim Hunter and Marlon Brando had originally contracted for two seasons.

Katharine McBride, head of Bryn Mawr college, has announced plans for establishing a Theresa Helburn chair of drama at the women's college. An organizing committee of 40 to raise a fund for the department is headed by Brock Pemberton. Miss Helburn and Lawrence Langner are top executives of the Theatre Guild.

Chicago Shakes Off Lenten Lethargy; 'Boat' 40G, 'Mary' 19G, 'Burlesque' 17G

Chicago, March 23.

Except for "Sleep It Off," which dozed off Saturday (20), rest of legit fare has shaken off its Lenten lethargy. Slight bettering of grosses last week can be attributed to the fact that, aside from 'sleep,' only three plays are available.

Revised date on "Student Prince" brings it to the Blackstone April 1. "My Romance" reopens the Great Northern April 12, and as competition the Studebaker will offer "Mary Had A Little." Katharine Cornell bows into the Blackstone April 26, but "The Inspector Calls" still has not found a place to show. "High Button Shoes" is rumored for May at the Shubert.

Estimates for Last Week

"Burlesque," Selwyn (2nd week) (1,000; $4.33). Picked up at the matinees to okay $17,000.

"John Loves Mary," Harris (6th week) (1,000; $3.71). Light farce got nice play over the weekend. Fine $19,000.

"Show Boat," Shubert (3rd week) (2,100; $4.94). Gaining momentum right along. Handsome $40,000.

"Sleep It Off," Blackstone (2nd week) (1,333; $4.33). Company broke up here March 20. Below-par $8,000.

'Mill' 24G, Hub; Met 130G in 9

Boston, March 23.

"My Romance" returns to town for another couple of weeks this week, going into the Opera House this time. Show got its best reception in this town and should do well for its additional frames before going to Broadway.

Two shows set for next week, "First Mrs. Fraser" at the Plymouth March 29, and "Hold It" at the Shubert March 30, both for a fortnight. Ahead is "The Cup of Trembling" at the Colonial April 5.

Estimates for Last Week

Metropolitan Opera, Opera House (first week) (3,000; $8.80)—Nine performances only, wholly subscribed for by local guarantors and complete 'sellout every performance. Estimated $130,000 at scale. First time Met has ever had such a short visit in Hub, which could easily sellout for three weeks. "My Romance" here now.

"The Red Mill," Shubert (second week) (2,700; $4.20). Gained to estimated $24,000 on second week, very fine. Final week current.

'Mistress' 20G, Denver

Denver, March 23.

Alfred Lunt and Lynn Fontanne in "O Mistress Mine" packed the Broadway for all six shows, four nights and two matinees, having been sold out almost two weeks before show time. There is $5,000 advance sale on "I Remember Mama," with Charlotte Greenwood due at the Broadway April 26-27.

Estimate for Last Week

"O Mistress Mine," Broadway (6 perf., $4.20). Lunt-Fontanne combination sold out for $20,000.

'Macbeth' 16G, Toronto

Toronto, March 23.

Despite rave notices, b.o. on Michael Redgrave and Flora Robson in "Macbeth" disappointed, presumably due to a recent surfeit of Shakespeare here. Five-night ice carnival also hurt.

Estimate for Last Week

"Macbeth," with Michael Redgrave and Flora Robson, at Royal Alexandra (1,525; $3.60 top). Disappointing $16,000.

'PRINCE' $10,000, K.C.

Kansas City, March 23.

"Student Prince" in four days (five performances) in the Music Hall turned in fair business with so-so $10,000 take. "I Remember Mama" due Thursday (25). "Song of Norway" playing six days beginning March 28.

Estimate for Last Week

"Student Prince" Music Hall (5 perf.) (2,572; $3.00). Rang up $10,000, March 24-27, not bad for a play seen so regularly here.

'BROOKLYN' FINE 5G, L.A.; 'ROOTS' 10½G, 'GLASS' 6G

Los Angeles, March 23.

Two houses went dark over the weekend, but rekindling of the Biltmore with "O Mistress Mine" after a five-week drought kept four houses functioning.

Departures, "The Glass Menagerie" and "Deep Are the Roots," both went out in a blaze of glory. "Menagerie," at the small Las Palmas, was SRO at each performance. "Roots," in for nine weeks and three days, was about 75% capacity at all times.

Las Palmas rekindles Thursday (25) with Actors' Lab production of "All My Sons." Lab incidentally is shopping for a downtown house for a run with "Declaration," new legiter which it has been showing weekends only at its workshop.

Estimates for Last Week

"Blackouts of 1948," El Captain, (300th wk) (1,142; $2.40). Marked the 300-week milestone with the same solid $17,000.

"Brooklyn, USA," El Patio (2d wk) (796; $2.40). First full week registered $5,000. Will hold through April 3.

"Deep Are the Roots," Belasco (9th wk) (1,061; $2.40). Finaed Saturday (20) with okay $10,500 for frame and $131,600 for run.

"The Glass Menagerie," Las Palmas (5th wk) (388; $3). Closed Sunday (21) with another SRO $6,000 week and a lush $27,400 total.

"The Vigil," Coronet (2d wk) (255; $3.60). First full week far below hopes with a dour $2,500.

'Marietta' 45G, Detroit; 'Inspector' 7½G, 'Bride' 6G

Detroit, March 23.

Pre-Easter week business in legit houses here was hit by an unusual slump, with the exception of Detroit Civic Light Opera Company's presentation of "Naughty Marietta," where the b.o. took a leap over the previous week.

Both Cass and Shubert-Lafayette will be dark the current week. On March 29, "Pick Up Girl" moves into the Shubert-Lafayette for two weeks, and Katherine Dunham's "Tropical Revue" returns for a week's run at the Cass.

Estimates for Last Week

"Naughty Marietta," Masonic Aud (single week) (5,000; $3.60). Remarkable rise to $45,000.

"There Goes the Bride," Shubert-Lafayette (2d. wk) (1,950; $3.60). Ilka Chase's frothy play attracted an estimated $6,000.

"An Inspector Calls," Cass (2d wk) (1,432; $3.60). Very disappointing $7,500 for J. B. Priestley whodunit.

Shows in Rehearsal

***"High Button Shoes"** (road)—Monte Proser and Joseph Kipness.

"Sword by My Side"—Arthur Traub.

"Rats of Norway" (Hollywood)—James Elliott and Carl Schruer.

"To Tell You the Truth"—New Stages.

"Harvey" (road)—Brock Pemberton.

***"Inside U. S. A."** — Arthur Schwartz.

"The Play's the Thing"—Gilbert Miller, James Russo and Michael Ellis.

"The First Mrs. Frazer" (road)—Gant Gaither.

* Musical.

'Windermere' 17½G, St. Loo

St. Louis, March 23.

Legit is apparently cooling off here. First of the two-week stand of Oscar Wilde's "Lady Windermere's Fan" was mild despite good critical reception. Gloria Swanson and Robert Alda in "There Goes the Bride" to follow.

Estimate for Last Week

"Lady Windermere's Fan" (1st week) American (1,700; $3.81) Eight performances grossed a mild $17,500.

'Mama' Fair 16G, Mpls.

Minneapolis, March 23.

Imminence of picture version, already being advertised for April 1 at Orpheum, plus Lent and a general abrupt business slump, got in some nasty licks for "I Remember Mama" which, compared to its fine takings elsewhere, fell down rather badly at Lyceum here.

Estimate for Last Week

"I Remember Mama," Lyceum (single week) (1,900; $3.60). Started slowly, but play and cast very well liked; grosses built steadily for nice weekend turnouts. Final $16,000 total pretty good, but disappointing, especially for play about Scandinavians in Scandinavian community.

'Romance' 21½G, 'Glass' 6G, Philly

Philadelphia, March 23.

Philly is now without legit entertainment. Drought will last till Monday night (29) when three top-flight attractions make their bows together. Last week, with only two legit offerings, the lone pair of holdovers picked up a little in biz.

Of next week's shows, "Inside U. S. A.," the new revue which comes into the Shubert for three weeks and will probably draw the first-string crix, contrary to precedent, has the loftiest scale—$5.20, with $6.50 Friday and Saturday. The mail order sale was terrif and window sale now open looks the same.

Katharine Cornell's revival of Shakespeare's "Antony and Cleopatra" is in at the Forrest for two weeks at $3.90 top and same goes for "Harvey" which is skedded for seven weeks (at least) at the Locust although Miss Cornell's scale will be tilted to $4.45 Friday and Saturday.

Estimates for Last Week

"My Romance," Forrest (2d week) (1,786; $3.90)—Started to pick up about time curtailment of run to two weeks was announced. Well over $21,500 last week and considerable audience interest. House dark with Katharine Cornell coming in next Monday for two weeks.

"Glass Menagerie," Locust (2nd week) (1,580; $3.25). Again around $6,000 mark which reportedly meant some profit. House dark this week with "Harvey" in for stay of at least seven weeks next Monday.

RAIN HITS 'TROPICAL' IN INDPLS.; 6G IN 4

Indianapolis, March 3.

Katherine Dunham's "Tropical Revue" hit a Lenten slump and found tough going in her third annual visit to the English here Thursday through Saturday (18-20). English now recessed until after Easter, with "Private Lives" due April 8-10 and "Lady Windermere's Fan" April 15-17 as only shows in view for remainder of season.

Estimate for Last Week

"Tropical Revue," English (4 perf.) (1,500; $3). Mild $6,000 for poorest showing Dunham troupe has made here to date. Heavy rain and wind storm hurt Friday business.

'Carousel' $28,000, N. H.

New Haven, March 23.

"Carousel" came to town for a full stanza at the Shubert last week (15-20) with the season's top tariff ($4.80). This week has breakin of "Hold It," Sammy Lambert musical (25-27). Another initial performance is due next week when Louis Calhern heads a revival of "The Play's the Thing," April 1-3.

Estimate for Last Week

"Carousel," Shubert (full wk.) (1,700; $4.80). Original premiere here three years ago drew $16,000 on four shows at $4.20 top. This trip, the full week at upped figure, pulled $28,000; good but not super.

Jones' 23G in D.C.

Washington March 23.

Spike Jones and his "Musical Depreciation Revue" made plenty noise at b.o. of the National last week. Capacity expected for current stanza. "An Inspector Calls" bows in March 29.

Estimate for Last Week

"Musical Depreciation Revue," National (1st wk) (1,680; $3.60). Rang the bell with $23,000; SRO over weekend.

Little Change in B'way Grosses; 'Joy' OK $10,500, 1st 4, 'Tell,' 17G, 'Prostie' 11½G in 6; 'Skipper' Skips

There was little change in business despite spring catching up with Broadway and while there were slight increases grosses are well under winter levels for many attractions. For some years Holy Week saw surprisingly improved attendance, but this season it isn't indicated either by advance sales or agencies. Latter half may see better business as Easter holidays arrive with school vacations. Next week should be okay for theatres but thereafter it's conjectural.

Divided notices went to "You Never Can Tell," which did fairly well because of advance sale. "Joy to the World" also drew mixed critical opinions with a couple highly enthusiastic. "Me and Molly" climbed further. "Respectful Prostitute" fared well in its first week on Broadway. "Skipper Next to God" is slated to close Saturday (27).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Allegro," Majestic (23d week) (M-1,695; $6). Management looking forward to summer holdover; still best grosser though takings well under midseason form; $39,000.

"Angel in the Wings," Coronet (15th week) (R-998; $4.80). Has varied somewhat in recent weeks but still getting excellent business; $25,500.

"Annie Get Your Gun," Imperial (97th week) (M-1,472; $6.60). Approaching end of second year and still well up in the chips; rated around $37,500.

"Born Yesterday," Lyceum (111th week) (C-993; $4.80). Variance for laugh show last week but bettered $15,000 to goodly profit and likely to play into another summer.

"Brigadoon," Ziegfeld (54th week) (M-1,628; $4.80). Publicity attendant musical's passing of one-year-run mark helped improvement to $36,000.

"Command Decision," Fulton (25th week) (D-968; $4.80). Has completed six months and continuance into warm weather looks set; slightly off; $16,000.

"Finian's Rainbow," 46th Street (63d week) (M-1,319; $6). Riding along to goodly profit at present levels, with takings last week around $35,500.

"For Love or Money," Miller (20th week) (C-940; $4.20). Continues to fare moderately well and making operating profit right along; rated around $13,500.

"High Button Shoes," Shubert (25th week) (M-1,387; $6). Has also completed six months to capacity—plus business which is close to $38,000 weekly.

"Icetime of 1948," Center (43d week) (R-2,994; $2.40). Will get benefit of school holiday vacations; skating revue ends season next week; $29,000.

"Joy to the World," Plymouth (1st week) (CD-1,063; $4.80). Opened Thursday (18) to mixed notices but goodly business thereafter; approached $10,500 first four times.

"Look Ma, I'm Dancin'," Adelphi (8th week) (M-1,434; $4.80). Musical with comedy punch looks set into summer; among the leading money shows; $37,500.

"Harvey," 48th Street (178th week) (C-902; $4.20). Advance sale for James Stewart who steps into lead for limited stay next Monday (29); $14,000.

"Make Mine Manhattan," Broadhurst (10th week) (R-1,160; $6). One of the season's popular song and dance shows getting close to $36,000; capacity in this house.

"Me and Molly," Belasco (4th week) (C-1,077; $4.20). Improved much more than any other show last week when takings were quoted nearing the $15,500 level and should make stay of it.

"Mister Roberts," Alvin (5th week) (CD-1,331; $4.80). With 29 extra seats inserted downstairs gross for smash up $1,000 to $34,500.

"Oklahoma!," St. James (257th week) (M-1,505; $4.80). Theatre Guild plans quite a celebration for next Wednesday (31) when fifth year will be completed; still making some profit; $18,500.

"Skipper Next to God," Playhouse (D-865; $4.20). Advertised to close this week, the 11th; will possibly continue however; again rated well over $15,000.

"Strange Bedfellows," Morosco (10th week) (C-935; $4.80). Although not exceptional, laugh play doing well enough with takings quoted at $14,500.

"Streetcar Named Desire," Barrymore (16th week) (D-1,064; $4.80). Business varies for most shows according to conditions but not with smashes like this; $27,500 and more according to standees.

"The Heiress," Biltmore (25th week) (D-920; $4.80). Another show that has attained a six months run and still making real coin; around $19,000; not much under capacity.

"The Respectful Prostitute" and **"The Happy Journey,"** Cort (1st week) (D-1,164; $4.20). First week uptown strong and expected to climb; opened in 300-seater downtown; started on Broadway Tuesday (16); over $11,500 in first six times; should go over $15,000 full week.

"The Winslow Boy," Empire (21st week) (D-1,101; $4.80). Somewhat better last week when business was figured around $13,000; slated to stay through May.

Revivals

D'Oyly Carte Opera Co., Century (12th week) (O-1,670; $4.80). "Yeoman of the Guard," current Gilbert and Sullivan operetta, repeating; "Patience" last week rated around $25,000.

"Man and Superman," Hudson (24th week) (CD-1,057; $4.80). Somewhat better for best of Shaw revivals this season; estimated around $22,000.

"Medea," Royale (20th week) (D-1,025; $4.80). Comeback after lay-off indicative of classic's draw and is slated through spring; $18,000.

"You Never Can Tell," Beck (1st week) (C-1,214; $4.80). Fairly strong after divided press and in first seven performances, takings were around $17,000.

Added

Maurice Chevalier, Golden. Takings again topped $17,000; fourth and final week plus a benefit performance for the Heart Fund Sunday (28).

'ANNIE'S' 44G BIGGEST PITT GROSS IN YEARS

Pittsburgh, March 23.

First of Mary Martin's two weeks in "Annie Get Your Gun" at Nixon did around $44,000, record high for the year and just about the biggest figure any show has hung up here in recent memory. House was practically sold out by mail orders alone, with very little left when window sale finally opened.

Incidentally, show got highest top here in long time, $5.20, with $4 base and 20% federal and 10% city tax.

Estimate for Last Week

"Annie Get Your Gun," Nixon (1st week) (2,100; $5.20). Biggest thing in town in years, with $44,000 representing everything house could possibly do. Crix here who saw the N. Y. version, by the way, labeled the Mary Martin production better of two.

'Norway' $25,000 in Cincy; Town Quiet for Fortnight

Cincinnati, March 23.

"Song of Norway" rollicked here last week. Bookings are recessing for a fortnight, next road show being Cornelia Otis Skinner in "Lady Windermere's Fan" at the Cox April 5. For the engagement of Mary Martin in "Annie Get Your Gun," April 12, the Shuberts have renewed rental of the 2,500-seat Taft theatre for the first time in nearly two years.

Estimate for Last Week

"Song of Norway," Emery (one week) (2,100; $3.60). Clicked for a robust $25,000. Swell notices and audience reaction hypoed biz after light advance sale.

Plays on Broadway

Joy to the World

John Houseman and William R. Katzell production of comedy-drama in three acts (one setting). Stars Alfred Drake and Marsha Hunt; features Myron McCormick and Morris Carnovsky. Staged by Jules Dassin; setting, Harry Horner; costumes, Beverly Woodner. Opened at Plymouth, N. Y., March 18, '48; $4.80 top.

Mary Magill....................Mary Welch
Floyd....................Michael Dreyfuss
Mildred....................Lois Hall
Edith Wham....................Peggy Maley
J. Newton McKeon....................Myron McCormick
Mortimer Behrman....................Leslie Litomy
Richard Stanton....................Hugh Rennie
Edward F. Gannon....................Bert Freed
Alexander Soren....................Alfred Drake
Tilworthy....................Harris Brown
Ann....................Marsha Hunt
Steve Walton....................Herb Ratner
Barbara Benton....................Lucille Patton
Henry Saintsbury....................Walter F. Appler
John V. Hooper....................Clay Clement
Dmitri Oumansky....................Kurt Kasznar
Sampson....................Hal Gerson
Mr. Wilcox....................Theodore Newton
Harry....................Sam Bonnell
Sam Blumenfeld....................Morris Carnovsky

"Joy to the World" is the best play about Hollywood since "Once In a Lifetime" but it's not nearly as mirthful as was that satirical travesty. It should develop into a winner though it may be costly to operate.

Had "Joy" been properly edited it would stand a better chance. Producers John Houseman and William Katzell have given Allan Scott's play a corking production, and Harry Horner was evidently given carte blanche in the designing, which includes opulent office gadgets of a Coast studio. An excellent cast is headed by Alfred Drake and Marsha Hunt, the latter appearing for the first time on Broadway.

Maybe the author covers too much territory, touching on a number of topics including censorship. Some of the issues may be hot in Hollywood but probably are not nearly so interesting to the average playgoer. There's a bit where three key men in the ficticious Atlas-Continental studio switch pills for their respective allergies or imagined ailments, which is rather comic and apparently accurate.

Third act proved the best opening night and upon its acceptance the future of "Joy" depends. Alexander Soren, fastidious boy wonder of the outfit, has been forced to resign by the front office because of his radio address on freedom of ideas, and he's blacklisted in much the same manner that writers and film producers were recently cited for contempt by Congress. Thereupon Sam Blumenfeld, a picture pioneer for whom Alex formerly produced but to whom he hasn't spoken for 10 years, bursts into the office and pleads with the young man to rejoin his outfit. The old boy—who could be a prototype of one of several well known filmmakers still active—speaks so feelingly that Alex is brought to tears. That scene, between Morris Carnovsky and Drake, will either make or break the show.

The speech that gets the success-ful picture-maker into trouble is written by Ann, a Ph.D. from Minnesota. Their's is a quick love match. Crux of the story is that the speech hadn't even been read by Alex before its utterance but he refuses to disavow its principles. Then he wants to produce a film about Samuel W. Gompers, former labor leader and it will be filmed at Blumenfeld's plant.

At times "Joy" is frenzied, almost delirious, so there seems to be strange changes of pace. It's all done cleverly, under the direction of Jules Dassin, rather new to Broadway; he also staged "Strange Bedfellows" (Morosco). Manipulation of the phones and gadgets are interesting bits, and the lighting by Jean Rosenthal is crack work, too.

Miss Hunt, who has done numerout feature parts in Hollywood pix, plays Ann alluringly, a classy actress making her Broadway bow who looks like she can stay around as long as she wishes. This is Drake's first straight part and he seems as adept as in musicals. ("He created a lead male role in "Oklahoma!"). As Alex he not only looks the part of a brilliant filmite but plays it convincingly. Carnovsky, who hasn't been around for several seasons, remains a very good actor who makes Blumenfeld real, too.

Myron McCormick, who's featured with Carnovsky, plays the studio publicity head and does it up to the hilt. His McKeon is a two-fisted drinker who knows all the answers, the part being similar to that he had in "State of the Union." Others who do well include Mary Welch, as the receptionist; Kurt Kaznar, a screwy musician; Clay Clement, as board chairman; Bert Freed, Hugh Rennie and Leslie Litomy, a trio of studio execs. *Ibee.*

You Never Can Tell

Theatre Guild production (in association with Alfred Fischer of three-act comedy (three scenes) by George Bernard Shaw. Staged by Peter Ashmore; settings and costumes, Stewart Chaney. Opened at Beck, N. Y., March 16, '48; $4.80 top.

Dolly....................Patricia Kirkland
Valentine....................Tom Helmore
Maid....................Scott Douglas
Philip....................Nigel Stock
Mrs. Clandon....................Frieda Inescort
Gloria....................Faith Brook
Crampton....................Ralph Forbes
McComas....................Walter Hudd
Walter....................Leo G. Carroll
Bohun....................William Devlin

One of Bernard Shaw's lightweights is "You Never Can Tell," a farce better known to stock audiences than Broadway playgoers. Its chances seem limited.

The Theatre Guild seems a bit bedeviled to fill out the seasonal production schedule guaranteed its subscribers, which may explain why "Tell" was put on. Guild has been rather active in presenting Shaw, whose promised new play for this season is apparently in the waiting department. "Tell" may be often played in England but the past two generations here have not viewed it on the main stem, although "Tell" dates to 1895.

The Guild gives it class A production, and the cast is very good, too, the management featuring nine out of 10 in the program. Rightfully heading it is Leo G. Carroll though it does seem strange to see him as a waiter.

Carroll is a master of reserved performance, and in some ways the part fits him perfectly. His number of sides is limited in comparison to the loquaciousness of some other characters, a native Shaw trait. He is a respected friend of the Clandons and to others who come to the English seaside resort hotel, where he proficiently serves all guests.

Mrs. Clandon, a writer of supposedly new ideas, and her offspring, Dolly, Philip and Gloria, go to the Dover resort. They have never known who their father was but at the hotel that gentleman is revealed, having changed his name to Crampton; he hasn't seen his family for 18 years.

Gloria, the attractive elder daughter, for whom a young penniless dentist, Valentine, falls hard, resists his advances, thereby conforming to the feminist teaching of her mother. But, suddenly, comes love—then clinch.

Patricia Kirkland is vivacious as Dolly, while Faith Brook is the classy, uppety Gloria. Tom Helmore plays the amorous dentist very well, and Frieda Inescort is also a standout as the mother. Ralph Forbes plays the grumpy father convincingly, but William Devlin may be a bit too pompous as the peace-making attorney. *Ibee.*

Mpls. Civicers Need Coin

Minneapolis, March 23.

Minneapolis Civic theatre has announced that it'll be forced to close its doors this month if immediate financial support from local citizens isn't forthcoming.

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ANTOINETTE PERRY DIED HEAVILY IN DEBT

To the surprise even of intimates, an appraisal of the estate of the late Antoinette Perry filed with the surrogate revealed that she died broke. She was the widow of Frank W. Frueauff, onetime partner of Henry L. Doherty's brokerage, and was heavily interested in Cities Service Co., gasoline distributor. Miss Perry is reputed to have lost several million dollars in the Wall Street crash of 1929.

The Frueauff estate was divided between Miss Perry and her daughters, Margaret Perry Fanning and Elaine Perry Stranahan. Miss Perry's estate showed assets of $73,442, with liabliities amounting to much more, a major item being a promissory note to Mrs. Fanning of $347,473.

Miss Perry was one of Broadway's most skillfull directors of comedies, her last accomplishment being "Harvey." She owned but 4½% of the Pulitzer prizewinner, valued by the appraiser at $53,110, although the play is still garnering profits on Broadway and the road.

Miss Perry died of an asthmatic attack in June, 1946. During the war she devoted most of her time to the American Theatre Wing, of which she was secretary.

Wolfit Troupe Returns To England After Clicko Trans-Canadian Tour

Toronto, March 23.

After a 14-week North American tour, first trans-Canada junket by any company since 1939, Donald Wolfit troupe sails from Halifax tomorrow (24) on the Aquitania. Entire tour was a success financially and from the standpoint of audience enthusiasm, with Toronto the only lukewarm date but the Maritimes and the Prairies going big for the Shakespearean repertory.

Visiting some centers that hadn't seen a legitimate attraction within the memories of the younger generations, English visitors opened in Halifax on Dec. 18, with all performances sold out days before the ship arrived. They then played St. John, Montreal, Ottawa, Toronto, Brantford, Hamilton, London, North Bay, Winnipeg, Edmonton, Calgary and Vancouver.

Company then had satisfactory engagements in Portland and Seattle but plans for a proposed tour of principal U. S. cities during the eastward journey was held up by decision of British Government, which wanted these American dollars but wouldn't play along on risk. On return trip, Wolfit troupe therefore played Regina, Saskatoon, a return engagement in Winnipeg, Fort William and Kingston, with tour ending at latter city on Saturday (24).

Wolfit is currently mulling a third Canadian tour with Ernest M. Rawley, his North American representative. When this will be scheduled, however, is debatable and will depend on the fate of a new modern play, untitled, which he will do with Rosalind Iden in a provincial tour of Britain, prior to the hoped-for London success. He will then bring this to Canada—if, as, etc.

Current London Shows

London, March 23.

(Figure shows weeks of run)

"Anna Lucasta," Majesty's (21).
"Annie Get Gun," Col's'm (42).
"Bless the Bride," Adelphi (48).
"Blind Goddess," Apollo (16).
"Bolton's Revue," St. Jas (2).
"Burlesque," Princes (4).
"Carissima," Palace (2).
"Chiltern Hundreds," Vaude (30).
"Cockpit," Playhouse (6).
"Diamond Lil," Wales (9).
"Edward My Son," Lyric (43).
"Four, Five, Six," Yorks (2).
"Gorbals Story," Garrick (6).
"Hidden Years," Fortune (9).
"I Remember Mama," Ald. (3).
"Indiff. Shepherd," Crit. (7).
"Life With Father," Savoy (42).
"Linden Tree," Duchess (32).
"Mountain Air," Comedy (8).
"Never Can Tell," Wyn (25).
"Off Record," Piccadilly (43).
"Oklahoma!," Drury Lane (47).
"Outrageous," W. Garden (47).
"Present Laughter," H'ymkt (49).
"Relapse," Phoenix (8).
"Rocket to Moon," St. Mart. (1).
"Starlight Roof," Hipp. (19).
"Sweetest Lowest," Ambass. (99).
"Together Again," Vic Pal. (49).
"Tuppence," Globe (24).
"Worm's View," Whitehall (47).

Plays Abroad

Nous Irons a Valparaiso
(We Shall Go to Valparaiso)

Paris, March 8.

Pierre Blanchar production of comedy in four acts by Marcel Achard. Directed by Blanchar. Sets by Francois Ganeau. Stars Blanchar and Simone Renant. At Athenee, Paris.

Therese Cabanis....................Laurence Aubray
Tantine....................Germaine Michel
Pascal Cabanis....................Jean Lanier
Valerie Pardaillan....................Simone Renant
Gilles Cabanis....................Pierre Blanchar
Le President....................Jean D'Yd
Menentrier....................Jean Toulout
L'Avocat General....................Georges Lannes
Suzanne Forster....................Dominique Brevan
Rabouin....................Edmond Ardisson

Pierre Blanchar and Simone Renant's names, as well as the Marcel Achard signature, will ensure a run here. Besides which, the play is well acted and sufficiently amusing. For America, a stage adaptation would be sure in draw comparisons with "Mary Dugan" though the play is more comedy than real drama, and it would be felt to lack fast tempo and punch, with the happy ending coming as a kind of postscript. Play is likely to hit the French screen.

Mlle. Renant is the mistress of a shipmaster (Blanchar) whose wife doesn't know of it until the gal herself, thinking she has been slandered by her, calls on her and lets out the facts, following which the wife commits suicide. Husband is accused of her death, to be acquitted in final courtroom scene.

Play has been well produced and splendidly cast. Blanchar, who is inclined to act stiffly before the camera, is okay on stage. Mlle. Renant is her usual able and good-looking self. Jean d'Yd, as the president of the court, is excellent. *Maxi.*

Current Road Shows

(March 22-April 3)

"A Cup of Trembling" — Playhouse, Wil. (2-3).
"An Inspector Calls" — Nat'l, Wash. (29-3).
"Annie Get Your Gun"—Nixon, Pitt. (22-27); Community, Hershey (29-3).
"Antony and Cleopatra"—Fords, Balto. (22-27), Forrest, Philly (29-3).
"Ballet Russe"—Royal Alex., Toronto (29-3).
"Blackouts of 1948" — El Capitan, L. A. (22-3).
"Blossom Time"—His Majesty's, Mont'l, (29-3).
"Burlesque" — Selwyn, Chi (22-3).
"Carousel" — Met, Prov. (22-27); Aud., Hartford (29-3).
"First Mrs. Fraser"—Plymouth, Bos. (29-3).
"Harvey" — Locust, Philly (22-3).
"Harvey"—Aud., L. Rock (22-23); Conv. Hall, Tulsa (24-25); Home, Okla. City (26-27); Forum, Wichita (29-30); Melba, Dallas (31-3).
"Hold It" — Shubert, N. Haven (25-27); Shubert, Bost. (29-3).
"I Remember Mama"—Aud., St. Paul (22); KRNT, Des Moines (24); Music Hall, K. C. (25-27); Broadway, Denver (29-31); Chief, Colo Springs (1); Aud., Boulder (2); Aud., Pueblo (3)
"Inside U. S. A." — Shubert, Philly (29-3).
"John Loves Mary"—Harris, Chi. (22-3).
"Lady Windermere's Fan"—American, St. Louis (22-27); Mosque, Peoria (29); Orpheum, Davenport, (30); Iowa, Cedar Rapids (1); Parkway, Madison (2-3).
"Mary Had a Little"—Erlanger, Buff. (28-31); Town Hall, Toledo (1-3).
"Macbeth"—His Majesty's, Ottawa (22); His Majesty's, Mont'l (23-27).
"My Romance" — Opera Hse., Bost. (22-3).
"O Mistress Mine" — Biltmore, L. A. (22-3).
"Oklahoma!" — Curran, Frisco (22-3).
"Private Lives"—Hanna, Cleve. (22-27); Nixon, Pitt. (29-3).
"Show Boat"—Shubert, Chi. (22-3).
"Song of Norway"—Aud., Memphis (22-27); Music Hall, K. C. (28-2); Aud., Topeka (3).
"Student Prince"—Orpheum, Sioux City (29); KRNT, Des Moines (30-31); Blackstone, Chi. (1).
"The Play's the Thing" — Shubert, N. Haven (1-3).
"The Glass Menagerie"—Hanna, Cleve. (29-3).
"The Red Mill"—Shubert, Bos. (22-27); Aud., Worcester (29-30); Metropolitan, Prov. (31-3).
"There Goes the Bride"—Town Hall, Toledo (22-27); American, St. Louis (29-3).
"Tropical Revue"—Cass, Detroit (29-3).

Le Square du Perou

Paris, Feb. 26.

Mary Morgan production of comedy (with songs) in three acts by Louis Ducreux. Directed by Ducreux. Music and lyrics by Ducreux. Stars Simone Simon and Henry Guisol. Sets by Wakhevitch. At Theatre Saint Georges, Paris.

Edith....................Simone Simon
Yvonne....................Dominique Gailhard
Caroline....................Francette Vernilhat
Mme. Boniface....................Yvelle Lucas
Anet....................Henry Guisol
Cervolet....................Louis Ducreux
Alphonse....................Marcelle Carpentier
Watchman....................Pierre Huchet

This comedy is based on the eternal theme of the husband whose wife cheats on him in such an open way that he is the only one not to realize he is a blind fool, living in a fool's paradise. Hackneyed situations and corny jokes abound, and though not for sophisticates, show will draw at the boxoffice. It's unlikely for America, though.

Simone Simon, as the cheating woman, is very good. She gives an excellent performance, looking better than she ever did. Her husband is most amusingly done by Marcel Carpentier, who draws plenty of laughs. The lover, done by Henry Guisol, is competent, with other parts, including that assigned himself by playwright Louis Ducreaux, just bits. Francette Vernillat, still in pigtails, is a consummate actress and practically steals the show whenever she is on. *Maxi.*

Le Droit de Rire
(The Right to Laugh)

Paris, March 2.

Club des Cinq production of revue in two acts by Pierre Dac and Fernand Rauzena. Directed by Maurice Poggi. Sets and costumes by M. van Moppes. Music by Fred and Jacques Breux. Stars Irene Hilda and Dac. At Theatre du Club des Cinq, Paris.

With Irene Hilda, Pierre Dac, Marcel Alma, Robert Blome, Jean Lec, Buguette, Eugene Wyl, Genovieve Vigneau, Jacqueline Guerin, Ady Fidelin, Pierre Budan, Fernand Rauzona, Jamblan, Michel Seldow.

This is very conservatively budgeted production, but it's highly entertaining and very well done. It's strictly local for the most part, being (as implied by the title) a satire skit on the right still left to the French of laughing at the difficulties caused by governmental interference and red tape in most of their daily life, but an international touch is given by Irene Hilda. She's bandleader Bernard Hilda's sister, and proves that showmanship runs in the family. (She also doubles at the Ambassadors).

What makes of the various sketches a continuous chain is the appearance in most of them of a couple of interfering dicks cleverly done by Marcel Alma and Robert Blome. Other unusual scenes are one by conjurer Michel Seldow, and another with singer Pierre Dudan.

Another scene is a wild west parody of "Manon" with Pierre Dac doing the lover as a cavalry officer, Jean Lec the father in the guise of a sheriff, and Manon done by Irene Hilda. She scores heavily in her act and is worth watching for musical comedy.

Music is played by Fred Freed and Jacques Breux, each one pounding the ivories on one of the two pianos set on each side of the proscenium. *Maxi.*

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Literati

Elinor Gimbel Dickers for PM

Elinor S. Gimbel, widow of Col. Louis S. Gimbel, Jr., of the New York department store family, and national chairman of the recently organized Women For Wallace organization, is reported to have opened negotiations Monday (22) with Marshall Field for the purchase of PM, the N. Y. tab. Under Mrs. Gimbel's plans, should the deal go through, she would become editor and publisher of the tabloid, and install Joseph Quentin Riznik, editorial aide to Sidney Hillman in the founding of the National CIO Political Action Committee in 1944, as executive editor.

Riznik is a former Hearst and Crowell-Collier editor and was news editor of the Columbia Broadcasting System at the time of Pearl Harbor. Later he was media coordinator for Elmer Davis in the OWI. He arrived in New York from California a month ago to work with Mrs. Gimbel on the Wallace campaign.

Mrs. Gimbel was the only woman among eight original founders and backers of PM in 1940 and is a longtime friend of Field. Her plans, it's said, would be to convert PM into a pro-Wallace national circulation daily, with the present staff invited to stay on under Guild contract. The paper would be operated as a business venture, however, rather than as an adjunct to the Wallace campaign.

A total of $1,900,000 reportedly would be involved in the transaction, with seven persons holding reconverted shares, but Mrs. Gimbel retaining majority control.

Clinton McKinnon, San Diego newspaper publisher, was in negotiation with Field for several weeks to buy PM, but the deal went cold when McKinnon was unable to agree with the Newspaper Guild on terms under which present PM staffers would be retained.

Newspaper Office Romance

Whitelaw Reid, editor of the N. Y. Herald Tribune, is about to marry the daughter of one of his staffers. His engagement was announced on Sunday (21) to Joan Brandon, whose mother is Dorothy Brandon, editor of the Trib's once-a-week "Young Moderns" page. Femme is 17½ years old and a student at Barnard College. Reid is about 34.

Mrs. Brandon was hired away from a Pittsburgh paper by Reid to do the "Young Moderns" page. She originated it there. She enlisted the aid of Reid's mother, Mrs. Helen Reid, publisher of the Trib and a Barnard trustee, in enrolling her daughter in the college. Miss Brandon soon after that became a frequent weekend visitor to the Reid estate at Purchase, N. Y. Marriage is set for July.

Ballyhoo Back

Dell Publications brought back a touch of the thirsty '30s this week with the reappearance on newsstands of Ballyhoo. Format of the slick-paper mag is much the same as before, with its slightly-scrubbed sex, parodied ads, cartoons and takeoffs on other mags. Elmer Zilch, in fact, is still the feature attraction. It'll sell for 25c.

Headliners' Awards

The National Headliners' Club, which will hold its 15th annual frolic here June 18-20, announced on Friday (19) winners of 20 awards and one honorable mention after a panel of 11 judges had made their selections the weekend before.

Medal winners included: Daniel De Luce, of the AP, for consistently outstanding foreign news reporting based on his coverage of the critical situation in Europe during 1947. AP news features, for "development of pictorial journalism" in the creation of "Picture Show." Washington Post for "outstanding public service by a newspaper" in its presentation of an explanation of the Marshall Plan.

Gordon Pates and Alfred Kay, of the San Francisco Chronicle, for "outstanding domestic news reporting." Jack Vincent, of the Dayton, O., Herald, for an "outstanding domestic news series" on state hospital conditions in Ohio. Bob Gilman, of the New York Mirror, for his photo, "Last Mile."

Paul Calvert, of the Los Angeles Times, for his photo, "Beach Tragedy." Eddy Jerry, of Acme news-photos, for the best sports action picture.

Eddie Roark, of the Memphis Press-Scimitar, for "consistently outstanding daily feature columns during 1947." Tom Stokes, of United Features, for "consistently outstanding columns during 1947." Vince Johnson, of the Pittsburgh Post-Gazette, as outstanding sports writer of the year. Tom Little, of the Nashville Tennessean, for "consistently outstanding editorial cartoons."

Daniel F. Clancy, of the Springfield, O., Sun, for "consistently outstanding reporting." A. Vernon Davis, of the Hagerstown, Md., Morning Herald, for his series on fire hazards. Reg Abbott, of the Manchester, N. H., Morning Union, for his series on conditions in the Rockingham County jails. Universal Newsreel, for best newsreel coverage of a news event, scenes of the Texas City fire.

Doubleday's Show Biz Entries

Flock of show biz books (or allied thereto) are due from Doubleday. As in the instance of H. Allen Smith's humor anthology, "Three Smiths in the Wind," Max Shulman's trio is likewise being published as an omnibus under title of "Max Shulman's Large Economy Size."

Ellin Berlin's newest novel, "Lace Curtain," is due June 24. Book is said to be partly biographical.

John Tebbel, who did the book on the Marshall Fields, has "George Horace Lorimer and the Saturday Evening Post" due April 22.

Lillian Lauferty, wife of Met basso James Wolfe, hence knows her subject, treats with the same atmosphere in her novel, "Baritone," due July 8.

Fitelson's Anthology

H. William Fitelson picked a dozen of the Theatre Guild's radio productions for this book, "Theatre Guild on the Air," Rinehart; $3 and his selections couldn't be better to show the student writer and general public that a great deal of original writing is done by the author of a radio play when translating the story for the air.

Such standards as "Strange Interlude," "The Guardsman," "Silver Cord," "On Borrowed Time," "Ah Wilderness," "Three Men on a Horse," "Payment Deferred," "Dead End," "They Knew What They Wanted," "I Remember Mama" and "The Show Off" are included in this anthology. The Guild's presentations of these plays on the air have received fine comment from nearly all the radio critics. Especially good is the comment made by each of the radio adapters, telling about their particular problems in transposing the original play for the radio.

It is a book that is not only interesting reading but very informative to the student writer of any medium. It gives you an idea of the technique employed in transposing a play to radio form by topnotch writers. A must for any writer's reference or reading shelf. *Joe Laurie, Jr.*

Illinois' Reporter Safeguards

Illinois state representative Charles H. Weber is drafting a bill to protect Illinois reporters from legal action for failure to reveal a news source. Bill will be introduced at next session of the legislature.

Weber, publisher of a Chicago community paper, said the proposed legislation is similar to that under consideration in New York. States that already grant repertorial immunity are Alabama, Arizona, Indiana, Kentucky, Maryland, New Jersey, Ohio and Pennsylvania.

Paris Biz Worsens

Controversy between French press and government as to how much space former could print and what price to charge has been settled by the government in giving the papers the option of going on printing on four sides for five francs (a little under 2c.) or printing six sides (three pages) for eight francs (less than 3c.). To date the publishers have taken no action and papers are still appearing in the old format.

Paris newspaper business is getting worse and worse. There are far too many dailies and magazines, and the sales of American mags have dropped considerably since, on account of the devaluation of the francs, they upped their prices. Strangely enough, Time mag has gone to 75 francs, (equivalent of 25c.), while Newsweek is selling for 40 francs, about 13c. Result is that Newsweek sales are increasing compared to Time.

Dale Harrison to Chi Trib

Dale Harrison, former Chicago Sun feature columnist who was dropped when the Sun and Times were combined in January, will resume via the Chicago Tribune April 5. Five-a-week column will be supported by advertisers, with plugs in different type faces inserted between paragraphs.

Miss Kaup's 'Repeat'

"Repeat With Laughter," new novel by Elizabeth Dewing Kaup (Appleton - Century - Kroft; $2.75), is an incredible story of an actress who remains so miraculously young and beautiful that she's able to masquerade as her own daughter and, at 73, is taken for 30. It includes two references to VARIETY, one of which is apparently supposed to be a typical legit review from this paper. Francine Larrimore is reported interested in starring in a dramatization of the yarn.

The authoress, who's written several previous novels, is a former stock actress and once conducted a radio series. She's the mother of legit actress Elizabeth Dewing. *Hobe.*

Stein 'Plays' Don't Play

"The Gertrude Stein First Reader and Three Plays" (Houghton Mifflin, $3), believed to be the last book by the late exponent of impressionistic literature, is supposed to be a "juvenile for adults." It's a slim volume (83 pages) and the "Plays" run only four, nine and 13 pages, respectively.

None of the "Plays" is really for stage presentation, though they (or the "Reader"), might be suitable monolog material for a Sid Caeser, who's pretty handy with doubletalk, too.

CHATTER

Dale Kramer is writing a biog of Heywood Broun for publication by A. A. Wyn. It's not yet titled.

"Allegro," the Richard Rodgers-Oscar Hammerstein, 2d, musical, will be published April 5 by Knopf.

Eleanor Robert Parker and Jack Star have formed an authors agency to handle fiction and commercial writing.

"Supplement Two: The American Language," the final volume in H. L. Mencken's series, will be published April 5 by Knopf.

Gov. Earl Warren of California is writing a piece on the motion picture industry for the anniversary issue of Screen Writer, SWG mag.

Dwight Perrin, exec ed of Syracuse (N. Y.) Herald-Journal, returned this week after recuperating in Bermuda from long illness siege.

Songsmith Arnold Shaw controls "Love Is a Four-Letter Word," by April Taylor (nom-de-plume) which Beechhurst Press is publishing.

Evelyn Waugh's new novel, "The Loved One," is based on a satirical yarn he wrote for Life mag, about a Hollywood cemetery. It's slated for publication in August.

William Raney, executive editor of Rinehart, off to Europe on the Queen Elizabeth March 27, with England, France, Italy and the Lowlands as his itinerary; chiefly on publishing business having to do with accumulated wartime matters.

Maj. Fred May, former Missouri scribe, arrival in Tokyo to replace Capt. Glenn Trump as chief of General MacArthur's Press Branch, Public Information Office. Trump, former VARIETY correspondent, is returning to the States for discharge after six years of service.

The Authors Guild has begun operation of its assessment-based-on-earnings plan and members were circularized last week with instructions in computing assessments and to select one of three methods of payment. The assessments were approved last fall by the membership.

Ezra Goodman headed Coastward yesterday (Tues.) for background on a series of mag articles on John Huston, Charlie Feldman, Paul Muntz, B. Reeves Eason and others. He has a yarn on Jerry Wald in the May issue of Harper's, and Coronet's July issue will feature an article titled "Are the Movies A Menace?"

Helen Rotter, formerly assistant to Alfred A. Knopf, Jr., in the trade department of Knopf, has joined the Macrae-Smith editorial staff, specializing on juvenile books.

Charles A. Hughes, editor and publisher of DAC News, official monthly of the Detroit Athletic Club, out of the Ford hospital following an op, but will recup 3-4 weeks at home.

With its issue of last November, when it began using a pictorial cover, the Atlantic monthly circulation jumped approximately 36,500, to a total of 186,717. Its newsstand sales just about doubled.

SCULLY'S SCRAPBOOK

By Frank Scully

Screwball Center, March 21.

Just what I feared would happen, has. Press agents for psychiatrists have begun pitching. One of them wonders if his client couldn't get a break on account he is curing Hollywood's psychoses with music. He threw some high-class names around as among the patients of his couch consultant.

I told him I'd be glad to if he didn't fear in turn that Petrillo's attention-callers would spot that here was a source of musical appreciation which was not paying off. He mulled this one over for a moment, then said he guessed I was right.

Hollywood is full of peculiar cross-motivations, and this one, where everybody wants publicity without loss of privacy, is a common psychosis. That's why stars use every device to get their names in print and then go to fantastic lengths to keep their names out of telephone books.

This in turn has created an entirely new industry. Private addresses and phone numbers. Certain stars change their numbers once a month. This keeps the number-tappers in business furnishing the new numbers. It's much like the profit derived from razorblades, with the razor itself thrown in as a giveaway.

The phone company's routine is: "The subscriber has changed his number and has instructed us not to give out the new number." This infuriates the caller, forcing him into the black market for it.

Always free with advice, I have a better way. That is to put the phone in a relative's maiden name and permit it and the address to be listed as such. There is one defect in this however. If the caller merely asks for the telephone number at 2071 Grace avenue he will get you. But few are smart enough to make that simple approach.

Of course, all of this does not protect you from the direct approach of the U. S. mails, a process-server or a Western Union "boy."

Only the other night I was setting out for a round of unregimented gaiety with Bill Cunningham, the Boston strong boy; Rudy Vallee, the half-opened eyes of Maine's potato crop, and J. P. McEvoy, the pancreatic juicer of Reader's Digest, when a courier handed me a note from the director of art and culture in Chicago. It turned out to be no friendly exchange between free peoples, but an ultimatum. The communique demanded:

IF YOU DON'T CONTINUE THAT PSYCHIATRIC HANDBOOK OF HOLLYWOOD ALL THE WAY TO THE DOUBLE Z'S (ZZ) I'LL CANCEL MY SUBSCRIPTION TO "VARIETY" AND SUE FOR A REFUND.

It was signed: ASHTON STEVENS.

I had hoped I could come and go on that labor of love as I pleased. But here was an order to drop the pursuit of happiness and get to work on more research—or else.

There was more to the ultimatum, but it was practically a demand that we disclose our top-drawer secrets.

"Confidentially," added the dean of American culture, "What do you have to have on VARIETY to get literature in it? I mean what do you *have* to have?"

Once Howard Strikling, feeding us L. B. Mayer's pet chicken soup in the M-G-M commissary, asked if we had seen a certain picture.

"No," said Little Alice in Blunderland, "we must be on your B-list, because we didn't get invited to that one."

The director of public relations stopped all dining. In measured tones he announced:

"We have no B list."

Well in psychiatry we have. Here it is, Mr. Stevens:

Babcock Test. Measures mental deterioration. Named after a producer named Babcock who began as a vicepresident in charge of production and ended as a production in charge of vicepresidents.

Babinski Sign. Indicates a lesion involving the pyramidal tract. Yes-men who make a letter O of thumb and first finger when their producer manifests pleasure over a scene he himself remembered from another picture and wrote in the script.

Baragnosis. Loss of power to estimate weights. Stars gone fat and insisting on being photographed with slenderizing lenses. Theatre managers who pad grosses for publication.

Barognosis. Ability to recognize weight. Handicappers Syndrome. Housewives who can spot a butcher's hand on the scales.

Baryphonia. Difficulty in emitting words. Mike fright. Harpo Marxism.

Bayle's Disease. Horse-owners who can't pay their hay bills.

Bedlam. Bethlehem Royal hospital, London. Madhouse. Founded in 1547. Transferred to Hollywood when sound came to pictures in 1927.

Behaviorist. A psychologist who has no couch, who behaves himself.

Bell's Disease. Acute delirious mania. Producers who scream "Get me that numbskull so-and-so, and if the New York call comes in cut him off immediately." Directors who cry "Well, that 'take' hit the bell!" Exhibitors who believe any picture with "Bell" in the title will hit it.

Bell's Paralysis. Facial affection of the seventh nerve of directors, producers and exhibitors on learning their "Bell" picture is a flop.

Benign Stupor. Manic depressives who say they will never make another adult picture if this one pancakes.

Benign. Favorable to recovery. People who can't count to 10.

Benign Trend. Preoccupation with adult interests. People who read Aquinas in projection rooms.

Bernreuter Test. A "yes" or "no" test. Popular with legislative committees who envy the Hooper rating of the radio program, "Mr. District Attorney."

Bestiality. Script writers who marry cuties.

Beta Test. Intelligence test devised for producers who can't read English. Buda Pest Syndrome.

Betz Cell. Giant cell in motor area of cortex. Present in stage mothers, especially ones who keep saying, "Come now, Mother knows Betz."

Biopsychic. The next cycle of pictures to follow "straight" biographies.

Blepharospasm. Involuntary blinking of eyelids. Audiences who cry just because there's glycerin on the screen and Barbara Stanwyck walks into it wearing a Willkie button.

Bourdon's Test. For alertness. Subject is told to cross out every *a* and *b* on a printed page. Avoids b's for fear of being typed.

Brachycephalous. Broadheaded. Not to be confused with broad-minded, or other anima.

Bradykinetic. Slow movements. Foreign directors idea of feelings too deep for expression.

Bradylalia. Slow speech due to brain lesion. Common to directors suffering from Bradykineticism.

Bulimia. Morbid increase of appetite. Trade rats who are sure they're getting ulcers and must store up fat against the dieting days ahead.

Broadway

Rinehart mulling a book on John Golden.

Leopold (Loew's veepee) Friedman back from Palm Beach holiday.

Rose Dugan in Mt. Sinai hospital under treatment for cardiac ailment.

Ken Englund, Hollywood scripter, east, working on a Broadway play.

Leon Siritzky sails for former home in Paris today. Be gone three months.

Sid Field, British comedian, will do "Harvey" in London. Field's on his first U. S. visit.

Lynne James, pianist at Town House, recuping from appendectomy at the Gotham hospital.

Arnold Shaw now signs himself veepee of Duchess Music, BMI affiliate of Leeds Music (ASCAP).

Charles McDonald, RKO theatre exec in N. Y. area, back at desk after being bedded by flu for week.

Joseph Seider, prexy of Prudential Playhouses, back from a 38-day South American cruise on Monday (22).

Booker T. Washington Birthplace Memorial Fund out to raise $235,000. Arthur Pine handling the bally.

Alan Anderson is stage manager of the revue, "Inside U.S.A.," trying out next week at the Shubert, Philadelphia.

Inner Circle $25 per plate dinner at the Hotel Astor Sunday (21) featured a skit billed "A Streetcar Framed O'Dwyer."

Freddie Cheviantone, who maitre de'd at the Carnival (N. Y.) before going to Florida, will be Bradley's headwaiter.

Film importer-exporter Jacques Grinieff planed to London over the weekend. Returns next week after also visiting Paris.

Meyer Hutner, formerly in the Carl Erbe flackery and onetime pressagent for Billy Rose, has joined 20th-Fox press dept.

Chester Erskine, producer-scripter of Universal's "All My Sons," arrives in New York tomorrow (Thurs.) from the Coast.

Yolanda, French chanteuse, known to GIs as "the Gallic Hildegarde," makes her American debut at the Blue Angel this week.

Ben (News) Gross and Charles (Times) Zerner having their first play, "What This Town Needs," making the Broadway rounds.

"Third Person" to be presented by Lassor H. Grosberg, co-producer of "An Inspector Calls" and Al Rosen to be general manager.

French chanteuse Edith Piaf planed to Paris but returns to New York in October for a three-month repeat engagement at the Versailles.

Robert Bryn of "Allegro" (Majestic) sang lead in concert version of "Tannhauser" at the Met Friday (19) under his right name, Bernauer.

Susan Peters, paraplegic screen star, making the nitery rounds in her wheelchair, squired by her brother and Columbia Pictures' Ray Murray.

Dave Wolper, former owner of the Hurricane and onetime legit producer, now a St. Petersburg insecticide manufacturer, is visiting Broadway haunts.

As soon as George Abbott completes the staging of the "High Button Shoes" road company, he'll begin preparations to direct "Clutterbuck" for Roland Haas.

L. N. Schultz, chief engineer of Macquarie Network, Melbourne, in from England Thursday (18) for Institute of Radio Engineers convention in N.Y. this week.

Jules C. Stein (MCA) in town for a month on business. MCA about ready to move into its new 57th and Madison Bldg. Chase Bank is one of the lessees.

Bert Bloch, 20th-Fox's eastern story ed, who has been recuperating from an illness at the home of his wife's family in Greensboro, N. C., due back at his desk April 5.

Sir Ernest Pooley, chairman of the Arts Council of Great Britain, scheduled to arrive next Tuesday (30) under auspices of the Rockefeller Foundation, has cancelled his visit.

Robert Garland inaugurated a series of lectures entitled "Current Broadway Theatre" last Wednesday (17) at Queens College, at school's Play Shop headed by John Newman.

Charles Palmer, east from Disney studios for temporary scripting stint with Louis de Rochmont Associates, stays on indefinitely following inking of a new deal with de Rochmont.

Lillian Nadel Gerard named exec assistant to Jacques Chabrier, American rep of Pathe Cinema and director of the new Paris theatre. She's the wife of Phil Gerard, Metro press agent.

Ted Straeter's band into the Directoire (nee Cafe Society Uptown) with Kay Thompson & Williams Bros. April 1 when Herbert Jacoby-Max Gordon take it over, at a $5 minimum scale.

Paul Lazarus, Jr., UA pub-ad chief, due back today (Wednesday), following three weeks on the coast huddling with UA producers on picture campaigns; also a short vacation at Palm Springs.

Gracie Fields to her Santa Monica home to rest for a few weeks, following strenuous nitery schedule. Comedienne and Monty Banks celebrated their 14th wedding anniversary last week.

Cartoonist William Steig has designed the dolls and written a 12-minute act for puppeteer Remo Buffano. Turn has been auditioned for a break-in at the Blue Angel, N. Y., prior to theatre dates.

Robert Breen, exec sec of the American National Theatre & Academy, due back by plane last midnight (Tues.) from Dallas, where he attended the festival week of Margo Jones' Theatre '48.

Shirley Graf, former N. Y. Mirror amusements writer, going out with Gloria Swanson Saturday (27) as the actress' personal rep on her six-weeks tour as replacement for Ilka Chase in "There Goes the Bride."

Wayne Pierson has had two offers since he started his new moustache; one from his wife, Lulu, to get the heck out of the house and the other from "Men of Distinction" not to change to Calvert's.

Elliott Silverman, recently with the Fordham Univ. drama school, has joined the Barter Theatre, Abingdon, Va., as lighting technician. He was engaged through the American National Theatre & Academy.

Adrienne d'Ambricourt, film actress and former member of the Comedie Francaise, sailed for France yesterday (Tues.) aboard the De Grasse. Ship's other passengers included French violinist Zino Francescatti.

Copacabana boniface Monte Proser and the William Morris agency's George Wood patched up an eight-year old quarrel last week, when Wood brought Proser in as producer for the Jay Gorney-Barry Trivers musical "Heaven on Earth."

Clifford C. Fischer, Martha Raye, Nick Condos, British Technicolor's managing director Kay Harrison and Columbia Pictures International's veepee-treasurer Jack Segal among those sailing to Britain on the Queen Mary last week.

Ted Gamble, prez of Theatre Owners of America, acting as chairman of the Franklin D. Roosevelt memorial fund drive which tees off in 1949. Spyros Skouras, Harry Warner and Frank Walker serving as board members of the foundation.

Plans for establishment of the Theresa Helburn Chair of the Drama at Bryn Mawr College were announced yesterday (Tues.) at a reception in honor of Miss Helburn. Gathering was chairmanned by Brock Pemberton who heads a fund-raising committee for the drama project.

Washington

By Florence S. Lowe

Cliff "Ukelele Ike" Edwards currently at Club Cairo.

The De Marcos, who recently broke all records at Shoreham's Blue Room, skedded to return early next month.

Elliott Roosevelt represented family at benefit preem of "The Roosevelt Story" at newly opened Dupont past week.

Merrie Smith, Eric Johnston's secretary, returned from her British jaunt and checked into hospital for treatment of bad cold.

Paul Foley's - Airport Drive-In won spring opening sweepstakes for the outdoor theatres past weekend, with other two outdoor spots skedded to follow suit within week.

Sheraton hotel reports biz up in its Lounge by new policy of "glamorizing waitresses" with show girl cheese-cake. A trend probably due to spread to other hotels in chain.

District Theatres, chain of 26 negro houses in Baltimore, Washington and Virginia, held a two-day pow-wow here last week, with president Harry Freedman hedding up confabs.

New Haven

By Harold M. Bone

Daggett Lee on last lap of his Woolsey Hall concert series.

Maurice Bailey now chairman of Variety Club Tent 31 welfare committee.

Mickey Wren shaping up his third annual Sports Follies for Arena run, May 5-9.

WBIB etherizing backstage interviews and lobby broadcasts at Shubert legit openings.

Two preems skedded for early dates at Shubert are "Hold It," March 25-27, and "Play's the Thing," April 1-3.

Yale Drama Dept. set "Listen, My Children," by Norman W. Ashton, as next big show March 24-27, at University theatre.

London

"Cockpit" skedded to close at the Playhouse April 10.

Olive May (Countess of Drogheda), former Gaiety girl, left around $112,000.

Ram Gopal Indian Ballet season at the Saville extended by two weeks to April 3.

Andy Rataucheff, midget in Olsen and Johnson company, had nervous breakdown and is now undergoing treatment at Charing Cross hospital.

Peter Glenville to present "Major Barbara" at the Arts Theatre Club April 21, with the production he's been recently touring mining villages.

Francoise Rosay to appear in Sydney Box's "Alien Corn," one of Somerset Maugham's four stories in "Quartet" being filmed by Gainsborough.

Anna Neagle voted most popular screen actress in recent poll by London Daily Express and with her partner, Michael Wilding, most popular romantic couple.

Patricia Roc's next film appearance will be opposite Eric Portman in an adaptation by Bridget Boland of Hugh Walpole's "The Killer and the Slain." Harold French to direct.

"Little Lambs Eat Ivy," by Noel Langley, new Linnit & Dunfee production, opens at Ambassadors April 8, replacing "Sweetest and Lowest," which, with its two earlier editions, has occupied the theatre for three years.

Miami

By Larry Solloway

Bugs Baer and family at the Tarleton.

Jackie Miles and family planed out Saturday (20).

Jerri Blanchard into Mother Kelly's Thursday (25).

Dave Vine in town for son Billy's engagement at the Copacabana.

Paddock club dropping shows and going to two dance band setup.

Leslie Charteris and wife heading Coastward after extended stay here.

Joe E. Lewis planed to Coast Monday (22) to join wife, Martha Stewart.

Miss Miami Beach contest at Lord Tarleton netted $1,000 for Cancer Fund.

Eileen Barton into Clover Club, joining the Vagabonds, Zarco & Beryl and Aurora Roche-Carlyle dancers.

The Jack (Columbia Pix) Cohns celebrating their 35th wedding anni at the King Cole hotel here this week.

Sammy Kaye, at Boca Raton for annual southern vacash, broadcast Sunday (21) from gardens of the swank resort.

Sophie Tucker, set for vacash, broke two toes in fall at Veterans' hospital (Pratt General) Friday (19), while doing benefit show. Had to cancel Boston engagement and will recup here.

Tony Martin heads for Boston and preem of his latest pic, "Casbah," following current Beachcomber stint, then to Europe, with Beachcomber op Ned Schuyler, making trip with him.

Guy Lombardo and Tommy Dorsey joined for Barry Gray Copa broadcast the other ayem. Lombardo will try for speedboat record next week, on course along Indian Creek. Brother Carmen also in town.

Paris

By Maxime de Beix

Joe Hummel off to Rome.

Dave Lewis on a middle East survey.

Paul Winckler on quick trip to America.

Charles Campbell suffering from throat ailment.

Comedie Francaise prepping a London season this fall.

Ed Pendleton promoted concert at the American Church in Paris.

Metro's Spanish head Cesar Alba and wife at Piaza Athenee for short visit.

Henry Lartigue, ex-Metro head here, enjoying an indef rest for the first time.

E. Marks bought film rights to "Dame du Cirque," Guy des Cars bestseller on tent life.

Claude Dauphin to film his legiter, "Bal des Pompiers" ("Firemen's Ball"), a resistance story.

Ingrid Bergman hitting Paris screens with two pictures on same day, "Notorious" and "Spellbound."

"Peine Capitale" run at Francaise Luxembourg suspended on account of illness of actress Renee Faure.

Steve Passeur to have his "Demoiselle en Smoking" produced in Brussels and Geneva before it hits Paris.

Fourteen-year-old ballerina Betty-Josette Clavier a hit as star in "Malheurs de Sophie," new ballet at the Opera.

Andre Magnus inking management pact with Yves Montand, who has now cleared up his tangle with Warner Bros.

"Therese Raquin," Marcelle Maurette's dramatization of Emile Zola's novel, will be done by her at the Gymnase.

Alfred Cortot, musical director under the Petain regime, suing the musicians union because it refused to play for his concert last fall.

Roger Ferdinand, prexy of Authors Society, to have his new play, "They Are Aged 20," follow his hit, "Three Boys, One Girl," at the Daunou.

Jacques Haik, who already got his Cinema Francais back from government control, is now battling to regain full control of the Olympia and Normandie.

Victor Francen to take part of Rene Lefaur in revival of Jacques Deval's "Tovarich" at the Madeleine, opposite Elvire Popesco, who was in the original production.

Chicago

Arthur Lee Simpkins, singer, ill with pneumonia.

Johnny Coy, the hoofer, and Alan Carney set for State-Lake, April 2.

Mrs. Danny Graham, wife of MCA booker, recuping from recent operation.

Bob Hope will preside at the Chi Board of Trade's 100th anni testimonial April 3.

Freddie Williamson, of Associated Booking, in Chi Osteopathic hospital for checkup.

Glenn Ford here from Coast for confabs with Leo Salkin, local head of William Morris.

Mr. and Mrs. George Brown, he's Paramount's studio publicity chief, here to attend wedding of their son.

Shirley Temple and actor-husband John Agar coming in to attend the preem of "Fort Apache" at Palace.

Clark Gable and Howard Strickland, of Metro's publicity staff, here to discuss promotion plans for "Homecoming" preem.

J. J. Shubert here conferring with Sam Gerson, local Shubert office head, on reopening of remodeled Great Northern theatre, April 12.

Steve Cochran in from Hollywood to see his wife, Fay McKenzie, who is co-starring with Bert Lahr in "Burlesque" at the Selwyn.

Detroit

By Stan Worris

Mickey's Show Bar reopened.

Herb Jeffries current feature at Bowery.

Kay Robinson joins Dubinettes at Bowery.

Herb Jeffries penciled into Bowery week of March 22.

Ruth Wallis opened in Town Pump Room, March 18.

Singer Bunny Paul in 18th month at Palm Beach Club.

Buddy O'Day, comic, to Chicago after 6-month run at Empress.

Audrey Nelson joined four other girl singers at Cafe Burgandy.

Mike Sachs, blind burlesque comedian, to Boston for more eye surgery.

Pat O'Shea, Irish tenor from Coast, to Columbus, O., to fill two-week spot.

Kay Carson, singer-comedienne, flew in from Coast to open at Penobscot Club.

Ross Chepeleff resigned from publicity staff of Detroit Civic Light Opera Co.

Charlene Harmer quit Fox theatre drum thumping after raves for her work in Robert Hampton's production of "Death Takes a Holiday." She hopes to land on Broadway.

Australia

By Eric Gorrick

Wirth's Circus in Sydney for Lent. Biz brisk.

Wolfe Cohen, Warner's foreign head, planes in April 1.

Bookings tremendous for Old Vic Co. at Capitol, Perth.

Syd Albright, 20th-Fox head here, plancs to N. Y. April 3 for h.o. huddles.

Doris Fritton is playing in "The Little Foxes" at Majestic, Adelaide, for the Fullers.

Sir Ben Fulier compelled by biz to postpone his trip abroad for another 12 months.

Ballet Rambert still sock at the Tivoli, Sydney, for D. D. O'Connor-British Council.

Grand opera at the Princess, Melbourne, for Fullers - Carroll, with a local setup, is doing okay.

Bob Kerridge, head of the Kerridge New Zealand loop, on biz visit. He's a 50% partner in Rank setup in N. Z.

"Under the Counter" reopens at Royal, Sydney, March 27. British star, Cicely Courtneidge, who was ill, okay again.

Bob Parrish, U.S. singer, is here on second visit for Dave Martin's Tivoli loop. He's presently on loan to the Hoyts' cinema loop.

Hollywood

Merian Cooper in from Mexico City.

Nick Foran laid up with pneumonia.

Leon Errol around after a week in the hospital.

Joe Bigelow rushed to the hospital after a heart attack.

Georgette Windsor recuperating from emergency appendectomy.

Jean Simmons, British star, paying her first visit to Hollywood.

Keenan Wynn tore ligament in right shoulder in fall at his home.

William Elliott to Baton Rouge, La., to start a 10-week rodeo tour.

Eddie Cantor produced the show for Duarte Sanitarium benefit dinner.

Sid Field in from London to be guest of honor at the Masquers dinner.

Sam Dembow in town to confer with Mary Pickford on future production.

Elisha Cook, Jr., started his 25th year as a thesp in "The Great Gatsby" at Par.

Darrylin Zanuck, daughter of the 20th-Fox studio chief, injured in an auto accident.

Lana Turner out of hospital with a brace on her arm, injured in fall on set at Metro.

Alf Jorgensen, Swedish producer, in town for confabs with David O. Selznick.

Bing Crosby doing spring training with his favorite ball club, the Pittsburgh Pirates.

New Zealand Ambassador Sir Carl Berendsen gandering film production at Metro.

Mrs. Florence Hubbard, winner of the Walking Man contest, gandering film studios.

Glenn Strange, film monster, broke a foot while monstering in U's Frankenstein picture.

South Africa

By Joe Hanson

Will Hay, British stage and radio artist, here to recuperate from recent serious illness.

South African National Theatre movement launched with staging of "Dear Brutus" in Cape Town.

Enrique Jorda, new conductor of Cape Town Symphony Orchestra, kudosed after batoning first concert.

"Historic Cape Town," first of Technicolor shorts made for Movietone by cameraman Jack Painter, released at 20th-Fox, Johannesburg.

Dutch Reformed Church to make religious and educational films in English and Afrikaans (Dutch). Capital of £90,000 ($366,250) required, of which less than half has so far been raised.

Universal - International Films offers prize of a six-month contract in a beauty contest organized in collaboration with African Consolidated Theatres throughout South Africa and Rhodesia.

Stockholm

By Sven G. Winquist

"Born Yesterday" celebrating its fifth month at the New theatre to capacity business.

Some four new Czech films slated for distribution here by Nordisk Tonefilm.

Producer-writer-actor Hasse Ekman leaving Europa Film Co. and back to Terra Film Co.

Terra Film Co., Swedish production-distribution company celebrating 10th anni this year.

London Films (Korda) invading Sweden with strong pix. Critics like them better than Rank's.

"The Breakfast Club" a successful Swedish radio show aired Saturday mornings with Sigge Fyrst, will be filmed shortly.

"Anderssonskans Kalle," filmed here twice before (last in 1933), to be filmed again. Wive Film and S.A.S. Swenson producing.

Copenhagen

By Victor Skaarup

"Dear Ruth" is a hit at the Ny Teater.

Paper shortage is so serious that many weeklies only appear as biweeklies now.

Max Hansen has returned from film work in Sweden to do a concert tour with Danish revue singer Osvald Helmuth.

Universal - International vice-prez, A. E. Daff, in town, trade-showing "A Double Life" and "Woman's Vengeance" at Park.

Det bedste—Danish version of Readers' Digest—is a big hit here. Sales rumored passing the 100,000 mark after a year of publication, which is tremendous in Denmark.

"Glass Menagerie" big hit at small Riddersalen. Manager Meyr Feigenberg plans taking over bigger Alle-Scenen, where Per Knutzen is leaving for a director's contract with the Royal theatre.

OBITUARIES

MYRON S. BENTHAM

Myron S. Bentham, 50, vet talent agent, died in New York, March 19.

Details in the Vaudeville section.

CHARLES RAYMOND

Charles Raymond, 53, assistant to Carter Barron, division manager of Loew's theatres eastern division, died March 20, in Scituate, Mass. Raymond was born in Worcester, Mass., and served a showbusiness apprenticeship as an assistant to Anna Eva Fay, a mind reading act, and later was employed by picture theatres to provide a commentary for silent films.

After working as an exploitation man and radio press agent, Raymond joined Loew's in Boston in 1927 as a theatre manager. He managed houses in St. Louis, Baltimore, Kansas City, Buffalo, Philadelphia, Jamaica and Rochester. He also was the first manager of the Metro theatre, Johannesburg, in 1932 and after a year was transferred to the Empire theatre, London. He served as general manager of the MGM British theatres.

Raymond returned to the United States in 1940 as Great Lakes division manager for Loew's. Early this year, he was made assistant to Barron in Washington.

Survived by wife, son and daughter.

LEO FORBSTEIN

Leo Forbstein, 56, chief of Warners music staff, died March 16 in Hollywood after a heart attack.

Starting his musical career as a violinist with a theatre orchestra in St. Louis, Forbstein conducted bands in St. Joseph, Mo., and Kansas City before coming to Hollywood in 1923 as conductor in the Egyptian theatre. He also served in that capacity in the Million Dollar and Warners theatres in the days of silent pictures, and was placed in charge of Warners music department shortly after sound was introduced to the screen.

He won an Academy Award in 1936 for the score of "Anthony Adverse" and was preparing to handle the musical program for this year's Academy show when he was stricken with a heart ailment. Prominent among his works at Warners were scores for "Night and Day," "This Is the Army," "Humoresque" and "Rhapsody in Blue."

His wife and a daughter survive.

FRANK N. HEARN, JR.
March 26, 1932
My Darling Boy Never Forgotten
MOTHER JULIA KNOX

SAM RAYMOND

Sam Raymond, 67, theatre operator, died in New York, March 19. For many years he had operated burlesque houses in New York and Brooklyn and at time of his death had been operating a film theatre, the Beverley, in New York.

Raymond's theatre operations date back to 1911, when he became associated with B. F. Kahn in the operation of the erstwhile Keith's Union Sq. theatre, N. Y., with burlesque stock policy. When latter theatre was sold for razing in 1918, Raymond, on his own, leased the Star and Gayety theatres, Brooklyn, from the Hyde & Behman interests, which he operated with travelling burlesque shows for many years. Associated with him in these enterprises were his two sons, Harold and Leonard, who survive him in addition to his wife and a daughter.

LASZLO EDE ORMOS

Laszlo Ede Ormos, 45, screenwright and director, died in New York, March 19.

Ormos was born in Mako, Hungary, and was educated in Budapest and Vienna. He did newspaper work in Budapest, Vienna and Berlin, and served for a time as a motion picture director at UFA Films and at Paramount Studios in Paris. He was the author of several books, published in Hungarian.

He came to the United States in 1935, and worked as a freelance writer at a number of studios in Hollywood. He had recently been making documentary and educational films in New York City, and was associated with Teaching Films, Inc. He is survived by his wife, and Mrs. Lillian Ormos; and a maternal aunt, Mrs. Edmond Pauker.

MRS. BLEVINS DAVIS

Mrs. Margaret Sawyer Hill Davis, socialite wife of Blevins Davis, radio and legit producer, died of heart disease in Kansas City, Mo., March 18.

Mrs. Davis, who reputedly inherited $80,000,000 from her former husband, James Norman Hill, late railroad tycoon, married Davis in Washington, D. C., Oct. 2, 1946 and later was entertained at the White House by President and Mrs. Harry S. Truman.

Davis is currently sponsoring John Garfield in "Skipper Next to God," having taken it over from the Experimental Theatre. He was co-producer of "Rhapsody" in 1944 and "A Joy Forever" in 1946.

Surviving, in addition to her husband are a brother and a niece.

MRS. CLARA D. MANNES

Mrs. Clara Damrosch Mannes, 78, pianist-music teacher and member of the noted family of musicians, died in New York, March 16. For many years she and her husband, David Mannes, conducted the Mannes Music School in N. Y.

Mrs. Mannes was the sister of the late Frank Damrosch, long the head of the Institute of Musical Art, and of Walter Damrosch, who succeeded his father as a conductor at the Met Opera House, N. Y.

Surviving besides her husband and brother, are a daughter, Mrs. Marya Blow, author and playwright, and a son, Leopold, musician and inventor.

THOMAS LOUDEN

Thomas Louden, 73, character actor on stage and screen, died March 15 in Hollywood after a stroke. Most of his career was spent in Shakespearean plays, starting almost 60 years ago in Dublin.

He came to this country in 1910 and played with Sothern and Marlowe and other stars. In later years he appeared in various legit successes, winding up in 1946 with "Lady Windermere's Fan" in New York. His film career consisted of character roles.

Surviving is his wife, the former Elizabeth Valentine.

LEOPOLD FREUDBERG

Leopold Freudberg, 55, violinist and musical director of the Newark Evening News radio station, WNJR, died after a heart attack in Newark, N. J., March 19.

He had conducted theatre orchestras in the Newark territory during the days of vaudeville and at various times was employed by RKO and Paramount. Between 1933 and 1940 he was musical director at station WOR. He joined WNJR when it was organized last year.

Survived by wife, parents, three sisters and three brothers.

WILLIAM L. TAMME

William L. Tamme, 73, one of the first motion picture theatre owners in St. Louis, died of heart ailment March 14, at his home in St. Louis County.

Tamme amassed a fortune operating two picture houses in the early 1900s. He later disposed of the theatres, served in the Board of Aldermen and was Recorder of Deeds of St. Louis for 12 years before his retirement.

His wife and a son survive.

HARRY J. SHUMOW

Harry J. Shumow, 53, was crushed to death March 15 in San Francisco, when the wall of a building toppled on him. Shumow, in the construction business the last 18 months, was former branch manager for Metro-Goldwyn-Mayer in Milwaukee, and before that in Omaha.

Survived by widow, son, mother and five brothers, including Jack, who is WB branch manager in Chicago.

MRS. LOUIS MASSEN

Mrs. Grace Flynn Massen, 64, actress and widow of Louis Massen, actor, died at Saranac Lake, N. Y., March 16.

Prior to her marriage she had appeared with William H. Crane in "Father and the Boys," in 1909, and while appearing in David Belasco's "Years of Discretion," in 1915, she met and married her husband, who was also in the cast of that play.

GEORGE J. STANLEY

George J. Stanley, 69, veteran vaude performer, died March 13 in Burbank, Calif. He and his wife, the former Gladys Bachelder, retired from the stage about a year ago.

Stanley originated the vaudeville act, "Georgia Crackers," in which his wife and son, George Stanley, Jr., appeared with him.

Survived by wife, son and daughter.

EDWARD E. HIPSHER

Dr. Edward Ellsworth Hipsher, 76, former assistant editor of Etude music magazine from 1922 to 1941, and author of "American Opera and Its Composers," died March 7 in Marion, O.

He studied at Valparaiso University, the Royal Academy of Music in London and in Italy. In 1922 he was elected an associate of the Royal Academy.

MRS. MARGARET S. DUFFY

Mrs. Margaret Sawtelle Duffy, 82, retired vaude performer and mother of the late Jimmy Duffy (& Sweeney), died in New York, Feb. 27.

Prior to her son having sprung into prominence on his own, he had appeared for several years in an act with his mother and father billed as Duffy, Sawtelle & Duffy.

Survived by brother and a niece.

LINCOLN STEDMAN

Lincoln Stedman, 41, film producer, died in Hollywood, March 22. He was a child actor in the silent film era, appearing in such films as "Baby Peggy," "Out of the Storm," "Old Swimmin' Hole," "Captain January," and "Harold Teen." His last film appearance was in "Sailor Be Good" at RKO. He was the son of Marshall and Myrtle Stedman, silent film players.

Survived by wife.

HARLEY C. RENOLLET

Harley C. Renollet, 46, farm director of Station KOA, Denver, died in that city March 11, following a cerebral hemorrhage. He joined KOA in 1944 and was known in the Rocky Mountain area as the "Mile High Farmer."

Survived by wife and two daughters.

JACOB SCHWORM

Jacob Schworm, 83, vet musician, died in Painesville, O., March 16. He received his musical education in Germany and toured Europe as a clarinet and trumpet player with a circus band. He came to America with the band at the age of 20.

His wife and daughter survive.

GUSTAV DIESSL

Gustav Diessl, 48, Austrian stage and film actor, died in Vienna, March 20.

Diessl had appeared in the screen productions, "Roman Einer Nacht," "Die Weisse Majestat" and "Mother Love," which had been shown in foreign-language theatres in N. Y.

MRS. G. P. HUNTLEY

Mrs. G. P. Huntley, 67, actress, widow of G. P. Huntley, British actor, died in Los Angeles, March 16.

She appeared on the New York and London stage under the name of Eva Kelly.

MATTHEW MURRAY

Matthew Murray, 64, radio announcer and producer, once known as "The Ambassador of the Air," died March 16 in Hollywood after a long illness.

WILLIAM FARISS

William Fariss, 35, former program director of WNJR, Newark, died March 19 in New York.

Survived by wife, father and three brothers.

Don Peters, 41, assistant sound chief at Universal-International, died of a heart ailment March 15 in Hollywood.

Mother, 69, of William Lively, Republic screenwriter, died March 19 in Hollywood.

Rudolf Dreifuss, 76, father of Arthur Dreifuss, film director, died March 20 in Hollywood.

MARRIAGES

Mabel Wayne to Nicky Campbell, Las Vegas, March 15. She's a songwriter, he's a music publisher.

Sylvia Myers to Gerald Prosk, Chicago, March 16. Both are members of the "Show Boat" cast.

Milena Miller to John U. Reber, Beverly Hills, March 19. She's a songstress; he's v.p. in charge of radio for J. Walter Thompson agency.

Harriet Anderson to William Murthough, Las Vegas, March 15. He's a radio engineer at CBS.

Bonnie Baker to Frank E. Taylor, Leesburg, Ga., March 16. Bride is cafe singer; groom is associated with the Charles Hogan agency, Chicago.

Marie-Madeleine Malraux to Andre Malraux, Paris, March 13. Bride is widow of husband's brother; he's French novelist and scripter of the film, "Man's Hope."

Mary Bogan and Alan Lovell, Akron, O., March 12. She's in the "Ice Cycles of 1948."

Beatrice de Souzy to Teddy Culvert, Paris, March 19. His mother is Lucette Caron, VARIETY's fashion expert in Paris.

Selma Goldman to Larry Gore, March 28, N. Y. She's p.a. with the Spencer Hare office; he's p.a. with the Art Franklin office.

Sinatra OK

Continued from page 1

hearings anent alleged Communism in Hollywood. Hearst, in a communique to R. T. Van Ettisch, managing editor of the Los Angeles Examiner, made it clear that Mayer's illness was the only reason entailed.

By similar communication to Van Ettisch, who is generally regarded as Hearst's "sounding board," the word has gone out to Hearst newspapers that Sinatra has been taking a "wrong rap," even despite the Lee Mortimer imbroglio which the crooner settled for several thousands and legal costs to the N. Y. Mirror (Hearst) saloon columnist.

Veteran film man Lasky had stressed to Miss Parsons that Sinatra was a "right kind of citizen"—bypassing the fact the crooner was playing a priest role in Lasky's filmization of "Miracle of the Bells"—and the veteran Hearst motion picture editor used her influence with her boss.

By coincidence, one of Frank Conniff's anti-Sinatra columns in the N. Y. Journal-American last Friday was set up in type but killed in proof when the word got around to the Hearst newspaper dynasty. Actually Conniff only mentioned Sinatra's alleged miscasting in the film, without any further captiousness.

Honeymoon Over

Continued from page 1

because their salary has gone beyond the point where a profit can be made on their engagement.

Fewer Spots At Top Coin

There's also a slight reshuffling of values even among the top names. With the exception of a few attractions that haven't outworn their b.o. on the cafe and vaude circuits with frequent appearances, the playing time of acts in the $5,000 and up class is diminishing. The Florida season just past proved that cafes, even with capacity business at top prices, could still lose money because of the high talent costs.

Consequently, more nitery owners are figuring that it's too risky to put a big sum into one act. But even with that type of figuring, an operator would rather gamble on the chance of making money on a $5,000 investment than take a loss with a $2,000 turn.

Gov. Davis

Continued from page 1

band, said he is leaving for Hollywood shortly to complete details. Thomason's $350-a-month job with the state will end as soon as Earl Long is inaugurated as governor. He said Hamilberg has already completed arrangements for a nitery spot already approved by the governor.

Governor-designate Long has announced that the Davis band may consider itself "fired now."

It was learned that Gov. Davis and his band have given a number of auditions in the efforts of Hamilberg to arrange a radio contract.

$96,000,000 Net

Continued from page 1

from 40% in the case of Warners to 60% for Metro with Columbia down by 50%. While successful grappling with the cost problem is expected to show up increasingly during the balance of the year, consensus is that 1948 will retreat in net some 35% from the 1947 total. If so, it'll come to approximately half of the 1946 alltime high.

Only two companies are now unaccounted for officially. They're Paramount and RKO. It's understood from a number of sources that Par will ride high at $33,000,000 which gives it the No. 1 spot for the fifth year in a row. It compares with $44,040,000, highest in the history of the company, garnered in '46. WB goes to second spot and 20th to third.

RKO's 39-week figure is $6,896,632 and it's deemed likely its total will be $8,500,000 for the year. Company's top take was in '46 when it piled up $12,187,884. Its net will put it in fifth place, behind Metro which took in $11,626,427 in profits. M-G holds its fourth position despite fact its net declined from $18,691,533 corralled the year before.

Warners and Columbia Up

Two companies, Warners and Columbia, bettered their totals rung up in '46. In both instances, fiscal years ended in the middle of the calendar year—and, hence, before rising costs and dropping grosses took their full toll. WB's $22,094,000 gives it second place—advancing it from third spot held in '46. Company climbed from $19,424,000 net in '46.

Columbia, in sixth spot, had a net of $3,706,541 against $3,450,489 for the preceding year. Universal slid to $3,230,917 from the year before's $4,565,219.

Gross income for 20th during '47 is estimated at $174,400,000, a decline from 1946's $184,375,175. Its 1947 net before taxes is placed at $25,000,000 while the tax itself comes to $9,100,000. After deducting $1,900,000 applicable to minority interests, the balance of $14,000,000 is struck. In 1946, net before taxes was $39,934,308 while the tax amounted to $14,650,000.

After deducting dividends on the preferred stock, equivalent earnings on 2,796,016 shares of common outstanding amount to $4.81 per share. Earnings in 1946 totalled $7.90 per share on 2,756,462 shares of common outstanding.

BIRTHS

Mr. and Mrs. Millard Mitchell, daughter, New York, March 16. Mother is Peggy Gould, legit actress; father is currently rehearsing in "The Cup of Trembling," new legiter starring Elisabeth Bergner.

Mr. and Mrs. John Bright, son, Hollywood, March 15. Father is a screen writer.

Mr. and Mrs. Don Walker, son, Kansas City. Father is field exploitation staffer at Warner Bros.

Mr. and Mrs. Robert De Leon, son, Chicago, March 2. Father is a songwriter.

Mr. and Mrs. James Greenwood, son, Pittsburgh, March 11. Father's on WCAE staff.

Mr. and Mrs. Ray Barr, son, New York, March 12. Father's a band musician; mother is Betty Johnston, former vocalist with Joey Sims orch.

Mr. and Mrs. Bill Gallagher, daughter, Hollywood, March 19. Father is a screen actor.

Mr. and Mrs. Henry Peters, daughter, Topeka, Kans., Feb. 20. Parents are staff members at WIBW in that city.

Mr. and Mrs. Allen Laden, son, Hartford, Conn., March 15. Father is continuity chief at WTIC in that city.

Mr. and Mrs. Michael Horton, daughter, Paris, March 17. Father is a staffer on European edition of N.Y. Herald Tribune.

Mr. and Mrs. Julian Elkins, son, Mineola, L. I., March 20. Parents are technicians in Engineering Dept. of FM Station WABF, New York.

Mr. and Mrs. Jack Mullen, son, Hollywood, March 20. Father is Republic Pix flack.

Mr. and Mrs. Robert Cummings, daughter, Hollywood, March 22. Father is film actor.

Mr. and Mrs. Tommy Summers, daughter, Hollywood, March 21. Father is Alan Ladd's standin.

Thanks to:

DISK JOCKEYS—
RETAILERS—
JUKE BOX OPS—

. . . FOR THE EXCELLENT MANNER IN WHICH THEY HAVE MERCHANDISED THE HIT RECORDS OF—

ART MOONEY

and his ORCHESTRA

The New RECORD $ELL-$ATION!

BABY FACE

M-G-M 10156

I'M LOOKING OVER A FOUR LEAF CLOVER
M-G-M 10119
Sold over-a-million!

BIG BRASS BAND FROM BRAZIL
Featuring
THE GALLI SISTERS
M-G-M 10119

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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RADIO SPLIT ON VIDEO FUTURE

N.Y. News' Tele Station to Syndicate Its Shows Via Newspaper Technique

WPIX, television station now under construction by the N. Y. Daily News, is planning to syndicate many of its original shows to other stations throughout the country. Syndication, according to F. M. Flynn, News' prez and general manager, will be run much the same as a newspaper operation, with the News either producing shows directly on film or filming its televised shows off the face of a receiving tube.

Programs, Flynn said, are then to be offered on an equitable basis to other stations in the same way the News now syndicates many of its special columns and features to other newspapers. In return, the News hopes to buy shows produced by other stations. With no network affiliation yet in sight for WPIX, Flynn said, that should offer one modified form of obtaining and selling network shows. Syndication of programs will be another method through which the News hopes to incorporate many of its newspaper features into its video operation.

Flynn declared that WPIX would be open to the right offer of affiliation from any network seeking a N. Y. outlet. Until such an offer is forthcoming, however, the station will strive to operate profitably on a local basis. He scouted rumors of a possible tiein between WPIX and WGN-TV, owned and operated by the Chicago Tribune, pointing out that WGN is one of the major stockholders in the Mutual web. Flynn also expressed doubts about the formation of any newspaper-owned network, declaring it was hardly likely that any newspaper-owned AM station affiliated with one of the four major webs would bypass the chance of affiliating videowise with the same web.

No budgetary limits have been set for WPIX during its first years

(Continued on page 58)

PRES. TRUMAN TO TOSS OUT 1ST BALL ON VIDEO

Washington, March 30.

DuMont's airing of the 1948 baseball opener April 19 between the N. Y. Yankees and Washington Senators from Washington will mark up another three firsts for television—first time the season's opener has been televised, first time the President has been scanned throwing out the first ball and the first time any out-of-town game has been aired in N. Y.

Game, which precedes the regular leagues' opening the following day, will be picked up by WTTG, DuMont's D.C. outlet, and piped into N. Y. over the coaxial cable. It'll be bankrolled in N. Y. by Ballantine's, as an added feature of the brewery's sponsorship of the Yanks' 77 home games. All three N. Y. broadcasters plan to pick up out-of-town games during the regular season, when the cable is available.

Command Performance For Borge in Denmark

Boston, March 30.

Victor Borge, currently at the Copley Plaza here, sails April 23 for his native Denmark, for a command performance before King Frederick.

He's being sought for dates in England on his way back to the U. S.

B'way Legiters To Be Televised In Equity 12G Show

Sponsored televising of Broadway legit hits—with the original casts where possible—has been proposed to Equity and accepted by the actors union and its chorus affiliate, under whose auspices it would be sponsored. At any rate, legit players almost exclusively would be used.

A one-hour program budgeted at $12,000 for each weekly telecast is the plan, originated by Music Corp. of America, and the show's run would extend over a period of at least 39 consecutive weeks. MCA

(Continued on page 63)

Failure of New Names To Come Along Key To Slide in Instrument Biz

Instrument dealers are echoing something that dance promoters pointed out quite a while ago. The instrument business has been sliding steadily for months, and the retailers think that the failure of the danceband field to come up with new outstanding instrumentalists since the war may have a lot to do with this condition.

As the bandbuyers observed before them, the instrument people say that the inspiration to emulate instrumental idols isn't what it used to be, because the galaxy of name specialists has been pretty well frozen for the past seven or eight years and no big talent has come up to join them. The dealers say that the idolizing element has more to do with sales than anything else. Kids want to learn to play when they see someone in the lower-age brackets get himself a rep with a band or start his own combo.

About all the youngsters have to idolize nowadays, the dealers feel, are jazz virtuosi who made their mark before the war, such as Tommy and Jimmy Dorsey, Gene Krupa, Benny Goodman, Artie Shaw and Harry James.

CAN'T LAUGH OFF $200,000,000

By GEORGE ROSEN

The upsurge of interest in television, with the attendant claims of the video-minded that it's destined for eventual top billing in the whole realm of show business, has had the effect of dividing the radio industry into two camps.

On the one hand it's contended that all of radio will be integrated into the sight-and-sound pattern and will wholly supplant the present method of standard broadcasting. The other camp is equally adamant in its conviction that, no matter how vast its scope, video will only become a supplementary medium.

The more realistic broadcasters, although alerted to the swift changing currents and patterns which they recognize are bound to have an effect on the radio industry, nevertheless take the view: "How are you going to laugh off 40,000,000 radio families and network billings aggregating $200,000,000 a year?" As far as they're concerned radio's here to stay—and that's looking ahead 10 to 15 years, which is the time variance set by top tele leaders for multi-million circulation of TV receivers with its attendant coast-to-coast video networks and SRO bankrolling of tele programming.

At the moment, what's intriguing both the radio and tele branches of the entertainment industry is the effect the ever-increasing tele upsurge will have on radio programming in the immediate future.

That things are beginning to happen is already apparent. It's manifested in multiple activities around the talent agencies where, in some cases, equal emphasis is being directed at video packages. It's revealed in the advertising agencies

(Continued on page 63)

Reverend Hears Old Call As (One-Shot) 'Dr. I. Q.'

Mineral Wells, Tex., March 30.

Rev. James McClain, rector of the Episcopal Church at Eastland, will revert to his former status as "Dr. I. Q." on the coast-to-coast show for one evening here for a Red Cross benefit.

Rector McClain quit his Dr. I. Q. post about a year ago to become an Episcopal missionary after six years as the mental banker. More than $1,200 in cash and merchandise prizes have been pledged by local merchants for the program.

Tops of the Tops

Retail Disk Seller
"Manana"

Retail Sheet Music Seller
"Now Is The Hour"

"Most Requested" Disk
"Manana"

Seller on Coin Machines
"Now Is The Hour"

British Best Seller
"Tree in a Meadow"

Hollywood Circles Globe to Use Frozen Funds in Film Production

Hollywood, March 30.

British tax settlement may have paved the way for an onslaught of U. S. film production in England, but that's not the only country in which American producers will be working during the next year. List of foreign locales, resembling a Rand-McNally, includes among others Sweden, Canada, Italy, Mexico, France, Germany and Switzerland.

Chief factor leading to the large-scale trek from Hollywood, of course, is much the same as that engendered by the British situation—a method of putting to profitable use the blocked funds stored up in other countries. In addition, industry officials believe that full-blown production in countries which still permit full remittances will tend to head off the imposition of any currency freeze.

Another important factor is the sky-high production costs on the Coast. Availability of natural, authentic sets in foreign locales is sometimes less expensive than trying to reproduce those sets at the studio, especially if it means putting frozen money to use in the foreign countries. Also figuring in the situation is the lower cost of labor abroad.

Leading the junkets abroad is David O. Selznick, who's exporting Dorothy McGuire and a large cast from Hollywood to make a filmization of Ibsen's "Doll's House" in Sweden. With U. S. distribution funds tied up in Sweden, Selznick is supplying cash, but will use a Swedish producer and director on the film. Since "Doll's House" is set in that country, DOS will also be able to take advantage of authentic sets. Shooting is tentatively scheduled to tee off in May.

Also trekking overseas is Columbia, which has contracted to turn out eight musical films in Italy during the next year. First of these, Gregor Rabinovitch's "La Traviata," opened Monday (29) night at the Golden, N. Y. Indie producer Edward Small has also lensed "Cagliostro" in Italy, with director Gregory Ratoff supervis-

(Continued on page 8)

Terrif Season Seen Next Year in Cafes

A "terrific season next fall" is forecast by the bistro bonifaces who foresee a lush period comparable to wartime spending—but without war.

Indications point to renewed production in war goods, uniforms, aviation, etc., as part of the peacetime conscription program. By the same token, all of show biz is figured to benefit accordingly.

Gotta Teach 'Em How to Sell Disks All Over Again

Now that pop disk sales have gotten around to slipping, along with music sales, platter company execs are theorizing as to the reason for the slide in factory orders. Many are convinced that an ironical twist based on the wartime seller's market has much to do with it; that retail store clerks, accustomed for so long to a sales demand beyond

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Award to 'Streetcar' By N.Y. Drama Critics Seen Strong Possibility

"A Streetcar Named Desire" is the strongest possibility for the N. Y. Drama Critics award as the best new American play of the 1947-48 Broadway season. The Critics Circle huddles today (31) to select the best play. "Streetcar," which registered the first dramatic hit of 1947-48, would give Tennessee Williams his second Critic's Award, author having scored also with "The Glass Menagerie." "Mr. Roberts" (Alvin) a more recent dramatic click, looks like the runnerup, acording to current sentiment of the critics, though it's still rated a chance to cop. "Command Decision" (Fulton) is regarded as third choice.

A majority of the reviewers on the nine dailies reportedly favor "Streetcar" but the Circle outfit has 25 members, and those not rated as firststringers may upset the dope. Winner is expected to be decided on one ballot but another may be required in case of a tie.

Best drama of foreign origin will probably be "The Respectful Prostitute," a short play that originated in a downtown little theatre (New Stages) and is now at the Cort. One critic has signified he will vote for "The Old Lady Says No," a flop played recently by the Dublin Gate Players.

YANK FILM BIZ UP IN EUROPE WHILE REDS' OFF

Washington, March 30.

The little people of Europe, as far east as satellite countries behind the Iron Curtain, have found a new way to express their preference for America over the Soviet Union.

They are saying it at the boxoffices of film houses in a dozen or more nations. According to word reaching the State Department, business of American pictures in Europe has been tremendous in recent weeks. Correspondingly there has been a boxoffice drop at theatres showing Russian pix.

The situation has been reported in France, Italy, Germany, Poland, Czechoslovakia and other nations.

B'way Vaudfilmers Talk Dropping Stage Shows to K.O. ASCAP Demands

Possibility of some Broadway houses now using live talent dropping that practice was talked up last week after reps of those showcases labelled ASCAP's demand for a 525% hike in seat taxes "the last straw." Committee fronting for the five Times Sq. vaudfilmers and other houses huddled with ASCAP emissaries during the week but hit what appeared to be inflexible demands for the new rates. There'll be more meetings within the near future, it's said, when ASCAP names the time and place.

Meanwhile, reps of the Broadway houses came away from the huddles thoroughly ired. Aroused initially by a boost which would hike the rate from its present 20c per seat annually to $1.25, they burned all the more over what they termed was a highly discriminatory and unsympathetic attitude by ASCAP negotiators. They were particularly fired over a remark reportedly made by Richard Murray, ass't general manager for ASCAP to the effect: "I don't care whether stage shows continue or not."

With the showcases employing live talent already paying a seat tax for music in sound tracks, theatre ops expressed willingness to double that charge by paying the identical rate for music in shows. A boost of 525% was definitely beyond consideration, one spokesman declared. And since costs for other appurtenances of live shows have climbed sharply, it was said, insistence by ASCAP might force the dropping of all stage shows.

Leopold Friedman, veepee and secretary of Loew's, acted as spokesman for Warners, Loew's, RKO, Paramount, Roxy and Radio City Music Hall.

21% State Dept. Cut Looms in Overseas Info Unless Senate Sez Nix

Washington, March 30.

A 21% across-the-board slash in the State Department's overseas information program looms, unless the Senate restores the $6,378,000 which the House knocked out of this portion of the State Department's budget. The cut would bite into both the picture and radio programs for the fiscal year commencing July 1.

Testimony to this effect has been given in executive session to the Senate Appropriations Committee, which is now deciding whether to change the House's recommendations for the State Department.

State Department asked $34,378,000 overall for its "Voice of America" activities. It got $28,000,000 from the House of which $25,500,000 is for program expenses. The Department admits this is a slick increase over what it has had to spend during the current fiscal year, but claims it's not enough to do the best job in the current international situation.

Cronyn's London-H'wood To B'way Multi-Activities

Hume Cronyn, who sailed for Britain Saturday (27) aboard the Queen Elizabeth, has been working for the past three weeks on a screen treatment of Alfred Hitchcock's forthcoming Ingrid Bergman starrer, "Under Capricorn." Actor-writer estimated five weeks more work remains to be done on the adaptation before the script is completed. He expects to return to the U. S. sometime in May, then goes directly to the Coast.

Cronyn's next picture thesping chore has not yet been set, but he disclosed that late this summer he's due to stage a Broadway dramatic version of Ludwig Bemelmans' novel, "Now I Lay Me Down to Sleep." Play is being adapted by Elaine Ryan and Peter Foster is producing. Rehearsals are tentatively scheduled to start the third week in August.

RECALL COL. JOE GOETZ

Washington, March 30.

Lieut. Col. Joseph F. Goetz, former associated with RKO Theatres in various midwest cities and New York, has been recalled to active duty by the U. S. Army Air Force for assignment to headquarters here.

He'll supervise the U.S.A.A.F.'s motion picture theatre operations.

Sir Tenpercent

London, March 25.

Viscount Dangan, son of Lord Cowley, ex-West End actor, and himself former actor and stage director for H. M. Tennent, Ltd., has made application to the London County Council for a license to become an agent.

This will make him first blueblood tenpercenter in show biz.

Zionists' Picketing Of British Films Spreads To Two B'way Theatres

Campaign against British pix by Zionist sympathizers gathered momentum this week with two Broadway houses, Rialto and Winter Garden, being hit by picket lines. Without warning, a group of young people flashed some home-made signs Monday afternoon (29) and began marching before the Rialto currently showing "The Smugglers," an Eagle Lion-J. Arthur Rank production. Later, the group moved up to the Winter Garden where another Rank pic, "Man of

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JAN. BOXOFFICES OFF OVER A YEAR AGO

Washington, March 30.

The nation's boxoffices entered 1948 considerably weaker than they crashed into 1947.

Figures announced yesterday (29) by the Bureau of Internal Revenue disclose that the 20% admissions tax brought Uncle Sam $25,410,738 on the basis of January business. About 80% of this is estimated to come from picture theatres, with the remainder from all other types of amusement. The corresponding figure for January, 1947, was $28,823,690, or, roughly, $3,400,000 more. That means $17,000,000 more in admissions were taken in during that month.

In addition, the January, 1948, nightclub taxes netted the Revenue Bureau $4,122,000. A year earlier, that figure was $5,227,000, or nearly 25% higher.

In the 3rd District of New York, which includes all of Manhattan above 23rd st., the admissions tax earned on January's biz was $4,677,493, not far behind the $4,794,272 for the same month a year earlier. However, nightclubbing was badly off. The tax for January, 1947, biz was a nice $642,415, but was only $383,569 on past January's tabs. Even the tax on charges sold by ticket brokers fell off, being about $7,000 behind the previous year's figures.

L.B. Mayer's N.Y. Huddle With Schenck April 15

Metro production chief Louis B. Mayer is due in New York from the Coast about April 15 for huddles with M-G prexy Nicholas M. Schenck and other homeoffice officials. Schenck, who's been in Florida since Christmas, is expected back at the homeoffice about the same time.

Trip will mark the first visit of Mayer to N. Y. since last November. At that time, he came to the homeoffice after testifying in the Hollywood Red probe before the House un-American Activities Committee in Washington.

NORMA SHEARER'S PLAY?

Hollywood, March 30.

Norma Shearer may make her Broadway bow in the fall in a dramatization of Lazslo Aladar's "The Honest Founder."

Ernst Lubitsch directed a film version, titled "Trouble in Paradise," with Miriam Hopkins, Kay Francis and Herbert Marshall, for Paramount in 1932.

Rosenwald Fund Ends

Chicago, March 30.

The Julius Rosenwald Fund, which has granted scholarships to many outstanding artists, musicians, and writers since its creation 30 years ago, will end June 30.

Fund has spent over $22,000,000.

302nd WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1948"
El Capitan Theatre, Hollywood, Cal.
Now Playing Nationally
"BILL AND COO"
A SPECIAL ACADEMY AWARD WINNER

Pix, Radio, Press Reject Forrestal's Censorship Plan

Washington, March 30.

Peacetime censorship is dead—at least for the time being. Pix and radio reps joined other media yesterday (29) in unanimously rejecting Defense Secretary James Forrestal's plan for imposition of immediate controls.

The 21-man Security Advisory Council, named by Forrestal to study the plan, used strong language to drive their opposition home. Their resolution declared: "We do not believe any type of censorship in peacetime is workable or desirable in the public interest. If any exists, we would not be sympathetic with an intent on the part of the military establishment to propose peacetime censorship."

Walter Ament, Warners-Pathe veepee and general manager, and National Assn. of Broadcasters' Prexy Justin Miller were members of a seven-man subcommittee whose recommendations were adopted by the all-media council. Forrestal has said he will abide by their findings.

The media reps said they recognized the need for "restraint" in handling security information but concluded the "wise solution of this problem is the responsibility of the national military establishment." They recommended that at least one rep from each media be named to a security advisory council to consult with Forrestal on handling of security matters.

Two will be named from the radio industry, one representing the NAB and other the four major networks. News heads of the webs will get together to name the latter. Miller is expected to rep NAB.

Hitchcock Clarifies His 1-a-Year With WB But It's Not Exclusive

Statement by Warner Bros. that it had signed Alfred Hitchcock to a "long-term" producer-director contract sent Hitchcock and Sidney Bernstein, his partner in Transatlantic Pictures, indie unit, into a dither. WB press handout was issued Saturday (27) for Monday (29) release, but before it made the papers Hitchcock had sent out a denial.

Hitchcock statement was made from the Queen Elizabeth at sea. He left New York Saturday for

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GRETA GYNT'S YANK PIC

Greta Gynt, British actress, heads for the Coast this week on the lookout for a one-pic stint with an American film company. Her contract with J. Arthur Rank expires shortly and she wants to get in work on one Yank film before returning to England. Understood that Rank is ready to renew once she treks homeward, but has no objection to a delay due to a Hollywood solo.

She's being handled through Bert Allenberg, Hollywood agent.

PITCHING HORSESHOES

By Billy Rose

The only queen I ever met died on March 9. Her name was Josie De Mott Robinson.

I first met Josie back in 1934 when I was lining up a cast for "Jumbo." The Hecht-MacArthur script called for some oldtime circus stars, and Nagafy the Fire-eater suggested I look up Josie De Mott, the bareback rider. "She's past seventy," said the diavolo, "but don't let that throw you. She can still do more tricks on a horse than I can on a sidewalk."

I dropped Josie a note, and she showed up a few days later at the Hippodrome—a gray-haired kewpie doll about five feet tall. "Can you still ride?" I asked her.

Josie smiled a sweet-old-lady smile. "Try me," she said.

We went down to the basement where the horses were stabled, and she selected a dappled percheron. Rehearsals stopped in the arena as the old girl went into her audition. I looked and blinked. The three-score-and-tenner was performing with the same limp, kittenish speed that had been hers as a girl. I got the feeling she was doing more than ride the horse—she seemed to inhale the darned thing through the soles of her feet, to become a human-shaped piece of it.

When Josie dismounted, the performers and roustabouts lined up to pay their respects. They addressed her the way I imagine the Duke of Cumberland addresses the Dowager Queen, and I got the feeling that if I didn't engage Josie, the cast would throw me into my own tiger cage.

I began to realize what Josie meant to circus folk when Dick Maney, my press agent, brought me the "Jumbo" program copy to okay. This flinty Broadway broadsider had devoted as much space to the has-been as he had to Durante and Whiteman, and he had written about her with a degree of feeling and respect I never knew was in his typewriter.

Josie De Mott was born a sawdust princess, and no Bourbon or Hapsburg had a better background. Her ancestors were doing horseback highjinks when the center box was reserved for Napoleon I.

Josie made her debut at three in her father's horse-drawn caravan. According to the yellowed clips on my desk, the audience at first thought the tot was a mechanical doll. By the time she had galloped into her teens, she was a headliner with Barnum and Bailey. Swedes toasted her in glogg, and Mexicans in tequila. She was as well known in Paris as she was in Paterson.

In 1890 Josie fell in love with Charles Robinson, part owner of the Robinson Brothers' Circus. Every one thought it was a fine match—the impresario and the star. But it didn't turn out that way. The impresario got interested in politics and became a gillie. A gillie is a person who thinks there is something in the world more important than the circus. For fifteen years Josie did her best to be a gillie too, but she never quite made it.

One day she got stuck on a cream-colored horse pulling a milk wagon, bought it, and went back into training. Robinson divorced her. Nobody had ever come back to bareback riding after a fifteen-year layoff, but Bailey, who owned 90 per cent of the Barnum circus, gave her a contract.

A month before the circus was to open at the old Garden, Josie missed a somersault and broke two ribs. The doctors taped her up, and the morning after opening night she was again the biggest five feet in Circusdom.

This was the saga of the sawdust sweetie who performed for me at the Hippodrome and went along with the troupe to Fort Worth when I presented "Jumbo" at the Centennial. The following year I discovered water, put on the first Aquacade, and forgot about Josie. Chances are I made a mistake by not asking her if she knew how to swim.

And now for one of those vignettes which make me glad I'm in show business.

One Spring evening a few years back, I went to the opening of the circus at Madison Square Garden. As Merle Evans picked up his baton to give the downbeat for the preliminary fanfare, he turned, faced a center box and bowed. Then, as the performers trotted out for the opening spec, I noticed their eyes were on the same box. The riders saluted with their whips as they pranced by. The aerialists signaled a jaunty two-fingered hello, and the clowns did an extra flip. Prodded by their trainers, even the elephants waved their trunks.

"What gives?" I asked myself. "Is the President in the house?"

I followed a Crackerjack salesman down the aisle to the box. Seated in it was you-know-who. Her white hair had been patted, primped and curled until it looked like a platinum tiara.

After the finale, I went backstage and looked up Pat Valdo, who has been major-domoing the Greatest Show on Earth for a quarter of a century. "Who arranged the big fuss for Josie?" I asked him.

"Nobody arranged it," said Valdo. "It's been happening like this for years."

"You mean Josie attends every circus opening?"

"Yes," said Pat, "and all the other performances as well. You see, the old lady lives in a hotel down on Twenty-third street. Not much of a place—one of those bed, dresser and chair jobs. The walls are covered with her old circus posters, and on the mantel are the decorations she won—the medal the President of Mexico gave her, the miniature horse presented by Edward of England.

"Every year when the big show plays New York, Josie puts on her best dress and hires a limousine. She doesn't have any trouble getting into the Garden—she still has the gold lifetime pass Barnum himself gave her. The management reserves the center box for her, and every afternoon and night for six weeks, Josie is in that box. And if she wasn't, I guess the performers would get worried and figure something was wrong."

Well, when the Big Razzledazzle opens at the Garden come April 7, I expect to be there with peanuts, popcorn and pennant. Being an old corn-ball, I'll naturally be thinking of Josie De Mott Robinson. And I'm willing to bet any kid a candy apple that the performers will play to the center box as usual, and nod their heads in memory of a lady whose life was a little sad, a little gallant and a little remarkable.

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Would Cut Tax to 10%

Washington, March 30.

New bill to drop the 20% admissions bite to the prewar 10% figure has been introduced here by Rep. Bertrand W. (Bud) Gearhart (R., Cal.). He is a member of the House Ways and Means Committee, which institutes all tax legislation.

While the feeling here is that there will be no slashes in the so-called luxury excises during 1948, it is interesting that Gearhart's bill came less than a week after Rep. Harold Knutson (R., Minn.), chairman of the Ways and Means Committee, promised that the admissions tax would be considered during the latter part of April by his committee. Knutson has favored reducing the admissions tax for some time, but the House leaders claim that other things come first in their scheme of tax legislation.

RAYE DAZZLES LONDON IN PALLADIUM BOW

London, March 30.

Martha Raye stopped the show cold at her opening yesterday (29) at the Palladium here, providing 30 minutes of sock entertainment, after which she begged off to introduce the Ben Yost Royal Guards. She interrupted the singers' efforts for further comedy and again succeeded virtually in halting the proceedings. The Guards hit showstop proportions on their own in the first half of the bill.

Miss Raye opened to a capacity house with 300 standees. House is sold out for the entire week, with heavy advance bookings.

TOP PIX SALARIES UP $11,071,333

Breakdown of Salaries

Breakdown of how the seven majors (United Artists excluded) pay out to officers and other personnel drawing $20,000 annually or more is herewith tabulated. Compilation is via latest available proxies applying to fiscal 1947 except for Paramount, RKO and 20th-Fox where 1946 proxies are latest available.

	Officers-directors	Others	Total
1. Metro	$2,379,000	$22,226,668	$24,605,668
2. 20th-Fox	995,000	14,636,141	15,631,141
3. Paramount ..	1,179,000	11,429,152	12,608,152
4. Warner Bros.	1,135,000	10,830,480	11,965,480
5. Universal ...	1,132,000	7,298,899	8,430,899
6. RKO	499,887	6,926,265	7,416,152
7. Columbia ...	980,119	3,530,681	4,510,800

Industry Self-Regulation Posed To K.O. Possible Chiz on Brit. Thaw

With foreign departments of both majors and indies busily engaged in figuring every possible way to get maximum coin from England under the new Anglo-U.S. films agreement, idea is being discussed for the American industry to set up a self-regulatory committee to pass on potential uses for frozen coin and generally police adherence to the spirit, as well as the terms, of the new pact.

There's a strong fear among a number of industry execs that since the amount of money the American companies can get out will hinge to an important degree on their ingenuity, they may extend themselves to a point where they incur the hard feelings of the British.

Film men have exhibited a special knack for legally getting frozen currency out of other countries where no dollars are supposed to exist. Now, in England, under the new agreement, they have 27 listed ways of getting blocked money out via uses connected with the film industry, plus wide freedom of use outside the industry. What's feared is that with such scope their genius may extend to a point which the British consider "dubious" and cause the Board of Trade, which has the final vote on all these matters, to take a

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If and When Mason Gets Court Decision Vs. Rose He'll Film Mrs.' Novel

James Mason, his wife (Pamela Kellino) and his alter ego, James Monahan, entrained for the Coast Monday (29), taking with them a script of Miss Kellino's novel, "Del Palma," on which the trio hope to close a film deal. Story property is owned by Gamma Films of America, Inc., an outfit recently formed by the three to handle all Mason's film projects.

Mason won't do anything concrete on films, however, until and unless he gets a favorable decision from Federal Judge John C. Knox in his present court feud with David Rose. Court has reserved decision after trial and Mason expects a ruling within a few weeks on his suit to declare void a joint filmmaking venture with Rose.

British thesp wants to both direct and star in a filmization of "Del Palma" and, if the court green lights the project, will seek a major company tieup while on the Coast. He'd like to do that before meeting a commitment to Sir Alexander Korda to play in "The King's General," adaptation of the Daphne DuMaurier novel. That film is to be made in the U.S., probably in the fall.

Monahan, who serves as publicity agent and general aide to the Masons, goes directly to Los Angeles while the Masons stop off, en route, at Phoenix for a short visit.

Crawford Settles

Los Angeles, March 30.

Joan Crawford made an out-of-court settlement of a $200,000 damage suit filed by Mrs. Pauline McKay, a mental patient who charged invasion of privacy.

Actress was permitted to watch shock treatments while preparing for her role in "Possessed," a Warner production.

Connors' Comm'l Films

Tom Connors, former v.p. in charge of distribution for 20th-Fox, is reported planning to go into the business of distribution to theatres of commercial films. He is known to be seeking office space in New York for a small staff.

Connors left 20th almost a year ago and has been at various times reported going with Eagle Lion and Film Classics.

U's Tele Subsid Dickers CBS On Newsreel Deal

Following through on an announced intention to get into the television field early, Universal is currently negotiating with CBS for the sale to that net of video rights to U's newsreel issues. Actual dickerings are being handled by United World Films, U's wholly-owned subsid, with Matty Fox, UWF board chairman, and James Franey, company's prexy, carrying the ball. They're now engaged in a string of huddles with William S. Paley, CBS board chairman.

UWF recently has gone full-tilt into the video field and U has transferred to its 16m offspring all intricate angles involved in copping tele revenues from celluloid. UWF is also fronting for J. Arthur Rank's tele interests in this country as part of the close tieup between U and the British film magnate.

U's subsid has already set up a

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SNEAK-PREVIEW OF NEW FEATURE ON TV KAYOED

Plans of Screen Plays execs to sneakpreview Henry Morgan's starrer, "So This Is New York," on television have been discreetly shelved following murmurs of opposition from exhib groups. Indie production outfit had the video stunt all set with WCAU-TV in Philadelphia, but decided not to go out on a limb with their first pic.

Film is slated for release by United Artists May 1. Tight situation among the Broadway showcases currently will result in the pic preeming outside of N. Y., probably Chicago, despite the title.

Acad Plans Scholarships On Film Techniques

Hollywood, March 30.

Academy of Motion Picture Arts and Sciences is going collegiate, with a plan to award scholarships to universities where film drama and techniques are taught. Idea is to start with awards to three schools, one in the east, one in the midwest and one on the Coast.

Eventually the Academy hopes to hold its ceremonies in the Hollywood Bowl, with 22,000 seats, and let the Oscar Derby finance the scholarships.

$85,168,292 NUT IN '47 SETS PEAK

The salary nut to the industry's upper bracket personnel—both executive and talent—climbed $11,071,333 during the fiscal year 1947 to make that year probably the highest in pix history and the peak for some time to come. Seven major film companies (excluding United Artists) paid out a total of $85,168,292 to its top executives, directors, producers and actors receiving in excess of $20,000 annually, compilation of latest available proxies by VARIETY reveals. The highwater mark was set by salaries doled out before the economy wave hit both coasts and a sharp dip during the current year is more than likely.

In all, the seven majors gave $20,000 or better annual pay to 1,466 officers and employees either on the Coast or in the homeoffices. That in itself represents a rise from the 1,351 breadwinners who came into the magic salary circle during 1946. Every one of the seven majors paid a higher total in wage checks to top industryites during the year. The yearly total does not include extra compensation by way of bonuses, stock options or profit-sharing deals.

Metro No. 1

Metro again heads the pack as the company with the biggest bill to meet. M-G stuffed the weekly envelope with a year's total of $24,605,668, which it handed to 372 employees and 12 officers. That figure compares with $23,384,671 distributed in '46. Its salaries to officers, however, dipped to $2,379,000 from the previous year's $2,458,065.

Columbia does a repeat on cap-

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5 U.S. Newsreels Contrib $8,000 Each for Olympix

London, March 30.

Five American newsreel companies will participate in covering the summer Olympic games in England after each contributes $8,000 as its share towards the price paid by J. Arthur Rank, British filmmaker, to the Olympics Committee for exclusive film rights. Thus, assurances which Rank gave to Yank newsreel execs several weeks ago in New York that no freeze on news clips was intended are carried out under the deal reached here. It ends possi-

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Gamble Offers Naify $6,750,000 For 50% of His 115 Calif. Theatres

San Francisco, March 30.

Offer of $6,750,000 for 50% of his interest in the United California Corp. has been made to Mike Naify by Ted Gamble, it has been learned. United California controls about 115 theatres in California through the Golden State circuit and other subsids. It also owns considerable real estate.

Also still interested in obtaining the UC stock is Milton Reynolds, Chicago millionaire ball pen manufacturer, who has teamed up for the deal with Packy Dee, of Gregory & Dee, midwest circuit operators. Julian Levy, Reynolds' brother-in-law and attorney, had two talks with Naify last week. He offered to make an outright buy of Naify's entire interest.

Meantime, Joseph M. Schenck, 20th-Fox production exec, remains a strong financial power in UC via the Bank of America note for $2,500,000 which he endorsed for Naify when the latter bought out his partners, E. H. Emmick and R. A. McNeil, last fall. Schenck can take no active part in operation of the theatres, however, since he obligated himself to the Dept. of Justice to that effect because the industry anti-trust decree forbids theatre expansion by major companies or their execs.

Likewise reported interested in

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Call Out the Cops!

Caracas, Ven., March 16.

Theatre managers have complained to the city council that so many cops are on the free-list, that they often don't have enough seats for the paid customers.

At the recent opening of the comedy, "The Robber," more than 80 policemen, detectives and traffic cops, made their way in by just flashing their badges.

Complaint was signed by managers of the Rialto, Boyaca, Avila, Continental, Hollywood, Ayacucho, Principal and Capitolio theatres, who asked for a quick abatement of the abuse.

Strange Parallel In Par-RKO VPs Bossing Pub-Adv.

John M. Whitaker, RKO v.p., is now serving as supervising head of the company's publicity and advertising department. RKO has had no actual pub-ad chief since the department was split about six months ago, with Paul Hollister becoming publicity topper and S. Barret McCormick advertising boss. Whitaker must now put his OK stamp on all budgets and projects.

A virtually parallel situation exists at Paramount, where v.p. Paul Raibourn is in the same situation. Par has had no department topper since Curtis Mitchell resigned about three months ago. Ben Washer reports directly for his publicity setup and Stanley Shuford for advertising to Raibourn.

Another peculiar parallel exists. Both Whitaker and Raibourn are former engineers. Whitaker, after graduating from Yale, got his master's degree in chemical engineering from Massachusetts Institute of Technology, while Raibourn holds an electrical engineering degree from the University of

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FIRST FILM STOCK UPBEAT IN MONTHS

Picture stocks and oil shares led the generally strong stock market yesterday (Tues.), with renewed interest in film issues pushing them to new highs for year in most instances. Loew's, up $1.62½; Paramount, up $1.25; 20th-Fox, up $1.25; Universal, up $0.87½; and RKO, up fractionally, all climbed to new 1948 peaks. Warners, Republic and Columbia advanced small fractions.

It was the broadest advance for film shares in months. Fact that many pictures are registering big grosses this week via usual Easter upsurge is credited with starting the buying movement in these stocks.

National Boxoffice Survey

Easter Brings Usual Biz Upbeat—'Sitting,' 'Naked,' 'Agreement,' 'Showers,' 'Mama' Top Moneymakers

Easter week upbeat is cheering exhibitors in nearly every key city this week, with chilly or rainy weather in some spots helping theatres get back into stronger stride. With so many new pictures being launched to take advantage of improved boxoffice, total biz is evenly-divided among some 12 big coin-getters.

"Sitting Pretty" (20th) is well in the lead this session, with "Naked City" (U) not far behind, also doing great business. Latter is only in five cities but doing fine to terrific currently. "Sitting" is playing in 10 keys covered by VARIETY and showing surprising strength. Third best moneymaker is "Gentleman's Agreement" (20th), with a batch of new bookings to cash in on Oscar awards. Fourth place winner is "April Showers" (WB), which looms as a real profit-getter. It's okay to big in eight spots.

Others in the Big Eight list, in order of their draw, are "Remember Mama" (RKO), "Unconquered" (Par), "Miracle of Bells" (RKO) and "Three Daring Daughters" (M-G). "Unconquered" is going out on pop-scale dates and proving nearly as great as on first time around.

Best runner-up films this stanza are "Call Northside" (20th), "Bishop's Wife" (RKO), "Bill and Coo" (Rep) and "Sign of Ram" (Col). "Robin Hood" (WB) again is showing amazing draw for a reissue. "Bambi" (RKO), too, is doing well this session on reissue dates.

Tops among newcomers appear to be "Mr. Blandings" (SRO), "All My Sons" (U) and "The Search" (M-G) although only spotted in one theatre apiece. "B. F.'s Daughter" (M-G) also shapes big on initial playdate. "Man of Evil" (UA) is getting no place this round.

"Scudda Hoo" (20th) is on the spotty side currently. "The Flame" (Rep) shapes hep in Providence. "Alias a Gentleman" (M-G) is big in Seattle and doing nicely in a couple of other spots. "Mourning Becomes Electra" (RKO) opened solidly in Boston.

"Panhandle" (Mono) will be okay in Boston with stagebill. "Double Life" (U) looms socko in Detroit. "Smugglers" (EL) is doing sturdy biz in N. Y.

(Complete Boxoffice Reports on Pages 12-13)

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TOA Alleges M.P. Assn. Jumps Gun With All-Industry Builder-Upper

Overall industry public relations campaign, on which the Theatre Owners of America was set to embark next weekend, has turned instead into an intra-industry wrangle. TOA toppers are complaining that the Motion Picture Assn. and the MPAA's eastern advertising-publicity directors committee are trying to grab onto the campaign at their expense.

TOA prexy Ted Gamble and his committee were firecrackered into action by a press release from the MPAA for Monday (29) morning's papers. It announced plans of the MPAA pub-ad group's campaign "to acquaint the public from coast to coast with what that body describes as 'more good motion pictures than ever before in the history of the American film industry'."

Plans for a similar campaign had been announced by Gamble at a TOA board meeting in Los Angeles two weeks ago and were amplified in an interview with the trade press in New York last Thursday (25).

According to TOA toppers, they asked the pub-ad managers to meet with them last Wednesday. Requested at that time was a list of top pix from each company which the TOA committee could sift, picking out the best to sell the idea that great new films were coming from the studios. Aim was to reverse current widespread public belief that the British tax and sliding domestic grosses had the wolf at Hollywood's door. The meeting was highly amicable, with mutual pledges of cooperation.

Pub-ad heads held their own confab. the following day, with Kenneth Clark, MPAA public relations chief, from Washington, and Tom Waller, the Association's New York press rep, attending. Each

(Continued on page 24)

REPUBLIC MAKES NO. 8 DISTRIB JOINING MPAA

Republic's election to the Motion Picture Assn. of America on Monday (29) makes it the eighth distrib-member of the organization. Other members include all the majors except United Artists, which withdrew several years ago and never returned. Not in are Eagle Lion, Monogram, Selznick Releasing Organization, Film Classics and the states rights distribs.

Annual meeting of the MPAA, in New York, at which Rep's request for membership was given the nod, also reelected all directors of the association. Meeting otherwise was perfunctory, carried on almost entirely by proxies. It was held only to comply with the by-laws, which require the yearly session be called on the last Monday in March.

Next actual business conclave of the MPAA will be the meeting of the board April 12. In the meantime, first section of prexy Eric Johnston's annual report is expected to be issued in Washington this week. Following the pattern initiated last year, the report will be released in parts, rather than in bulk the day of the annual meeting.

V.p. Francis Harmon subbed for Johnston at Monday's session. Johnston is in San Francisco visiting his mother, Mrs. Ida B. Johnston, who is seriously ill in a hospital there. She fell and fractured her hip some time ago and recently contracted pneumonia. MPAA topper flew out Saturday (27).

Pro-Tito Pic Seized In Canada for License Lack

Toronto, March 30.

Motion Picture Censor Board has seized and confiscated a five-reel film dealing with Marshal Tito's administration in Yugoslavia and also fined Emeric Simac $100 and court costs for showing the film without the Board's approval and another $100 for using an unlicensed projector.

Film was shown in a lecture hall, with O. J. Silverthorne, chairman of the Censor Board, pointing out that the confiscation was not necessarily one of Red propaganda suppression but a matter of the film's not being submitted for censorship approval.

UA to Permit Hughes' 2 Via RKO If Atlas Deal Set

Howard Hughes and Grad Sears, United Artists topper, have made a tentative arrangement by which UA would give up its distribution rights on two of Hughes' unreleased films if the producer consummates his deal for the purchase of RKO. No agreement has been reached on price for UA to relinquish the films, but it is reported in the neighborhood of $275,000.

Hughes' films are "Mad Wednesday," Harold Lloyd-starrer, made by Preston Sturges, and "Vendetta." Producer told Sears he would like to have distribution rights to the films if he took over the Atlas stock, giving him control of RKO. UA prexy agreed, provided they could arrive at an equitable figure on what distribution of the films would mean to UA under c tract by which Hughes is committed to pay the distrib 25% of the gross.

Hudson's Pitch Via Pic Salesmen

Earle Hudson, Paramount theatre partner named to head the Theatre Owners of America's new publicity drive, will put the bee on major company distribution chiefs to get his campaign moving on a salesmen level. The United Detroit circuit topper will meet with sales heads of all the companies this week as the initial step in the newly birthed campaign. He's going to ask distribution veepees to instruct their salesmen to talk up the better-product-ahead pitch regardless of whose picture is whose.

"It's our idea," Hudson said, "to get salesmen to build up the theme that great pictures are ahead in 1948 as part of the plan of ending downbeat talk in the industry. We intend asking sales managers to pass the word down that salesmen help along the program without worrying whether any particular picture is put out by his employing company or a competitor. In so doing, he helps along the entire industry."

Hudson figures that the 600 or so salesmen in the industry aver-

(Continued on page 20)

Big Meeting of Minds On Goldwyn's Affairs

Fiscal policies of Samuel Goldwyn Productions were given a careful o.o. at last week's session on the Coast of the company's eastern execs with the producer. In Hollywood to take part in the talks, in addition to prexy James A. Mulvey, were Sylvan Oestreicher of Olvaney, Eisner & Donnelly, Goldwyn's tax attorneys, and Harry Archinal, auditor and assistant secretary.

Mulvey, Oestreicher, salesmanager Arthur Sachson, foreign chief Alfred Crown and publicity-advertising topper Lynn Farnol planed east from the Coast over the weekend. Farnol stopped over in Denver and is due in New York today (Wednesday). Archinal, held on the Coast, arrives east tomorrow.

Pat Duggan, story editor, in a change of plans, will headquarter permanently on the Coast. He came to New York last fall with Goldwyn and it was decided at that time he would shift his offices there permanently. After confabs on the Coast last week, he returned east to get his setup ready for moving to the studio again. Action is expected to be taken in mid-April.

Danish Producer in U.S.

Carl Dreyer, Danish film producer and director, is scheduled to arrive in Hoboken, N. J., Friday (2) on his first visit to the U. S. aboard the S. S. Falstria.

While in New York Dreyer will attend the American preem of his "Day of Wrath," slated to open soon at the Little Carnegie, N. Y. He also plans a trip to the Coast to study American film-making techniques.

Difference of 15 Blocks Plenty Big on Film B.O.

Difference between New York's 42d street and 57th street appears to be more than the 15 blocks which separate Brandt's Apollo, just off Times square, from the posh Little Carnegie. "Passionelle," French film which was pulled out of the Little Carnegie after one week because of bad biz, is part of a dual bill that rang up a 14-year record at the Apollo last week.

Pic is teamed with "Torment," Swedish-made, which previously had a 10-week engagement at the Avenue, N. Y., and some other dates. Gross for the initial Apollo week was around $16,000.

Johnston Rejects Move to Throttle Politics of Stars

Washington, March 30.

Film stars have a right to appear in political films, including newsreels, and otherwise take part in politics, the Motion Picture Assn. of America made clear here Sunday (28).

In a letter to R. H. Poole, executive secretary of the Pacific Coast Conference of Independent Theatre Owners, Eric Johnston, prez of the Assn., rejected a resolution on the subject by PCCITO. Resolution protested "the appearance of motion picture stars in political propaganda films, including newsreels."

"I most emphatically disagree with it (the resolution)," wrote Johnston "I shall take no action along the lines it suggests.

"In a sense it is perfectly true, as you suggest, that motion picture stars belong to the public, but in a broader sense, this relationship in no way sterilizes their rights and duties as American citizens. Motion picture stars are not a class apart. They must be as free as all

(Continued on page 22)

MAYER MAY DISPOSE OF HIS N.Y. RIALTO FOR 250G

Deal may be consummated this week for sale of the lease on the Rialto theatre on Broadway by Arthur Mayer to James J. Mage. Mage, French refugee, owns the Laffmovie in Times Square and similar houses in Baltimore and Boston, as well as the Cinephone circuit of 16 theatres in Belgium and France. He also distribs foreign films in the U. S.

Mayer's lease on the Rialto has about 7½ years to go. Consideration is in the neighborhood of $250,000, with Mayer retaining an interest in the house until it is paid off. After a policy for many years as a "house of horror," playing shock-type low-budgeters to attract Times Square walk-in trade, Rialto recently shifted to foreign films. It's done fairly well under this policy.

Mage, it is understood, plans to continue the foreign films for the time being, at least. He reportedly hopes, however, to make a deal with an indie or group of indies to keep the screen occupied with their product, similar to the arrangement the Astor has with Samuel Goldwyn and the one now being worked out between the Victoria and David O. Selznick. Difficulty, however, is that the Rialto has only 600 seats and couldn't be enlarged except at very heavy cost.

Upped Costs Keep GAFC Net Profit to $3,333,250

Net earnings of General Aniline & Film Corp. totalled $3,333,250 in 1947. While the profit was slightly ahead of the $3,188,895 netted in '46, earnings were tagged as unsatisfactory by Jack Fryc, company prexy, who noted that sales increased some $11,000,000 during the year but costs almost kept pace with a $10,000,000 hike.

Dependence of General Aniline on others for its raw materials is under study by the management, according to Frye, and company's expansion program will tackle that problem. Total sales came to $75,009,538. Equivalent earnings per share of common A stock amounts to $4.55 against $4.35 in '46.

Unfreezing $13,000,000 From France Possible for H'wood Under New Deal

Metro's $50,000 Buy Of European Medico Novel

Hollywood, March 30.

Metro yesterday (Monday) closed a deal for screen rights to an epic-size novel, "Bodies and Souls," published in New York this week. Written by Maxence van der Meersch, it is a translation from the French. Studio paid slightly less than $50,000 for the rights.

The 654-page yarn is a story of the French medical world between the two recent wars, with a tremendous list of characters and events. Published in France and several other European countries last year, it was a best-seller there.

It's being issued by a new publishing house in New York, Pellegrini & Cudahy, and is considered a "dark horse" for hitting the best-seller lists here. In any case it will probably be impossible to use the title because of conflict with Enterprise's "Body and Soul."

Wallis Dickering With Selznick?

Hollywood, March 30.

Hal Wallis may move into the David O. Selznick camp as an indie producer releasing through the Selznick Releasing Organization when his contract with Paramount expires. Wallis is reported negotiating with Selznick with a better than even chance that a deal will go through. A number of talks were staged by Wallis and Joe Hazen, his partner, with Selznick when the former was in New York recently.

Door is still open for Wallis to return to Par on a renewal of his 12-pix pact but the duo have been unable to get together on several important details. Wallis is claiming that Par has been charging too much against his films for studio overhead. Indie producer wants a ceiling placed on overhead charges or some other proviso which would cut that charge considerably. Indie producer has two more films to deliver to Par under a four-year contract.

Par's stiff stance is believed to be partially based on its recent acquisition of a number of indie units including Liberty Films and Rainbow Productions. That's brought such top talent as William Wyler, Frank Capra, George Stevens, Sam Briskin and Leo McCarey to the Paramount studios.

SPG Seeks Insurance

Hollywood, March 30.

New group insurance plan will be adopted by the Screen Publicists Guild if 75% of the members vote for it. To date, about 60% have expressed their willingness.

Idea is that film flacks who carry studio life insurance lose out when they leave the studio.

N.Y. to L.A.

Jean Bartel
George Bradshaw
Ann Corio
Douglas Fairbanks, Jr.
John Garfield
Cy Howard
Danny Kaye
Gian-Carlo Menotti
Burgess Meredith
Charles Prutzman
Phil Reisman
Irving Shiffrin
Robert Siodmak
Jules Weill
John C. Wilson
Fred Zinnemann

N.Y. to Europe

Cecil Beaton
Sidney Bernstein
Hume Cronyn
Alfred Hitchcock
Irving B. Kahn
Peter Levathes
Paul Muni
Lyman Munson, Jr.
Natalie Schaefer
Eugen Sharin
Murray Silverstone
Jean Simmons
Spyros Skouras
Sir Philip Warter

Europe to N.Y.

Denny Dennis
Jean Sablon

Washington, March 30.

Possibility of unfreezing some of the $13,000,000 of frozen Hollywood coin in France looms here, as the State Department is getting ready to announce that it will shortly renegotiate the Blum-Byrnes film accord.

The French recently requested changes in the pact, which provides that French films must be shown in French theatres during four week's playing time of each quarter, with the remaining period open to all comers. The French are asking that their guaranteed share be increased to seven weeks per quarter.

Indications are considered good by insiders that the U. S. will agree to an increase in the French playing time, providing it can arrange a deal to get some of its coin out of the country. Since 1939, only about $1,800,000 of film profits have been allowed out. Pictures are virtually the only industry which has not been able to get its postwar earnings back to America from France.

Another angle is that the French are currently hard put to turn out enough pictures to meet commitments for four weeks a quarter. In fact they have not been able to do so, and so the present law is not lived up to. Hence, it will be some time before the French can supply their own screens for seven weeks per quarter.

Feeling is that the French government is merely making a gesture for home political consumption, because Commy pressure in France has been stirring up trouble among the studio workers, charging that the American pictures are taking jobs away from them.

PARIS PIX PRODUCTION NOW AT ALLTIME LOW

Paris, March 26.

Picture industry in France is now at an alltime low. Not only do such firms as Univers Films have to shutter, but even big studios like Buttes Chaumont, in Paris, are serving notice on their personnel that they must look for jobs elsewhere. Only pic still rolling there before folding is Sacha Guitry's "Lame Devil" (from his current legiter), almost completed.

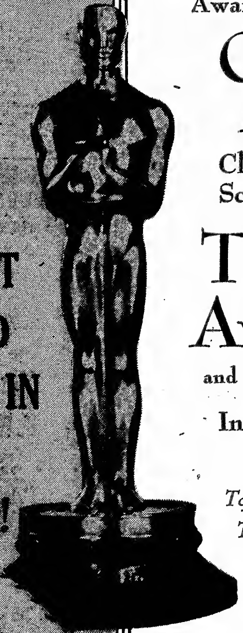
Not only are bankers tightening to the limit, but in many cases unforeseen complications prevent production. Picture prepped by director Calude Autan-Lara ("Diable au Corps"), titled "Ble en Herbe" ("Green Wheat"), from a Colette novel, has struck a snag. Adapted by Pierre Bosc and Georges Aurenche, who are coproducing, the script is claimed by Roger Leenhardt to be based on his "Dernieres Vacances" and Roger Ferdinand, Authors Society prexy, will arbitrate the matter, pending which the film remains in the blueprint stage.

L.A. to N.Y.

Robert Ardrey
Ed Begley
Norman Blackburn
Mary Roland
Bing Crosby
Alfred Crown
Pat Duggan
Lynn Farnol
Jules Fields
Judy Garland
Nat Goldstone
Jed Harris
Signe Hasso
Jerry Hausner
Helen Hayes
Al Jolson
Ben Kalmenson
John Kennedy
John Laurenz
Peter Lawford
Rouben Mamoulian
Frederic March
Harold Molander
James Mulvey
Sylvan Oestreicher
Alan Posner
Bob Roberts
Wm. F. Rodgers
Benny Rubin
Ann Rutherford
Jack Schaefer
Silas F. Seadler
Gloria Scott
Jimmy Van Heusen
Ruth Warrick
Paul Warwick
Clifton Webb

A Salute In Honor of All Those Whose Combined Talents Went Into The Production of

THE MOST HONORED PICTURE IN SCREEN HISTORY!



Winner of 3 Academy Awards!

★ ★ ★

BEST PICTURE OF THE YEAR!

★ ★ ★

Best Director ELIA KAZAN

★ ★ ★

Best Supporting Actress CELESTE HOLM

Winner of 51 Individual Awards, Including the New York Critics Circle Award for the Best Picture of the Year,

Gentleman's Agreement

Climaxes the Greatest Acclaim in Screen History by Being Selected

The Academy Award Picture

and Winning 2 Additional Academy Awards!

In gratitude and pride, we extend our warmest congratulations

To Producer DARRYL F. ZANUCK
To Screen Play Writer MOSS HART
To Director ELIA KAZAN
To Author LAURA Z. HOBSON

To the Stars
GREGORY PECK
DOROTHY McGUIRE • JOHN GARFIELD

To the Supporting Players
CELESTE HOLM, ANNE REVERE, JUNE HAVOC,
ALBERT DEKKER, JANE WYATT,
DEAN STOCKWELL and SAM JAFFE

To All Who Contributed To
THE ACADEMY AWARD PICTURE!

20th CENTURY-FOX

New Values Cited in Anglo-U.S. Tax Accord; Intra-Industry Amity On Methods of Divvying British Coin

Amity has prevailed so far in the meetings of major company foreign chiefs to work out the divvy among U. S. distribs of income from the dollar pool resulting from the new Anglo-U. S. films pact. Conferees met at the Motion Picture Assn. of America in New York last Thursday (25) and again Monday (29) in exploration of the agreement. Several such meetings a week are expected to be held until there is accord on interpretation of the pact and, finally, on terms for divvying the coin.

So far, the difficult problem of actual division of the pool hasn't been more than passingly touched. Rather than get into the expected hassle right off, it was decided to "take up the easy part first." Thus the sessions have been restricted to interpretation and definition of terms.

This is highly important, since the American companies must clarify their own ideas on what the agreement should allow and not allow before Fayette W. Allport, the MPAA's London rep, can finally work out these same details with the British Board of Trade. Allport, as a matter of fact, has already started on that chore, getting the British point of view for submission to the foreign chiefs here, just as their views will be sent to him.

Aiding at the first confab were three heads of American companies' British subsids. They were Sam Eckman, Jr., of Metro; Joseph Friedman, of Columbia, and Robert Wolff, of RKO. James A. Mulvey, president of Samuel Goldwyn Productions, who helped negotiate the agreement in London, sat in on Monday's meeting and is expected to be at most of the future sessions.

While nothing has been officially decided yet on how the coin in the pool is to be whacked up, it is reported there is a definite understanding on one major point. That is that each company's pro rata will be based on income of individual pictures in England each month. It will not be on a per-company basis, but on an individual film basis as a protection to indies.

British are to make their payments into the pool monthly on the $17,000,000 annual remittance agreed upon. They are to pay into it quarterly the equivalent of coin earned in the U. S. by English pix.

(Continued on page 18)

Hawks Must Deliver 'Red River,' UA Spots 'Life' Into N.Y. Mayfair

United Artists last week obtained a judgment to force delivery of "Red River," Howard Hawks' pic made for Monterey Productions. Judgment, issued by N. Y. supreme court, was entered in California by UA's counsel there, but it is understood that Monterey will deliver without further legal maneuvers.

George Raftery, of O'Brien, Driscoll, Raftery & Lawler, company's attorneys, obtained the judgment to affirm an arbitration award previously won by UA. Monterey was ordered to deliver the negative "forthwith," or be held in contempt of court.

UA is now going full ahead on sales plans for the Cagney film, "Time of Your Life," which was also in litigation. With an agreement reached, UA has booked "Life" into the Mayfair, N. Y., following the current tenant, "Gentleman's Agreement." Latter is expected to run until about Memorial Day. "Life" will be the first non-20th-Fox film into the theatre since its operation was taken over by Harry Brandt from Loew's about a year ago.

De Mille to Testify

Washington, March 30.

Cecil B. De Mille is due in Washington April 5 to appear before the House Labor Committee April 17.

He'll be guest at a Gridiron Club dinner April 19. Then goes to N.Y. for play-gandering before returning to the Coast.

SRO's Distrib Chiefs Head for the Road

Selznick Releasing Organization sales toppers hit the road en masse this week to set circuit deals and generally hypo distribution of their product. Prexy Neil Agnew heads the touring trio. He'll hit Chicago and six other midwest cities.

Milt Kusell, general salesmanager, is heading for nine southern and Coast towns, including Los Angeles and San Francisco. Sidney Deneau, assistant general salesmanager, will make eight cities between Boston and Cincinnati.

They'll all be working on regular release of "Duel in the Sun" and start paving the way for "Mr. Blandings." "Duel" at regular admission goes into Loew's State, N. Y., following the current "B.F.'s Daughter," and into Loew's houses in 26 other cities between April 8 and May 20.

Oscared 'Agreement' Seen Sparking 20th-Fox Into Bigger Earnings

Twentieth-Fox, whose net earnings dropped from $22,000,000 in 1946 to an estimated $14,000,000 last year, has trained its sights on a sharp rebound in 1948. Company execs believe their current and forthcoming product lineup, paced by the recently-Oscared "Gentleman's Agreement," should send their second quarter's gross skywards.

Figuring on the basis of present returns, 20th sales chief Andy W. Smith, Jr., is endeavoring to rack up a domestic gross of about $6,000,000 on "Agreement," which is some $500,000 better than "Leave Her to Heaven," the company's current record-holder. Sold at no increase in admission prices, the film opened last week in 359 spots for its first general release session.

Current bookings include return engagements in Miami, Pittsburgh, Boston, Los Angeles and San Francisco, with grosses, hypoed by the Acad citation, topping those rung up on original dates in several cities. Film opened day-and-date in four L. A. houses last week and biz was good enough to add a fifth house to the string. Fear that the controversial theme of "Agreement" would cut into grosses in the south was dissipated last week, when the first frame in Atlanta outgrossed the Christmas-New Year's biz done by "Heaven" in 1946.

Smith, meanwhile, plans special merchandising campaigns for other 20th films coming up. "Iron Curtain," story of the atom bomb spy scare last year in Canada, will open in 350-400 major spots during the week of May 12. Company has also received a number of requests from exhibitors during the last week for repeat engagements on "Miracle on 34th Street," which won an Oscar for scripter George Seaton and for Edmund Gwenn in his supporting role in the film.

MAJORS WOULD SETTLE THEATCO (S.F.) SUIT

San Francisco, March 30.

Negotiations are currently under way to settle the $1,540,000 treble-damage, anti-trust suit slapped by Theatco Amusement Co. against the eight majors and the Fox-West Coast circuit. If it goes through, settlement would follow in quick succession a peace pact made by the majors with Raymond Syufy, another suing exhib in this territory.

Theatco is asking for $250,000 as payoff to dropping its action; it's reported, with the majors counter-offering considerably less. Plaintiff's suit claims that F-WC has bottled up the first-run situation in Frisco with a resultant freezeout of indies.

Theatco suit was originally slated to be tried in February but has been postponed several months to allow leeway for current dickerings over settlement.

U-EL Agree on Split Of Rank's British Pix

Hollywood, March 30.

Method of splitting the 30 J. Arthur Rank pix to be released in the U. S. this year will be worked out between Universal-International and Eagle Lion, Rank said. "They will advise us which of our pictures are suitable for the American market and proceed from there. I feel they will be able to accomplish this among themselves satisfactorily because they are on very friendly terms."

Eagle Lion rep said two representatives from each company and an arbiter will decide how the films will be divided.

Rank's 40-a-Year Goal Stymied By Gov't, He Claims

Hollywood, March 30.

British government refusal to issue licenses for new studio construction is keeping him from expanding film production, J. Arthur Rank told a press conference here yesterday (Monday). He said his studios were now running at their capacity of 30 pix yearly. His goal, he explained, is 40 but is impossible to reach without new studio facilities.

Admitting that he was "copying Hollywood," Rank said his films were helping to introduce his country's products around the world. He declared that the British were well on their way to licking the language bugaboo, opining that U. S. audiences are better able to understand the broad "A" dialogue now than previously.

Rank said he couldn't reveal what percentage of his film profits came from the U. S. "We have not really gotten started," he said, "and are only just now beginning to roll. I can say, however, that what we receive from the U. S. is overall profit." Rank said his biggest grossers in this country have been "Henry V," "Caesar and Cleopatra," "Great Expectations," "Stairway to Heaven" and "Odd Man Out."

"We will continue to make these prestige pictures because I have sufficient faith in the filmgoing public to do so." He added that he doesn't plan making films compar-

(Continued on page 63)

JUDGE REFUSES TO BOW OUT IN COLE SUIT

Hollywood, March 30.

Federal Judge Leon R. Yankwich overruled a defense motion that he disqualify himself in the case of Lester Cole suit for reinstatement as a writer at Metro. He also overruled Cole's attorney's motion for immediate reinstatement without trial.

Metro's motion for disqualification, said the judge, expressed sympathy for Cole and others of the "Hollywood 10" at social gatherings. For the record, six affidavits denying asserted statements were presented by the judge.

U-I Pays $250,000 For Hellinger Properties

Hollywood, March 30.

Mark Hellinger estate, through its executors, sold five story properties and the contracts of two actors to Universal-International for $250,000. Stories include four originals: Arthur Cohn's "Disbarred," Gordon Macker's "Race Track," Phil Epstein's "Mistakes Will Happen" and Jerry D. Lewis' "Twinkle, Twinkle," plus Forest Rosaire's novel, "East of Midnight." Actors are Howard Duff and Don Taylor.

Johnny Hyde, as liquidator of the estate for Mrs. Hellinger (Gladys Glad), and Martin Gang and the Bank of America, as executors, have disposed of assets amounting to $520,000 since Hellinger's death. Sales include "Act of Violence," "Criss Cross," "Knock on Any Door" and various Ernest Hemingway stories. Meanwhile, Hyde will continue to represent the executors in handling the bulk of the remaining estate, which consists of six films in distribution. Among them are "The Naked City," "Brute Force," "Swell Guy" and "The Killers."

British Tax Settlement No Panacea For Lowered Film Rentals—Smith

U. S. exhibitors can expect no breaks in the way of decreased rentals as a result of the British tax settlement. According to 20th-Fox sales chief Andy W. Smith, Jr., "we still must get 100% of our costs and profits back from the domestic market."

Exhibs' hopeful reaction to the tax peace was contained last week in a bulletin issued by Allied Rocky Mountain Independent Theatres. Group declared the settlement would strike a blow to the sales pitch of distribs, who allegedly have been aiming in the last few months to get their indie customers to pay for "loss" of the British market. But such is not to be, according to Smith.

He declared the tax peace would mean some easing of the U. S. market, but pointed out that most of the foreign market outside England is still suffering from the impact of quota laws, frozen revenue, etc. "Consequently," he said, "we still need as much help as possible from our domestic distribution." He cited the majors' former dependence for their margin of profit on Britain and other foreign countries as a mistake in the first place, declaring that "we should never have got away from seeking 100% of our profits in the U. S."

As a result, Smith said, 20th will continue to sell its product in this country based on what the company thinks the pictures are worth and the ability of theatres to pay. "Our business," he said, "should be run like any other business. When we need additional consideration for our product, we'll go to our customers and ask for it, just like salesmen in any other business would do. In return, we'll cooperate in the same way with our customers. That's the basic form of 'barter' on which any business must be run."

Pointing up the new stake the majors have in the amount of playing time rolled up by British films in this country, Smith declared the tax settlement should prove an incentive to U. S. exhibs to give "more favorable consideration to British pictures." He scoffed at reports that more bookings for British films on U. S. screens would mean less time for domestic product, declaring there's still enough playing time available for all.

As for 20th, the company has not yet arranged to release more pictures turned out by British producers Marcel Hellman and Sir Alexander Korda than were called for in the original contracts. Hellman is presently huddling with 20th execs in New York on an extension of his pact, which expires following release of the next two, "Meet Me at Dawn" and "This Was a Woman." Korda contract, originally calling for 14 films in four years, was extended to include two more pictures before the tax problem was settled. No further commitments, however, are contemplated at this time.

CBS Producer Doubles As N.Y. Pic Director

Fletcher Markel, CBS staff producer, starts doubling next week as director of a feature for Tower Pictures. It'll be filmed in New York. Titled "The Vicious Circle," it's a murder thriller based upon a hate campaign. Vincent McConnor, CBS staff scripter, is collaborating with Markel on the screenplay, adapted from an original by John Roeburt. No release is set.

Leading parts will be played by Garry Merrill, Anne Seymour, Raymond Edward Johnson and Hester Sondergaard. Because of Markel's radio schedule (his "Studio One" series airs Tuesday nights), no shooting will be done Mondays or Tuesdays. Before joining the network, Markel directed documentaries in England, and he also screenplayed "Salome" for Alexander Korda, based on a character sketch of Oscar Wilde.

U Expects $500,000 As Its Share of 'Naked City' From Its 3 Mos. at Cap

With Mark Hellinger's "Naked City" continuing to roll up ultra-heavy grosses at the Capitol, Broadway showcase, Universal's sales toppers are now expecting to extract $500,000 in film rentals from that house alone. Pic is figured to run three months at that deluxer and to turn in an over-all $1,000,000 in rentals from the entire metropolitan area. In its first three weeks, "Naked" grossed $375,000 at the Capitol with a breakdown of $147,000 during the initial week; $125,000 during the second; and $102,918 in the third.

In line with its new policy of backing the big ones to the hilt, U is grooving big advertising outlays for the film.

Company thinks the film will cop the top rung as U's all-time top grosser with a domestic take better than the $5,100,000 which "The Egg and I" has amassed to date. Take of "Egg," in turn, is double that of any previous Universal film. "Naked" has done better in the comparative spots so far played.

First week at the Esquire and Orpheum, San Francisco, grossed $34,019. Five Los Angeles houses totaled $67,459 during first week playoffs and $48,978 in the second stanza. Opening day at the Stanley, Philadelphia, netted $5,067 which was only bettered by "Jolson Story," which did $5,200.

SMALL'S CREDITS BEEF ENDS DEAL WITH EL

Hollywood, March 30.

Dispute over screen credits on "T-Men" led Edward Small to notify Eagle Lion that he was terminating his releasing deal with the studio. One more Small picture, "Raw Deal," will be handled by EL, but Small is deleting names of Bryan Foy as executive producer and Aubrey Schenck as producer from the credits.

Small declared EL was taking credit in advertising and news releases for the production of "T-Men" and playing down his own part in making the film. As a result of the dispute, a deal under which Small was to take over "Twelve Against the Underworld" and produce it for Eagle Lion release was called off.

Producer's next film will be "FBI Versus Scotland Yard," which goes before the cameras May 1 with a Columbia release set. His "Life of Rudolph Valentino" will be distributed by United Artists while 20th-Fox will handle his "War Path" and "Leather Stockings."

Ellison, Barnett Form Oater Indie

Hollywood, March 30.

James Ellison and Vince Barnett formed an indie producing unit to make a series of low-budget oaters in which they will double as thesps and producers.

Company, backed by a Chicago bankroll, is negotiating for a release outlet.

Sorrell, 8 Others Cleared by Court In 1946 Indictment

Hollywood, March 30.

California's superior court has quashed a 16-month old indictment against Herbert Sorrell and eight other officials of the Conference of Studio Unions on charges stemming from strike violence in the studio strike of 1946. Men were indicted on charges of criminal conspiracy to violate the court's order to limit the number of pickets before each studio. Judge William R. McKay ruled there was no valid evidence presented before the county grand jury.

Indictment, originally returned Nov. 22, 1946, named 14 defendants on charges of conspiracy, unlawful assembly, assault with deadly weapons, refusal to disperse and extortion. Charges, which arose from picketing at Metro, Columbia, 20th-Fox and Universal, were trimmed by defense motions. Five of the defendants were freed following a petition to the state supreme court.

Besides Sorrell, defendants freed of charges were Earl C. Head, Mattew Mattison, Edward N. Gilbert, Andrew Lawless, Russell McKnight, Norval Crutcher, John Martin and Louis Whitman.

Gentleman's Agreement

Winner of 51 Honors and Awards, The Number of Boxoffice Records It Has Established Tops Everything In 20th History!

Call Northside 777

The Best of 20th's Real-Life Triumphs —and the Biggest at the Boxoffice!

Scudda-Hoo! Scudda-Hay!

TECHNICOLOR

Ask The Men Who Played It In 329 Theatre Premieres! Those "Smoky" Grosses Are Here Again!

"Product-Plus!"

From Boxoffice Barometer to the Business Reports of Variety to "What The Picture Did For Me," there's a sensational boxoffice story being told!

Big towns, small towns, subsequent run houses, neighborhood theatres all add to the glowing reports of one company's product . . . and the showmanship behind it!

. . . That's why the whole industry is calling it

"Product-Plus!"

from

20th CENTURY-FOX

Sitting Pretty

'A WOW!' 'SMASH!' 'STANDOUT!' Reports Variety for 'The Funniest Picture Ever Made!' *

**Audience vote at every preview!*

You Were Meant For Me

It's All The Sweet Things Rolled Up in One Ticket-Selling Musical!

Captain From Castile

TECHNICOLOR

2nd Straight Month Motion Picture Herald Boxoffice Champion!

Indie Exhibs Warned on British Pix Pitch; Would Balk Distrib Pressure

"If we can make money on a British film, we'll book it, but if its b. o. prospects look doubtful, we'll pass it up regardless of the distributors' pressure." That's the consensus of indie exhibs, expressed during the past week. In line with this thought are words of caution passed to theatremen by various units affiliated with Allied:

Looking into its crystal ball, Allied Rocky Mountain Independent Theatres predicts in its current bulletin that American exhibs "are about to be pitched one of the fastest curve balls in the history of super-salesmanship. You will be asked to run more British films than ever before. Every distributor will have a bushel basket of them. . . ."

Advancing a hypothetical sales pitch, ARMIT claims the distribs will argue that if exhibs don't play British pix, so little money will be taken from England that "our production will suffer" and the theatre op will be hurt in the long run.

Allied of Kansas and Missouri also warns the indie exhibs to be wary of British pictures. It recalls that terms of the recent tax adjustment provide that the $17,000,000 freed for American film earnings in Britain are to be augmented by revenue gleaned by British pix here. Hence, "pressure on you to buy English pictures is going to be very great, so keep your eyes and ears open!"

SKOURAS, SILVERSTONE ALSO MULL ITALO PROD.

Twentieth-Fox prexy Spyros Skouras and 20th International chief Murray Silverstone will scout the possibility of producing one film in Italy during the coming year on their current trip to Europe. Silverstone, who sailed Saturday (27) aboard the Queen Elizabeth, declined to furnish any details but declared preliminary planning for the one-film deal was well under way.

Silverstone was originally scheduled to accompany Skouras by plane Monday (29) but switched to the boat in a last-minute change of plans. He'll meet Skouras in London when the Elizabeth docks and the two will continue their junket from there. They're scheduled to survey the 20th-owned studios in London, which were bombed out during the war, as a preliminary to resuming British production in light of the recent tax settlement.

Duo will also visit Paris and other cities on the Continent. Silverstone is due back in three weeks, but no date has been set for Skouras' return.

ABP to Deliver Six To WB in Two Years

Associated British Pictures, Ltd., will deliver six films to Warners for U.S. distribution within the next two years, according to ABP chairman Sir Philip A. Warter, who sailed for Britain, Saturday (27) aboard the Queen Elizabeth after a six-week visit in New York and the Coast. Pictures are to be financed by ABP while WB will assist their production by lending some of its stars.

While on the Coast Warter huddled with Jack and Harry Warner on a possible overall British production program between the two companies. ABP, partly owned by Warners, has spent $5,000,000 in rebuilding its studios at Elstree and, in addition, has three stages available at Welwyn. It's figured that everything would be in readiness should the WB top brass decide to give the greenlight to filmmaking in England.

Aside from using some of its frozen rental pounds at ABP's studios, Warners is the sole owner of the Teddington studios, which were completely revamped earlier this year. Two-stage plant, prior to the tax adjustment, had been rented out to small British indies, but the space now fits into whatever production projects WB may work out.

Meanwhile, proposed joint filmmaking deals of Warners and ABP, await finalization next June, when Jack Warner is scheduled to visit Britain.

Loew's in Expendable Appeal on Damage Suit

Boston, March 30.

Loews, Inc., filed notice of intent to appeal the $3,000 Federal court award to Lt. Cmdr. Robert B. Kelly of Malden in connection with the Navy officer's $500,000 suit for damages as a result of his characterization in "They Were Expendable" (M-G).

Among the points relied on to sustain the appeal to the U. S. circuit court of appeals are that Loew's has not shown the film since the war ended, that the film was within the authority and consent of the plaintiff, that evidence doesn't warrant a finding that the audience recognized the plaintiff as participating, or that the plaintiff is less estimable in the film than he was in W. L. White's book of the same name.

Foreign Distribs Seeking Exclusive Theatre Deals To Show Their Pix in B.A.

Buenos Aires, March 24.

Cinematografica Inter-Americana has lined up the Select Lavalle, along Buenos Aires' film row in centre of the city, for release of its Spanish-speaking lineup throughout 1948. The theatre has been remodeled to seat 1,200 and the bill is to change weekly with Latin-American made pix being shown exclusively. Mexican-made "Bel Ami" was released for the teeoff March 11. Another Mexican picture, "Casate y Veras," will follow.

Foreign pic distributors in Buenos Aires are having to follow this method of lining up exclusive deals with specific theatres in order to insure the release of their pix, as firstrun houses are all tied up with Hollywood distribs and have to cope as well with the enforcement decree which obliges them to show Argentine pix at least one week in every month.

The Biarritz is due to reopen tomorrow (17), after a fold for repairs and renewal of equipment, and will specialize in French pix.

RKO FOREIGN EXECS HUDDLE AT STUDIO

Hollywood, March 30.

RKO's foreign toppers are due in town this week for huddles with N. Peter Rathvon and Dore Schary on the studio's future policy under conditions entailed by the recent tax settlement in England.

Taking part in the conferences will be Phil Reisman, head of foreign distribution; Robert Wolff, managing director for the United Kingdom, and Jack Osserman, Latin American supervisor.

Asher Also Getting On Brit. Prod. Bandwagon

Hollywood, March 30.

Irving Asher, with nearly 15 years of experience in British production, expects to ink deal with a major company this week as head of British production. If deal is okayed, it's understood he'll also produce on his own in England.

Asher was formerly with Warner Bros. in England for nine years. He produced "Tartu" for Metro and was associated with Sir Alexander Korda in three pictures. He also has his own British production company.

SWG Okays $25,000 Fee For Arnold in '10' Cases

Hollywood, March 30.

Members of the Screen Writers Guild voted 236 to 164 to pay Thurman Arnold $25,000 to $35,000 for legal services in forthcoming actions by the "unfriendly 10," who have been suspended or discharged by their studios. Ballot came after an all-night debate in which Richard Macaulay, Borden Chase and other speakers proposed a limit of $5,000 on the fee for Arnold.

Vote favored a minimum of $25,000 and an additional $10,000 under certain conditions involving an appeal.

Pix as 'Peace Weapon' Urged by Benoit-Levy

Hollywood, March 30.

Plea for the use of motion pictures as "weapons for peace" was made by Jean Benoit-Levy, director of the United Nations' films and visual information bureau.

He asked not for propaganda films but for popular education pictures that can be understood by people in theatres throughout the world.

N. Y. Managers Union Charges RKO Refuses To Meet on a New Contract

Labor dispute between RKO theatres in the New York area and the Motion Picture Theatre Operating Managers & Assistant Managers Guild looms April 15 with termination of their current two-year pact. According to George Dunn, managers' guild prez, RKO has refused to meet with a union committee for the purpose of negotiating a new contract.

Guild, representing about 115 managers and assistant managers in 42 RKO theatres, is making the following demands: closed shop, 30% wage increase, 44 hour week, double-pay for overtime, eight holidays annually, seniority promotions and banning use of student managers.

H'wood Circles

Continued from page 1

ing a cast composed mainly of Americans. Both Small and Columbia (Rabinovitch) are using their frozen Italian lire and also the natural Italian locales.

Canada will also come in for its share of U. S. film production. Several of the majors have already negotiated deals with the Canadian government, whereby part of the flow of film earnings to the U. S., estimated at $17,000,000 yearly, will be offset by film production. Canada hopes eventually to see production spending equal the amount of money drained by U. S. films from the country.

Warners last summer shot part of "To the Victor" in France, again for the dual purpose of securing authentic backgrounds and utilizing blocked funds. With no frozen earnings in Mexico, U. S. producers working there are after either lower labor costs or natural sets. Twentieth-Fox, for example, shot much of "Captain from Castile" south of the border, where the wages of the thousands of extras hired was much less than American extras would have been paid. "Castile," of course, was located in Mexico. RKO is now operating its own studios in Churubusco, Mexico, where both Argosy Films' "Fugitive" and John Steinbeck's "Pearl" were lensed. Both are being released by RKO.

Foreign producers, too, have gone far afield in an effort to put to use frozen funds. Julien Duvivier, for example, is now scouting locales in Tahiti for backgrounding "Marriage of Loti," which he'll produce under the banner of Sir Alexander Korda's London Film Productions. Tahiti is a French possession. That means that Korda will be using his blocked francs to produce the film.

In this country, producers have shipped crews to all points of the nation for those natural settings, with much of the impact of such films as 20-Fox's "Kiss of Death" and Universal's (Mark Hellinger) "Naked City" attributed to the fact that pictures were shot in their actual locations, in the latter instances in N. Y. City. Other examples of the search for authentic locales abroad include Warners' lensing of "Berlin Express" in Berlin and Metro's production of "Search" in both Switzerland and the American zone in Germany. Latter picture was turned out by Lazar Wechsler's Praesens Films.

French Honor Rathvon

Hollywood, March 30.

N. Peter Rathvon, RKO prexy, was decorated with the order of the French Legion of Honor as a reward for his work in developing friendly relations between this country and France.

Award was made on the RKO lot by Alexandre de Manziarly, French consul.

Earl Carroll Plans Jap Documentary Pic

Hollywood, March 30.

Earl Carroll is making a pitch for a major release on a documentary to be made in Japan with a native cast. Story will highlight activities of subversive elements and the general submission of the Japs to the American regime.

Carroll recently returned from Tokyo where he obtained permission from Gen. MacArthur to shoot the picture. He may go to Washington for official clearance on the story.

Divorcement, Combines For Buying Still Carry Indie Group's Approval

Minneapolis, March 30.

Although under attack at the North Central Allied convention here, divorcement and buying combines still carry the independent exhibitors organization approval. The body has made known that it will press for divorcement and use it's influence to bring members into buying combines.

Denounced from the floor for allegedly misrepresenting the membership by taking a prominent part in the fight for divorcement, President Bennie Berger nevertheless was unanimously re-elected for a fourth term and given a vote of approval.

Leaders of the organization declare their continued faith in the buying combines despite the fact that Col. H. A. Cole of Dallas, veteran national Allied States board member, and Harold Field, owner of a large Iowa theatre circuit and co-owner of a deluxe Minneapolis suburban theatre, insisted that buying combines have been unable to show as good deals as independent exhibitors making their own individual transactions.

Berger was assailed from the floor by Jerry Silver, Cannon Falls, Minn., exhibitor who charged that the body's president misrepresented the wishes of the majority of members in espousing divorcement and requested that he be rebuked and "turned in the right direction."

JOHNSTON, RANK TALK PIX WITH TRUMAN

Washington, March 30.

President Truman got the lowdown on pictures last week from two industry toppers—Eric Johnston and J. Arthur Rank.

Rank was set up with a White House session past Wednesday (24), shortly before he trained out for the Coast. He discussed the general picture situation and claimed he found the President "very warm-hearted and sympathetic."

Following day, Johnston reported to Mr. Truman on the details of the plan to lift the 75%. British bite on our pix, plus other developments. One feature was the effect on pictures abroad of the new international developments.

3 Anglo-U.S. Productions Reviewed in This Issue

Footnote to the present surge toward American production in England is the coincidental release in Britain last week of three pictures made there by U. S. companies or with their financial aid. Films are "The First Gentleman" (Columbia), "Snowbound" (RKO) and "Escape" (20th-Fox).

They are all reviewed from London in this issue of VARIETY, Opinion points up the stand taken by many U. S. picture execs that American production in England will be no royal road to unfreezing coin held there under the new Anglo-U. S. films agreement.

Only one of the films, "Escape," is rated for good business in the U. S. That was achieved by 20th through providing from Hollywood its own screenplay, producer, director and stars. Both of the top names, Rex Harrison and Peggy Cummins, happen to be British, but both have played in American films and thus have had the benefit

(Continued on page 24)

Eckman Sees Plenty of Studio Space In London for U.S. Production There

Despite the fact that Metro, 20th-Fox and Warners are the only U. S. majors to own their own studios in England, there will still be plenty of space available for other producers who plan to use their blocked English funds for turning out films. That's the opinion of Sam Eckman, Jr., Metro managing director in England, who's now on a visit to the homeoffice for the first time in two years.

According to Eckman, the Metro studios have a capacity of 12 top pictures a year. It's extremely unlikely, however, that the frozen currency of any U. S. company will approximate enough to finance such a heavy production schedule. Once the M-G studios get rolling, consequently, there will be space for other American firms to rent. In addition, Eckman voiced the possibility of some U. S. companies tieing in with British producers for studio space, such as the RKO-J. Arthur Rank co-production deal on "So Evil My Love."

He declined to discuss Metro's British production plans, declaring the situation is now under discussion on the Coast in huddles among British production chief Ben Goetz and studio officials. Eckman stressed, though, that Metro would proceed on the assumption that British economic conditions won't clear sufficiently within the next two years to permit any change in the amount of money remittable under the tax agreement. Production in England via frozen funds, consequently, will be a long term proposition.

Eckman said that Metro, along with the other U. S. companies, has already shipped its first five new films to England. They're presently being held in bond pending the royal assent to the tax agreement, but should be released about the end of April. He expressed doubt that there would be any tremendous upsurge in British bookings for U. S. films immediately, however, since most circuits are booked until the end of September. "Bel Ami" (David Loew-Albert Lewin), released by M-G in England in January, was the last new film to be distributed there by the company. Since then, Eckman said, Metro has expanded its reissue program, putting out two oldies a month instead of the one issued previously.

No Nationalization

Eckman quoted a recent statement of British Board of Trade chief Harold Wilson to the effect that the British government has no intention of nationalizing the film industry. New tax peace, he said, will probably create no change in the government's thinking. He cited the possibility, however, that the British will establish a government-sponsored film bank to finance production.

Metro's 16m biz in England, according to Eckman, is progressing satisfactorily. Company has agreed not to release any 16m film theatrically within a two-mile radius of the nearest 35m situation. Because of the compactness of the island, he said, the ruling makes it difficult to operate. To distribute 16m product within the two-mile limit can be done only with the approval of the Cinematograph Exhibitors' Assn. If the CEA objects, the problem is put up for adjudication before the joint conciliation committee, comprising reps of CEA and the distributors' organizations.

Cowan Heads Rank Canada Relations; Lawrie, Odeon

Toronto, March 30.

Coincident with visit here of J. Arthur Rank, all his public relations and promotional activities in Canada will now be coordinated under direction of James A. Cowan, according to Hon. J. Earl Lawson, head of the various Rank interests in the Dominion. To be emphasized is the selling and promotion through the 120 Odeon houses across Canada of both American and British films being handled by the Rank chain.

Cowan has been named director of publicity and public relations for the J. Arthur Rank Organization; Archie Lawrie assumes same tag for Odeon Theatres of Canada. Larry Graburn continues as director of advertising for Odeon.

73 TOP FILMS FOR APRIL-JUNE

Breakdown of Releases

Company-by-company breakdown of releases for the first and second quarters of '48 are listed herewith:

Co.	Color	West.-Act.	Total for 1st quar.	Color	West.-Act.	T'l. for 2d quar.
Columbia	3	4	15	1	3	13
Warner Bros.	1	..	7	1	..	10
Metro	1	..	8	3	..	9
20th-Fox	2	..	9	2	..	13
Universal	2	..	8	1	..	8
UA	..	..	2	1	..	8
RKO	..	1	8	..	1	5
Paramount	..	3	5	..	..	7
Eagle Lion	2	3	15	1	1	10
Republic	..	2	8	1	3	8
Monogram	..	2	11	..	3	12
Film Classics	..	..	5	3	1	6

Chi Theatre Building Stalled By Jackson Park, Divorcement Threat

Chicago, March 30.

Chicago, which has had no new film theatre construction in the last seven years, with the exception of Drive-Ins, may spend several million dollars for new houses if congress lifts the building ban. Most of the construction will be in the suburbs. Check with Chi permit office discloses that no companies have asked to build new houses within the city.

Balaban & Katz officials, while admitting that planning of new houses was underway, indicated none would be in the Chi area. Neglect of the Chi area stems from fact that B&K feels its operations are hampered here under the Jackson Park decree and that it would be unwise, at present, to make plans until decree gives it more leeway. Theatres to go up, in most cases, are those replacing houses downstate and in other cities that were formerly leased and on which B&K and Great States (downstate Par chain) have lost their lease.

Other leading circuits have no immediate building plans. One circuit head, affiliated with a producing firm, said that such plans would be obviously held in abeyance until Supreme Court ruled on divorcement.

On the west and northwest side of Cook county, two Drive-Ins are being built, and two more are in (Continued on page 17)

Rep's $5-$8 Pay Tilts Mark 5th SOPEG Accord

Fifth in the series of wage tilt awards for the Screen Office & Professional Employees Guild, 80 white collarites at Republic's home office have received increases of $5 to $8, retroactive to Sept. 27, 1947. Under a wage reopening clause in the union contract, SOPEG has arbitrations currently pending with 20th-Fox, Paramount, and National Screen Service.

Similar arbitration cases involving the Screen Publicists Guild and Warner Bros. and RKO are slated to open in the middle of April. Meanwhile, SPG voted to assess each member a flat 20% of their back pay awards in order to defray the expense of arbitration.

House Kills Lewis Bill Over Allied Opposition

Washington, March 30.

They buried the Lewis bill here last week, when a House Judiciary Committee voted 5 to 1 to kill the measure, with only its sponsor, Rep. Earl Lewis (R., O.), recommending that it be sent on favorably to the full House Judiciary Committee. And even Lewis admitted quietly to his colleagues that he would not be mad if they voted against him.

The bill, which had the backing of the Allied States Assn. of Exhibitors, would have shifted responsibility for paying the ASCAP seat tax from the theatres to the film producers.

Lewis told newsmen that what motivated the committee to vote against the bill was the fact that the exhibitors themselves were divided about it.

Millennium

Hollywood, March 30.

Paramount ran into a strange condition in these economical days — a shortage of actors. One scene in "The Great Gatsby" was delayed two days because of difficulty in hiring 200 atmosphere and bit players.

Thesps in these classifications are in heavy demand.

UA OK's O'seas Distribution Plan

Assent has been received by United Artists from virtually all its producers to the plan broached last week by which it would give up its own offices in three foreign territories. Company is planning to license a local distrib in each area to handle its films.

Move, put to the producers' reps in New York last week by foreign topper Arthur W. Kelly, applies to China, Palestine and Egypt. It follows similar action in Spain about a year ago and Mexico last month.

In each case, UA claimed, its operations were unprofitable and the producers would be served equally well or better by distribs with local political savvy. UA will also keep its own man on the scene to okay contracts.

Operation in Egypt will be returned to the same distrib who handled it before UA opened its own branches about five years ago. That's Raissi brothers, who operate the Ideal Motion Picture Co. In Palestine it will be Norman Lurie who, prior to the war, was general manager of his father's 20th Century circuit in South Africa. He (Continued on page 20)

Urge Fed. Admish Tax Be Switched to Munys

Chicago, March 30.

Immediate repeal of the Federal admission tax so that source of revenue can be taken over by municipalities was urged by a special committee of the U. S. Conference of Mayors in sessions here Thursday (25). Burden of mayors' beef was that Federal and state governments have grabbed off the most productive forms of taxation, leaving cities to struggle along on the crumbs.

Attending the huddle in addition to Chicago's Mayor Kennelly were Aloysius Kaufman, St. Louis; David Lawrence, Pittsburgh, and George Welsh, Grand Rapids, Mich., prexy of the conference.

Moline's 4% Tax

Moline, Ill., March 30.

Moline last week became the latest enlistee in the ranks of cities passing picture admission levies. City council slapped a 4% tax on six houses starting April 3.

Revenue will be used to meet budget deficits and hire additional men for the police force.

UP 11 OVER 1ST QUARTER MARK

Major film companies, with few exceptions, have set heavy releasing schedules for the second-quarter of 1948 with total product hitting a grandslam figure of 73 films for the April-June period. If advance plans hold, that total will be 11 more than the 62 pix which reached exchanges for general release during the first stanza stretch. In all, majors and minors will send 109 films to U. S. flickeries against 101 in the January-March period.

Five majors are stepping up their tempo in the next three months. Of these, sharpest increase is by United Artists which plans eight releases against a bare two during the first quarter. Warner Bros. is hypoing to 10 its pix from a previous seven; 20th-Fox to 13, from 9; Paramount to 7 from 5; and Metro to 9 from 8.

Aside from number, no great change in bracketing of pix is disclosed in current releasing plans. For the majors, there will be seven Technicolor films and two Cinecolor during the coming three months, almost identical to the eight Techni and one Cine pix released in the first quarter of the year. British films continue scattered with five Anglo pix heading for the screens in the coming quarter and six reaching them during the initial three months.

Majors turned out eight westernactioners during the first stanza. That number is whittled to six for the next period. There'll be a slight boost in the minor leagues where the smaller companies plan eight in that bracket for the next three months against a total of six for the first quarter.

Synchronized with the combined (Continued on page 17)

Ex-Biz Mgr. Gets 1-10 Yrs. For $10,000 Absconding

Los Angeles, March 30.

Paul Behrman, former business manager for film players, was found guilty of grand theft and sentenced to serve from one to 10 years in San Quentin.

He was charged with taking $10,000 from a writer, Wanda Schoemann, by representing that it was a loan to Anne Nichols. Evidence showed that Miss Nichols knew nothing about it.

16m Film Shortage May Be Caused By Army-Navy Rawstock Pileup

Unexplained shortage of 16m rawstock since the beginning of the year is being laid by film firms to Army and Navy stockpiling. Major companies which sell abroad in the narrow gauge, as well as documentary, industrial and commercial users, have had their operations tremendously slowed by the sudden and mysterious disappearance from the market of stock.

There was a shortage during the war, when military and naval forces were using up large quantities for reconnaissance work, training films, x-rays and other uses. From the end of hostilities, however, until last December, commercial users were getting all the supplies they wanted.

Eastman and other manufacturers, queried by film-makers, declare that the shortage is due to nothing more than increased public demand. They say, for instance, that public health x-ray programs are using up much of the stock that might be going to film companies; that there's much greater amateur use of 16m cameras; that there are many more commercial and training films being made, etc.

Toppers for major distribs agree to all that but don't figure that what was a plenitude could have changed to a shortage overnight, if it had just resulted from an expansion of normal demands. The only way they figure it is that someone has interposed large orders on the manufacturers and those orders are being given priority.

Steel Shortage

Hollywood, March 30.

The international situation is felt on the film lots.

There is an increasing difficulty in obtaining steel for set construction.

Telepix Prod. Problem in N. Y.

New York's cramped studio facilities are now presenting a major headache to both large-scale and small fry producers of pix for television only. Two tele-picmakers in the field, Jerry Fairbanks and United World Films, 16m subsid of Universal, have engaged in some feverish scurrying of late to ease their own studio problems. So far, it's been learned, neither have been able to secure the right space for their ambitious production plans.

Fairbanks, it's reported, has his hook out for the old Edison studios in the Bronx. Both CBS and NBC are also reported flirting with the Edison owners with the idea of solving their telepix riddle by acquiring that lot.

Full-size stages used ordinarily for theatrical features aren't adaptable for tele films, it's said. First they're too arge for the modest requirements of pix made solely for video. Secondly, they're too expensive in view of the still limited returns available on films made for tele. Hence, Pathe's new studios in Manhattan are considered no real answer to the stumper.

Most of the smaller studios now in use for commercial and industrial pix are also out for different reasons. Objection to them, it's said, is because they're mostly nonunion in operation. Producers, therefore, wouldn't be able to bring in their union cameramen, technicians, etc.

One producer, faced with the problems, actually took to a cellar to make a series of six tele shorts. In that instance, it wasn't only the space problem but also the need to keep the nut to a record low. Cameraman was made a partner and entire cost of the six didn't come to much more than $2,000.

Studios Match Headlines With Anti-Red Films

Hollywood, March 30.

Communism, once avoided as a film theme, is getting a heavy play among major and independent producers. In addition to 20th-Fox's "The Iron Curtain," which is completed except for the recording, half a dozen lots are readying films dealing with the Red situation in one way or another.

John Sutherland is currently conferring with Gen. William Donovan in New York on "I Was a Communist," which will be produced for United Artists release. Louis de Rochemont's first documentary for Metro will be based on Communism in this country. Metro also has "The Red Danube" on its schedule, and indie producers are preparing "Portrait of an American Communist" and "I Married a Communist." Meanwhile, Warners has set an April 10 release date on "To the Victor," which has an anti-Communistic slant.

C.O.D. Test Won By Exhib on Pic Debt

Minneapolis, March 30.

In a test case, a district court jury here decided that an exhibitor who has paid for a picture is entitled to receive it even though he may owe for other films contracted for yet unplayed and undated. It awarded Frank Woskie, former independent neighborhood exhibitor, $50, the price of Universal's "Lady on a Train," which he previously had paid for but which was sent him C.O.D. because he hadn't fulfilled contract.

Woskie also was suing Universal for an unspecified amount of damages because he kept his theatre closed for two days rather than accept the shipment C.O.D. Concurring in the defense's contention that Woskie could have telephoned to another exchange for a substitute feature picture, the jury refused to award him any damages.

Combating "this prevalent practice" of shipping film C.O.D. for claimed indebtedness other than that of the cost of the picture involved, North Central Allied backed Woskie in his suit, providing counsel for him.

Briefs From the Lots

Hollywood, March 30.

Ronald Reagan draws the male lead in "Fighter Command," which Jerry Wald will produce at Warners... H. V. Kaltenborn, news commentator, will play himself in a sequence of Roy Del Ruth's "The Babe Ruth Story"... Paramount signed Ken Murray's Elderlovelies, chorus gals ranging in age from 60 to 72, for roles in "Isn't It Romantic"... Metro has ordered 450 prints of "Homecoming" and a similar number for "State of the Union" to fill the demand for early playing dates.

Enterprise borrowed Louis Jourdan from Vanguard to co-star with Lilli Palmer and Dana Andrews in "No Minor Voices"... Walter Morosco draws production reins on "The Frightened Child" at 20th-Fox... Faith Domergue and Donald Duke recalled for more added scenes on Howard Hughes' "Vendetta"... "Beyond Glory" is the new tag on "The Long Grey Line" at Paramount... Max Opuls will direct "Wild Calendar," to be produced by Wolfgang Reinhardt at Enterprise... Adele Jergens will play a dual role in "Ladies of the Chorus" at Columbia... Richard Maibaum will produce "Mask for Lucretia" at Paramount when he winds his current job, "The Great Gatsby"... W. Lee Wilder's next indie production will be "Sheppey," based on a play by W. Somerset Maugham.

Metro has June Allyson, Janet Leigh, Elizabeth Taylor and Margaret O'Brien lined up for roles in "Little Women"... Aynd Rand checked in at Warners to screenplay her own novel, "The Fountainhead"... Robert Stevenson, recently returned from London, will direct "Weep No More" at RKO... Mecca Graham, former business manager for Marilyn Miller, will be technical adviser on "Silver Lining" at Warners... Steve Slesinger in town to negotiate for the production of a new "Red Rider" series.

Robert Cummings and Eugene Frenke wound their first indie production, "Let's Live a Little," $25,000 under budget, with "Passport to Love" slated as their next.... Buster Keaton signed to write gags and comedy dialog for Metro.... Enterprise making a pitch for stage space in England to produce "Pursuit of Love."... Republic bought "Grand Canyon Serenade," written by Gerald Garaghty, as an oater for Roy Rogers.... Twenty ski jumpers, foreign and domestic, have been signed for snow scenes in Sun Valley for the 20th-Fox picture, "That Wonderful Urge."... Robert Wilmot will direct "I Am the Law," a George A. Hirliman production, starting May 10, in New York.... Danny Kaye checked in at Warners for huddles on "Happy Times," his first tunefilm on the Burbank lot.

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A UNIVERSAL-INTERNATIONAL RELEASE

Ride high with U-I

'Fugitive' Sets Pace of New L.A. Pix, Wham at $29,000; 'Showers' $50,000, 'Bride' Slim 43G, 'Bishop's' Fair 35G

Los Angeles, March 30.

Garnering major attention among new bills here this week is "The Fugitive," which will hit great $29,000 or near in two fairly small theatres. "April Showers" shapes okay at $50,000 in three houses. "Bishop's Wife," playing at top prices in two spots, shapes only fair with $35,000.

"Bride Goes Wild" looks mild $43,000 in three situations. Reissue of "Bambi" will be nice $33,500 in five locations, mostly small-seaters. "Man of Evil" shapes slow $17,500 in four small spots.

"Naked City" still is fine $35,000 in five situations, third frame. Second week of "Gentleman's Agreement" is only okay $36,500 in four spots, and will add fair $5,500 for first week in fifth house. Final eight days of "Mating Millie" on second week looks nifty $34,000 in two locations.

Estimates for This Week

Belmont (FWC) (1,532; 60-$1)—"Bambi" (RKO) (reissue) and "Western Heritage" (RKO). Oke $4,000. Last week, "Gay Ranchero" (Rep) and "Discovery" (FC) (6 days), $1,600.

Beverly Hills Music Hall (G&S-Blumenfeld) (826; 65-$1)—"Man of Evil" (UA). Slow $3,000. Last week, "Angels Have Wings" (Col) and "Coast Guard" (Col) (reissues), thin $3,000.

Carthay Circle (1,518; 60-$1) —"Gentleman's Agreement" (20th). Fair $5,500. Last week, "Northside" (20th) and "Live Again" (20th) (2d wk), medium $5,000.

Chinese (Grauman-WC) (2,048; 60-$1)—"Agreement" (20th) (2d wk). Down to $9,500 or better. Last week, fancy $19,100.

Culver (FWC) (1,145; 60-$1)—"Bambi" (RKO) (reissue) and "Western Heritage" (RKO). Okay $5,500. Last week, "Gay Ranchero" (Rep) and "Discovery" (FC) (6 days), $2,000.

Downtown (WB) (1,800; 60-$1)—"April Showers" (WB). Nice $18,000. Last week, "Robin Hood" (WB) (reissue) (2d wk), $12,700.

Downtown Music Hall (Blumenfeld) (872; 60-$1)—"Man of Evil" (UA). Dull $8,000. Last week, "Angels Have Wings" (Col) and "Coast Guard" (Col) (reissues), $9,200.

Egyptian (FWC) (1,538; 60-$1)—"Bride Goes Wild" (M-G). Fair $10,500. Last week, "Alias Gentleman" (M-G) and "10th Ave. Angel" (M-G) (11 days), $17,000.

El Rey (FWC) (861; 60-$1)—"Bambi" (RKO) (reissue) and "Western Heritage" (RKO). Okay $4,500. Last week, "Gay Ranchero" (Rep) and "Discovery" (FC) (6 days), only $1,600.

Esquire (Rosener) (685; 85-$1.20) —"Nicholas Nickleby" (U) (5th wk). Close to $2,000. Last week, $2,200.

Four Star (UA-WC) (900; 60-$1) —"Fugitive" (RKO). Fancy $9,500 or near. Last week, "Mourning Becomes Electra" (RKO) (13th wk-9 days), $3,900.

Guild (FWC) (968; 60-$1)—"Naked City" (U) (3d wk). Nice $4,000. Last week, smart $6,300.

Hawaii (G&S-Blumenfeld) (1,106; 60-$1)—"Man of Evil" (UA). Slim $3,500. Last week, "Angels Have Wings" (Col) and "Coast Guard" (Col) (reissues), $3,200.

Hollywood (WB) (2,756; 60-$1)—"April Showers" (WB). Oke $16,000. Last week, "Robin Hood" (WB) (reissue) (2d wk), neat $9,800.

Hollywood Music Hall (Blumenfeld) (475; 60-85)—"Man of Evil" (UA). Slow $3,000. Last week, "Angels Have Wings" (Col) and "Coast Guard" (Col) (reissues), $3,100.

Iris (FWC) (828; 60-85)—"Naked City" (U) (3d wk). Good $4,500. Last week, sturdy $6,500.

Laurel (Rosener) (890; 85)—"Furia" (FC) (3d wk). Trim $3,000. Last week, $4,100.

Loew's State (Loew-WC) (2,404; 60-$1)—"Agreement" (20th) (2d wk). Fair $13,000 or near. Last week, conservative $21,200.

Los Angeles (D'town-WC) (2,097; 60-$1)—"Bride Goes Wild" (M-G). Trim $22,000. Last week, "Alias Gentleman" (M-G) and "10th Ave. Angel" (M-G) (11 days), $27,000.

Loyola (FWC) (1,248; 60-$1)—"Agreement" (20th) (2d wk). Good $7,000. Last week, sock $11,700.

Orpheum (D'town-WC) (2,210; 60-$1)—"Bambi" (RKO) (reissue) and "Western Heritage" (RKO). Pleasant $13,000. Last week, "Gay Ranchero" (Rep) and "Discovery" (FC) (6 days), only $5,300.

Palace (D'town) (1,226; 60-$1)—"Fugitive" (RKO). Big $19,500. Last week, subsequent-run.

Pantages (Pan) (2,812; 60-$1)—"Mating of Millie" (Col) and "Return Whistler" (Col) (2d wk). Pleasing $16,000 in 8 days. Last week, brisk $21,700.

Paramount (F&M) (3,398; 60-$1) —"Bishop's Wife" (RKO). Fair $21,000. Last week, "Saigon" (Par) and "Mr. Reckless" (Par) (3d wk), closed at $11,200.

Paramount Hollywood (F&M) (1,451; 60-$1)—"Bishop's Wife" (RKO). Good $14,000. Last week, "Saigon" (Par) and "Mr. Reckless" (Par) (3d wk), finaled at $7,800.

RKO Hillstreet (RKO) (2,890; 60-80)—"Mating Millie" (Col) and "Return Whistler" (Col) (2d wk). Smooth $18,000 in 8 days. Last week, smart $22,500.

Ritz (FWC) (1,370; 60-$1) — "Naked City" (U) (3d wk). Solid $10,000. Last week, $12,100.

Studio City (FWC) (880; 60-$1)—"Naked City" (U) (3d wk). Good $4,500. Last week, $6,500.

United Artists (UA) (2,100; 60-$1) —"Naked City" (U) (3d wk). Fast $12,500. Last week, $17,000.

Uptown (FWC) (1,719; 60-$1)—"Agreement" (20th) (2d wk). Near $7,000; modest. Last week, rousing $14,000.

Vogue (FWC) (885; 60-85) — "Bambi" (RKO) (reissue) and "Western Heritage" (RKO). Nice $6,500. Last week, "Gay Ranchero" (Rep) and "Discovery" (FC) (6 days), $1,700.

Wilshire (FWC) (2,296; 60-$1)—"Bride Goes Wild" (M-G). Fair $10,500. Last week, "Alias Gentleman" (M-G) and "10th Ave. Angel" (M-G) (11 days), $9,700.

Wiltern (WB) (2,300; 60-$1)—"April Showers" (WB). Fairly good $16,000 or near. Last week, "Robin Hood" (WB) (reissue) (2d wk), neat $8,600.

Colman Oscars Detroit, $26,000

Detroit, March 30.

With end of Lent, spotting in of new films and school vacations, theatre biz is being given a hypo this week. Best showing is being made by "Double Life" at United Artists. "Sitting Pretty" also is solid at Fox. "The Big Clock" in second round at Michigan continues big. "Unconquered" in on pop-scale date will be strong at Palms.

Estimates for This Week

Adams (Balaban) (1,740; 70-95)—"Cass Timberlane" (M-G) (6th wk). Improved to $7,500 after mild $6,000 in fifth week.

Art Cinema (Marten) (450; 60-90) — "Mourning Becomes Electra" (RKO). Capacity $2,000. Last week, "Pagliacci" (Indie) (2d wk). Big $1,500.

Broadway - Capitol (United - Detroit) (3,309; 70-95)—"Robin Hood" (WB) (reissue) and "I Became a Criminal" (WB). Terrific $21,000. Last week, "Adam Had Four Sons" (Col) and "Talk of Town" (Col) (reissues), disappointing $8,000.

Downtown (Balaban) (2,863; 70-95)—"Three Daring Daughters" (M-G) and "Jiggs, Maggie In Society" (Mono). Excellent $12,000. Last week, "High Wall" (M-G) and "Angel Alley" (Mono), solid $10,000.

Fox (Fox-Michigan) (5,100; 70-95) — "Sitting Pretty" (20th) and "Challenge" (20th). Sturdy $26,000. Last week, "Smugglers" (EL) and "Untamed Fury" (EL), good $22,000.

Michigan (U-D) (4,039; 70-95)—"Big Clock" (Par) and "Bill and Coo" (Rep). (2d wk). Big $25,000 and $28,000 last week.

Palms (U-D) (2,976; 70-95)—"Unconquered" (Par). Lusty $21,000. Last week, "Albuquerque" (Par) and "Always Together" (WB) (2d wk), moderate $14,000.

United Artists (U-D) (2,976; 70-95) — "Double Life" (U) and "Wreck Hesperus" (Col). Smash $26,000. Last week, "Sign of Ram" (Col) and "Campus Holiday" (Rep) (2d wk), okay $10,000.

Cooper $14,500, Omaha

Omaha, March 30.

Sudden small blizzard Friday afternoon killed biz for one night at all houses. Orpheum with "Unconquered" at pop scale is topper. Gary Cooper starrer being big.

Estimates for This Week

Orpheum (Tristates) (3,000; 16-65)—"Unconquered" (Par). Socko $14,500. Last week, "Drums Mohawk" (20th) and "Mark Zorro" (20th) (reissues), fine $12,000.

Brandeis (RKO) (1,500; 16-65)—"Bambi" (RKO) (reissue) and "So Well Remembered" (RKO). Hot $8,500 and better for "Bambi" than when first played. Last week, "Robin Hood" (WB) (reissue) and "I Became Criminal" (WB), fine $6,800.

Paramount (Tristates) (2,800; 16-65) — "Gentleman's Agreement" (20th). Bounced back for nice $12,000 after storm hurt opening. Last week, "Saigon" (Par), smash $13,500.

Omaha (Tristates) (2,100; 16-65) —"Saigon" (Par) (m.o.) and "Thunder Mountain" (RKO). Fancy $10,000. Last week, "Scudda Hoo" (20th) (m.o.) and "Docks of New Orleans" (Mono), okay $10,200.

State (Goldberg) (865; 16-65)—"Cass Timberlane" (M-G) and "Hat Box Mystery" (SC). Big $6,000. Last week, "10th Ave. Angel" (M-G) (2d wk) and "Old Spanish Trail" (Rep), fine $5,300.

'Showers'-'Bill' Big $23,000, St. L.

St. Louis, March 30.

End of Lenten season plus plenty of attractive screen fare and warm breezes are all helping to hypo grosses at downtown cinemas for best biz in weeks. Easter Sunday was sock. "Three Daring Daughters" looks b.o. leader. "April Showers" also is showing plenty of draw.

Estimates for This Week

Ambassador (F&M) (3,000; 50-75) —"Relentless" (Col) and "Half Past Midnight" (20th). Fine $19,000. Last week, "Ideal Husband" (20th) and "The Challenge" (20th), $16,000.

Fox (F&M) (5,000; 50-75)—"April Showers" (WB) and "Bill and Coo" (Rep). Nice $23,000. Last week, "Robin Hood" (WB) (reissue) and "Girl Tisa" (WB), $17,000.

Loew's (Loew) (3,172; 50-75)—"Three Daring Daughters" (M-G) and "Woman from Tangier" (Col). Sock $23,000. Last week, "Carnegie Hall" (UA) and "Personal Column" (UA), $17,000.

Missouri (F&M) (3,500; 50-75)—"Bishop's Wife" (RKO) and "Scudda Hoo" (20th) (m.o.) (2d wk). Big $9,000 after neat $14,000 first stanza.

Orpheum (Loew) (2,000; 50-75)—"Tarzan's Secret Treasure" (M-G) and "Tarzan's N.Y. Adventure" (M-G). $11,000. Last week, "Ends of Earth" (Col) and "Fabulous Joe" (UA) (m.o.), $7,500.

St. Louis (F&M) (4,000; 50-75)—"Unconquered" (Par). Neat $7,500. Last week, "Saigon" (Par) and "Mr. Reckless" (20th) (3d wk), $8,000.

Shubert (Ind) (1,500; 40-60)—"Rains Came" (20th) and "Wedding Night" (FC) (reissues), Good $5,000. Last week, "Fun, Fancy Free" (RKO) and "Wistful Widow" (U), $3,500.

'Bells' Peal Loudly, Pitt, $17,000; 'Naked City' Hot $19,000, 'Showers' 18G

Pittsburgh, March 30.

Big noise of Easter Week will be "Naked City" at Harris. "Miracle of Bells" got a solid start at Warner on heels of sock campaign and "April Showers" will do very well at Stanley. "Gentleman's Agreement" is still cashing in on Oscar award via re-release date at Senator.

Estimates for This Week

Fulton (Shea) (1,700; 44-76) —"Scudda Hoo" (20th). Not making much dent at very mild $8,500 or near. Last week, "Belle Starr"

(Continued on page 24)

Key City Grosses

Estimated Total Gross
This Week **$3,197,000**
(Based on 22 cities 214 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$3,119,000**
(Based on 22 cities 201 theatres)

K.C. Thin But 'Sitting' Pretty $25,000, Top Biz; 'Bill-Coo' Sturdy $9,000

Kansas City, March 30.

Only strong film here is "Sitting Pretty", which is getting top coin day-date at Tower, Uptown and Fairway. Despite Lenten weekend film will hit biggest week in some time and great total. Fox Midwest changes policy for week, throwing the Apollo, east-side nabe, into a firstrun paired with downtown Esquire for "Bill and Coo."

Estimates for This Week

Apollo-Esquire (Fox Midwest) (1,080, 820; 45-65)—"Bill and Coo" (Rep) and "Discovery" (FC). Day-date with usually second-run Apollo brought into this set-up temporarily. Looks fine $9,000. Last week, Esquire only, had "Thief of Bagdad" (Indie) and "Jungle Flight" (Par) for moderate $4,000.

Midland (Loew's) (3,500; 45-65)—"Tarzan's Secret Treasure" (M-G) and "Tarzan's N. Y. Adventure" (M-G) (reissues). Average play on these oldies, $11,000. Last week, "10th Ave. Angel" (M-G) and "Captains Courageous" (M-G) (reissue), about same.

Orpheum (RKO) (1,900; 45-65)—"I Love Trouble" (Col) and "Prince of Thieves" (Col). Slow $9,000. Last week, "Carnegie Hall" (UA) and "Philo Vance's Secret Mission" (EL), $10,000.

Paramount (Par) (1,900; 45-65)—"Albuquerque" (Par). Slow $10,000. Last week, "Voice of Turtle" (WB) (2d wk), nifty $12,000.

Roxy (Durwood) (900; 45-65)—"Palmy Days" (Indie) and "Roman Scandals" (Indie) (reissues). So-so $3,500. Last week, "Adventures Tom Sawyer" (Indie) and "God's Country" (Indie) (reissues), average $4,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 45-65) —"Sitting Pretty" (20th). Only strong film in town, doing sock $25,000, best here in months. Holds. Last week, "Scudda Hoo" (20th) (2d wk), held up strongly at $15,000.

Indpls. Chilly, So's Biz; 'Sitting' Lively $13,000

Indianapolis, March 30.

A cold Easter, following a Good Friday tornado, put the damper on firstrun biz here this week. "Sitting Pretty," getting a heavy play at the Indiana, is the only winner. "Black Bart," at Circle looks fair. Other entries definitely are weak.

Estimates for This Week

Circle (Gamble-Dolle) (2,800; 44-65)—"Black Bart" (U) and "Challenge" (20th). Oke $11,000. Last week, "Robin Hood" (WB) (reissue) and "Slippy McGee" (Rep), big $13,000.

Indiana (Gamble-Dolle) (3,300; 44-65)—"Sitting Pretty" (20th). Rousing $13,000. Last week, "Naked City" (U) (2d wk), nice $10,000.

Keith's (Gamble-Dolle) (1,300; 44-65)—"Robin Hood" (WB) (reissue) and "Slippy McGee" (Rep) (m.o.). Thin $4,000. Last week, "Song Bernadette" (20th) (reissue), $3,000.

Loew's (Loew's) (2,450; 44-65)—"Tarzan's Secret Treasure" (M-G) and "Tarzan's New York Adventure" (M-G) (reissues). Mild $10,000. Last week, "Ends of Earth" (Col) and "Love of Rusty" (Col), same.

Lyric (Gamble-Dolle) (1,600; 44-65)—"Bill and Coo" (Rep) and "Inside Story" (Rep). Modest $5,000. Last week, "Girl Tisa" (WB) and "I Became Criminal" (WB), ditto.

Hub Remembers 'Mama' Torrid $27,000; 'Electra' Solid 17G, Cooper Oke 24G

Boston, March 30.

"I Remember Mama" at the Memorial will be on top this week but general level of biz is fairly high all around. "Unconquered" at regular scale at the Met looks okay, "Mourning Becomes Electra" is off to a good start at the Astor, "Ideal Husband" will be big at the Exeter and "Relentless" shapes strong at the two Loew spots.

Estimates for This Week

Astor (Jaycox) (1,300; 40-80)—"Mourning Becomes Electra" (RKO). Will touch $17,000 first week, very good, with about three weeks indicated. Last week, "Bishop's Wife" (RKO) (13th wk), big $8,000.

Boston (RKO) (3,200; 50-$1.10)—"Panhandle" (Mono) plus John Calvert, Mayo Brothers, others, on stage. Building to okay $26,000. Last week, "Love From Stranger" (EL), plus disc jockey show, Kitty Kallen, Clark Dennis, others, on stage, $28,000.

Exeter (Indie) (1,300; 55-75)—"Ideal Husband" (20th). Class nabe house doing excellent $8,000. Last week, "Brief Encounter" (EL) and "Divorce Lady X" (Indie), $4,000.

Fenway (M-P) (1,373; 40-80)—"Sitting Pretty" (20th) and "Docks New Orleans" (Mono) (m.o.). Solid $9,000. Last week, "Girl Tisa" (WB) and "Robin Hood" (WB) (reissue), $7,000.

Kenmore (900; 40-80)—"Beauty and Beast" (Indie). Strong $4,500. Last week, "Roosevelt Story" (UA) and "Girl in Canal" (Indie) $2,000.

Memorial (RKO) (3,000; 40-80)—"I Remember Mama" (RKO). Big $27,000. Last week, "Bambi" (RKO) (reissue) and "So Well Remembered" (RKO), $24,000.

Metropolitan (M-P) (4,367; 40-80) —"Unconquered" (Par). Firstrun at regular prices, okay $24,000. Last week, "Sitting Pretty" (20th) and "Docks New Orleans" (Mono) (2d wk), solid $23,000.

Orpheum (Loew) (3,000; 40-80)—"Relentless" (Col) and "Curley" (Indie). Moderate $25,000. Last week, "Double Life" (U) and "10th Ave. Angel" (M-G), $24,000.

Paramount (M-P) (1,700; 40-80) —"Sitting Pretty" (20th) and "Docks New Orleans" (Mono) (m.o.). Sock $17,000. Last week, "Girl Tisa" (WB) and "Robin Hood" (WB) (reissue), $16,000.

State (Loew) (3,500; 40-80)—"Relentless" (Col) and "Curley" (Indie). Neat $13,000. Last week, "Double Life" (U) and "10th Ave. Angel" (M-G), $9,000.

Cincy Has Easter Tint; 'Sitting' Solid $15,000, 'Scudda' Savory $14,500

Cincinnati, March 30.

All downtown houses are showing an Easter tint. "Sitting Pretty" is nudging "Scudda Hoo" for top money this session, with former easily strongest "Robin Hood" on reissues also is in the upper bracket. "Bride Goes Wild" is strong in its second week as is "Dougie Life" with Colman's Oscar.

Estimates for This Week

Albee (RKO) (3,100; 50-75)—"Scudda Hoo" (20th). Pleasing $14,500. Last week, "Return of Whistler" (Col) with Helen Forrest, Joey Adams, others, on stage, sprightly $23,000 at 60-95c scale.

Capitol (RKO) (2,000; 50-75)—"Bride Goes Wild" (M-G) (2d wk). Frisky $9,000 after hotsy $13,500 preem.

Grand (RKO) (1,400; 50-75)—"Robin Hood" (WB) (reissue). Sock $13,000. Last week, "Ideal Husband" (20th), fairish $6,500.

Keith's (City Inv.) (1,500; 50-75) —"Double Life" (U) (2d wk). Colman's Academy crown luring hotsy $9,000 in wake of big $10,500 unveiling.

Lyric (RKO) (1,400; 50-75)—"Belle Starr" (20th) and "Frontier Marshal" (20th) (reissues) split with "Farmer's Daughter" (RKO) for encore on Loretta Young's Academy laurels. Okay $5,500. Last week, "Ends of Earth" (Col) (m. o.) mild $4,500.

Palace (RKO) (2,600; 50-75)—"Sitting Pretty" (20th). Rosy $15,000. Last week, "Saigon" (Par), $14,000.

Shubert (RKO) (2,100; 50-75)—"Saigon" (Par) (m. o.). Moderate $5,500. Last week, "Bishop's Wife" (RKO), third downtown week, $4,500.

Chi Hot; 'For Keeps'-Guizar-Lutcher Potent $60,000, 'Casanova'-Vaude 43G

Chicago, March 30.

Arrival of five new films, plus the end of Lent is zooming the boxoffice here. "This Time for Keeps," with Tito Guizar and Nellie Lutcher on the stage, looks a potent $60,000 at Oriental. "Adventures of Casanova," helped by vaude headed by Kathryn Grayson and Johnnie Johnston, promises the State-Lake a sweet $43,000.

School holiday brought out the kids for "Tarzan and the Mermaids," which is sighting hefty $25,000 at the Grand. Two British imports are anemic, "Jassy" at the Palace might do lean $20,000 while "Smugglers" at the United Artists looks equally light at $15,000.

"Gentleman's Agreement" in 20th week at the Apollo continues okay on strength of Academy award. "Treasure of Sierra Madre" at the Chicago shapes to land excellent $37,000 in second week.

Estimates for This Week

Apollo (B&K) (1,400; $1.28)—"Gentleman's Agreement" (20th) (20th wk). Fine $13,000. Last week, $15,000.

Chicago (B&K) (3,900; 98)—"Sierra Madre" (WB) (2nd wk). Excellent $37,000. Last week, $41,000.

Grand (RKO) (1,500; 98)—"Tarzan and Mermaids" (RKO). Hearty $25,000. Last week, "Panhandle" (Mono) (2d wk), $12,000.

Monroe (Indie) (1,000; 98)—"Good News" (M-G) (3d wk). Light $7,000. Last week, $12,000.

Oriental (Essaness) (3,400; 98)—"This Time Keeps" (M-G) with Nellie Lutcher and Tito Guizar heading stage. Robust $60,000. Last week, "Killer McCoy" (M-G) (4th wk) with Clyde McCoy orch, hep $32,000.

Palace (RKO) (2,500; 98)—"Jassy" (U). Lean $20,000. Last week, "Bambi" (RKO) (2d wk) (reissue), fine $20,500.

Roosevelt (B&K) (1,500; 98)—"Fighting 69th" (WB) (reissue) (2d wk). Surprising $13,000. Last week, $18,000.

State-Lake (B&K) (2,700; 98)—"Adventures of Casanova" (EL) with Kathryn Grayson and Johnnie Johnston topping stagebill. Potent $43,000. Last week, "Merton of Movies" (M-G) with Ella Fitzgerald and Mel Torme on stage. (2d wk), solid $32,000.

United Artists (B&K) (1,700; 98)—"Smugglers" (EL). Modest $15,000. Last week, "Sign of Ram" (Col) (2d wk), nice $14,000.

Woods (Essaness) (1,073; 98)—"Cass Timberlane" (M-G) (3rd wk). Sock $31,000. Last week, $33,000.

World (indie) (587; 77)—"Shoe-Shine" (Indie) (6th wk). Neat $3,600. Last week, $3,000.

PROV. PICKS UP; BEERY $17,000, 'BAMBI' 14G

Providence, March 30.

Loew's State's "Alias a Gentleman" is the highest grosser this week but best showing is being made by the Majestic with second frame of "Sitting Pretty," which is great. Reissue of "Bambi" also is lively at Albee.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Bambi" (RKO) (reissue). Lively $14,000. Last week, "I Love Trouble" (Col) and "Prince of Thieves" (Col), good $11,000.

Carlton (Fay) — "The Flame" (Rep) and "Pretender" (Mono). Hep $5,500. Last week, "Road Big House" (SP) and "Burning Cross" (SG), nice $6,500.

Fay's (Fay) (1,400; 44-65) — "Driftwood" (Rep) and vaude. Peppy $7,500. Last week, "Easy to Wed" (M-G) and Bert Wheeler heading stage show, $7,000.

Majestic (Fay) (2,200; 44-65)—"Sitting Pretty" (20th) and "Half Past Midnight" (20th) (2d wk). Solid $16,000. First week was sweet $18,000.

State (Loew) (3,200; 44-65)—"Alias a Gentleman" (M-G) and "10th Ave. Angel" (M-G). Steady $17,000 on Wallace Beery in former. Last week, "Relentless" (Col) and "Keeper of Bees" (Col), $19,000.

Strand (Silverman) (2,200; 44-65)—"Saigon" (Par) and "Caged Fury" (Par) opened Sunday (28). Last week, "Sign of Ram" (Col) and "Glamour Girl" (Col) 2d wk), so-so $7,500 after nice $12,000 opener.

Broadway Grosses

Estimated Total Gross

This Week $900,500
(Based on 24 theatres)
Last Year $682,000
(Based on 18 theatres)

'Showers' Perky $8,500; Louisville; 'Pirates' Mild $6,000, 'Northside' 12G

Louisville, March 30.

Windup of Holy Week held down takes and they are not spurting any too much even with the advent of Easter Day. "April Showers" at Mary Anderson and Tarzan reissue combo at Loew's State look best bets of newcomers. Otherwise, the new films are on slow side.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 45-65)—"Knew Susie" (RKO) and "Slippy McGee" (Rep) (m.o.). Modest $4,000. Last week, "Tycoon" (RKO) (m.o.), $3,500.

Kentucky (Switow) (1,200; 30-40)—"Senator Indiscreet" (U) and "Relentless" (Col). Moderate $3,000. Last week, "Swordsman" (Col) and "Smash-Up" (U), about same.

Mary Anderson (People's) (1,100; 45-65) — "April Showers" (WB). Perked on Easter Day and looks sturdy $8,500. Last week, "Prince of Thieves" (Col), $7,000.

National (Standard) (2,400; 45-65)—"Pirates Monterey" (U) and "Woman's Vengeance" (U). Fair $6,000. Last week, "Roosevelt Story" (UA), $5,000.

Rialto (FA) (3,400; 45-65)—"Call Northside" (20th) and "Campus Honeymoon" (Rep). Fairish $12,000. Last week, "Knew Susie" (RKO) and "Slippy McGee" (Rep), good $15,000.

State (Loew's) (3,000; 45-65)—"Tarzan Secret Treasure (M-G) and "Tarzan N. Y. Adventure" (M-G) (reissues). Oldies are burning 'em up at solid $17,000. Last week, "Alias Gentleman" (M-G) and "10th Avenue Angel" (M-G), modest $12,000.

Strand (FA) (1,000; 45-65)—"Bill and Coo" (Rep) and "Inside Story" (Rep). Bird pic was expected to hypo business but looks only so-so $5,500. Last week, "Song Bernadette" (20th) (reissue), $4,500.

'Agreement' Big 23G, Port.

Portland, Ore., March 30.

Downtown houses are showing a boxoffice upbeat this week with "Gentleman's Agreement" at Paramount and Oriental pacing city with sock business.

Estimates for This Week

Broadway (Parker) (1,832; 50-85)—"Sierra Madre" (WB) and "Campus Honeymoon" (Rep) (2d wk). Excellent $8,500. Last week, socko $14,000.

Mayfair (Parker) (1,500; 50-85)—"Black Friday" (Indie) (reissue) and "Black Cat" (Indie) (reissue). Okay $4,500. Last tweek, "Intermezzo" (SRO) and "Ex-Mrs. Bradford" (RKO) (reissues), $4,700.

Music Box (H-E) (1,000; 50-85)—"Scudda Hoo" (20th) and "Girl Tisa" (WB) (m.o.). Fine $3,500. Last week, "Ends of Earth" (Col) and "Always Together" (WB) (m.o.), $2,300.

Oriental (H-E) (2,000; 50-85)—"Gentleman's Agreement" (20th), day-date with Paramount. Big $8,000. Last week, "Scudda Hoo" (20th) and "Wreck Hesperus" (Col), $4,800.

Orpheum (H-E) (1,750; 50-85)—"Prince of Thieves" (Col) and "Love Trouble" (Col). So-so $7,200. Last week, "Sign of Ram" (Col) and "Blondie's Anniversary" (Col), $6,400.

Paramount (H-E) (3,400; 50-85)—"Gentleman's Agreement" (20th), also Oriental. Terrific $15,000. Last week, "Scudda Hoo" (20th) and "Wreck Hesperus" (Col), fine $9,100.

Playhouse (H-E) (1,200; 50-85)—"Song of Bernadette" (20th) and "Miracle 34th Street" (20th) (reissues). Mild $1,800. Last week, "Voice of Turtle" (WB) and "Out of Past" (RKO) (2d wk) (m.o.) $2,700.

United Artist (Parker) (895; 50-85)—"Henry the Eighth" (Indie) (reissue). Thin $3,600. Last week, "Double Life" (U) (2d wk)), $4,100.

'Agreement' 22G, Mont'l

Montreal, March 30.

End of Lent is building terrific biz for "Gentleman's Agreement" at Palace and "Unconquered" at Loew's. "Wild Irish Rose" also is big at Capitol.

Estimates for This Week

Palace (C. T.) (2,578; 30-62)—"Gentleman's Agreement" (20th) Wow $22,000. Last week, "Verdoux" (UA) (2d wk), $10,000.

Loew's (C. T.) (3,115; 35-67)—"Unconquered" (Par). Smash $23,000. Last week, "Captain Castile" (20th) (3d wk), okay $11,000.

Capitol (C. T.) (2,610; 30-62)—"Wild Irish Rose" (WB). Smart $15,000. Last week, "Upturned Glass" (U), $11,000.

Princess (C. T.) (2,270; 30-53)—"Prince of Thieves" (Col) and "Mary Lou" (Rep). Big $8,000. Last week, "Out of the Blue" and "Heading for Heaven" (EL) $5,500.

Imperial (C. T.) (1,916; 30-50)—"Mark of Zorro" (20th) and "Drums Mohawk" (20th) (reissues). Solid $6,000. Last week, "100 Men, Girl" (U) and "Stole A Million" (U) (reissues) $5,500.

'Showers' Timely $10,500 in Seattle

Seattle, March 30.

Easter vacation here is offsetting the usual Holy Week slump. Top newcomers are "April Showers" at the Orpheum and "Alias a Gentleman" at Music Hall.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Knew Susie" (RKO) and "Wild Horse Mesa" (RKO) (m.o.). Okay $3,500 in six days. Last week, "Saigon" (Par) and "Bury Me Dead" (EL) (3d wk), swell $4,300.

Fifth Avenue (H-E) (2,349; 45-80) — "Gentleman's Agreement" (20th) (2d wk). Big $12,000 after great $20,400 last week.

Liberty (J & VH) (1,650; 45-80)—"Sign of Ram" (Col) and "Return Whistler" (Col) (2d wk). Good $7,000 or near after solid $9,200 last week.

Music Box (H-E) (850; 45-80)—"Scudda Hoo" (20th) and "Adventuress" (EL) (m.o.). Trim $4,000. Last week, "Turtle" (WB) and "Dangerous Years" (WB) (4th wk), good enough $3,800.

Music Hall (H-E) (2,200; 45-80)—"Alias a Gentleman" (M-G) and "High Tide" (Mono). Big $9,000. Last week, "Black Narcissus" (U) and "Heading for Heaven" (EL), fair $6,700 in 9 days.

Orpheum (H-E) (2,600; 45-80)—"April Showers" (WB) and "Railroaded" (E-L). Nice $10,500. Last week, "Scudda Hoo" (20th) (2d wk), oke $7,500 in 8 days.

Palomar (Sterling) (1,350; 45-80)—"Elephant Boy" (FC) and "Trail of Vigilantes" (FC) (reissues). Mild $5,500. Last week, "Bill and Coo" (Rep) and "Campus Honeymoon" (Rep), good $8,500 in 9 days.

Paramount (H-E) (3,039; 45-80)—"Sitting Pretty" (20th) and "Whispering City" (E-L). Okay $12,000. Last week, "Knew Susie" (RKO) and "Mesa" (RKO), $8,300.

Roosevelt (Sterling) (800; 45-80)—"Woman's Vengeance" (U). Good $4,500. Last week, "Rin Tin-Tin" (EL) and "Blonde Savage" (EL), $4,000.

Easter Cheers N. Y.; 'Blandings,' 'Sons' $50,000 Each, Great; 'Search' Big 31G, 'Showers'-Thornhill Fancy $57,000

After sagging to the low for Lent last Friday and Saturday (27), most Broadway firstruns did landoffice business on Sunday (Easter) and Monday. Takings will hit highest level in more than a month this week as a result.

Ace new combo bill is at Strand. "April Showers," with Claude Thornhill band and Morey Amsterdam heading stageshow, likely will hit sturdy $57,000. Astor and Criterion are neck-'n-neck for top money of straightfilm newcomers. Former looks very big $50,000 with "Mr. Blandings." Crit, with about 400 more seats, also is smash with "All My Sons" at $50,000 or better.

Third sock new entry is "The Search," with $31,000, best figure at Victoria in 15 weeks. "B.F.'s Daughter" shapes big $32,000 at State. "The Smugglers" is heading for solid $12,000 at Rialto.

"Man of Evil" is very disappointing at below $10,000 in Winter Garden. Also fairish is "Mr. Orchid" at Bijou with $5,000. "Mill on Floss," no bellringer when in N. Y. a number of years ago, is showing surprising strength with $7,500 at Park Avenue. "Tarzan and Mermaids," cashing in on youngsters out of school, is pushing to strong $30,000 or near at Palace. "Bill and Coo," another designed to catch kid trade, looks so-so $7,000 at Gotham.

Pacing the holdovers is "Remember Mama" with "Glory of Easter" pageant onstage, with huge $155,000 in third week at Music Hall. It's biggest take of run. "Miracle of Bells," not smash opening week, is down to $28,000 on second session at Rivoli.

Easter week upbeat also is raising totals at Roxy and Capitol. At former, "Sitting Pretty" with Art Mooney band looks big $115,000, third round. "Naked City"-Tex Beneke band may hit great $112,000 in fourth Cap week. "Gentleman's Agreement" climbed $6,000 over previous week to tall $29,000 in 20th frame, Mayfair.

Estimates for This Week

Ambassador (Siritzky) (1,200; 70-$1.50)—"Volpone" (Indie) (14th wk). Building nicely to $8,500 in present session ending tomorrow (Thurs.), after $7,000 in 13th week.

Art (Rugoff-Becker) (570-95-$1.10) — "Farrebique" (Siritzky) (6th wk). Fifth frame ended last Sunday (28) night held well at $4,500 as against $5,000 in fourth.

Astor (City Inv.) (1,300; 80-$1.80)—"Mr. Blandings" (SRO). Initial week ending today (Wed.) looks great $50,000 or near. Final (15th) week of "Bishop's Wife" (RKO) was $16,000.

Bijou (City Inv) (650; 85-$1.50)—"Mr. Orchid" (Lopert). In first round ending next Friday (2) looks fairish $5,000. Final (14th) week of "Beauty and Beast" (Indie) was $3,500.

Capitol (Loew's) (4,820; 70-$2.20)—"Naked City" (U) with Tex Beneke orch, Jerry Lewis & Dean Martin heading stagebill (4th wk). Helped by Easter to $112,000, after big $103,000 in third session, below hopes. Continues.

Criterion (Loew's) (1,700; 60-$1.25)—"All My Sons" (U). For initial week ending next Friday (2) this looks smash $50,000 or over. Holds, natch! Third week of "Relentless" (Col) sagged to $9,500.

Elysee (Siritzky) (750; 85-$1.50)—"Fanny" (Siritzky) (7th wk). This stanza ending today (Wed.) will come near stout $6,000 after $5,500 for sixth week. Stays on.

Globe (Brandt) (1,500; 70-$1.20)—"Adventures Casanova" (EL) (2d-final wk). Week ending Friday (2) is sagging to $10,000 after $16,000 for opener. "Close-Up" (EL) opens Saturday (3).

Golden (Siritzky) (769; 85-$1.50)—"Lost One" (Col). Opened here Monday (29). Last week, Maurice Chevalier on stage.

Gotham (Brandt) (900; 70-$1.20)—"Bill and Coo" (Rep). Opened last Saturday (27) to catch youngsters out of school this week, but looks only $7,000. Stays only this week. Last week, twin reissues.

Little Carnegie (Indie) (460; 95-$1.20)—"Jenny Lamour" (Vog) (4th wk). Week ending Friday (2) likely will be socko $9,000 after $8,000 for third. Stays on.

Mayfair (Brandt) (1,736; 70-$1.50)—"Gentleman's Agreement" (20th) (21st wk). Soared to tall $29,000 in 20th week ended last Monday (29) night; 19th was $23,000. Continues.

Palace (RKO) (1,700; 60-$1.20)—"Tarzan and Mermaids" (RKO). Ideal booking for Easter week, with first week ending Friday (2) assuming solid $30,000 or near. Last week, "Knew Susie" (RKO) (5th wk), $10,000.

Paramount (Par) (3,664; 55-$1.50)—"Saigon" (Par) with Mills Bros., Buddy Rich orch, Colstons, Dean Murphy heading stageshow. Starts today (Wed.). Sixth week of "Road To Rio" (Par), with Louis Prima orch topping stagebill, was strong $60,000; fifth was $63,000.

Park Avenue (U) (583; $1.20-$1.50)—"Mill on Floss" (Indie) (reissue). First week ending today (Wed.) will hit fancy $7,500 or close. Last week, "Song of Heart" (Mono) (3d wk), oke $4,000.

Radio City Music Hall (Rockefellers) (5,945; 70-$2.40)—"Remember Mama" (RKO) and "Glory of Easter" stageshow pageant (3d wk). Soaring to smash $155,000 with great lift from Easter crowds. Second was $142,000, a bit below hopes. Continues indef.

Rialto (Mayer) (594; 50-$1.50)—"Smugglers" (EL). In initial session ending next Friday (2) probably will reach solid $12,000 but not up to fancy takings of previous foreign films here. Final 10 days of 10th week for "Furia" (FC) was $9,000.

Rivoli (UAT-Par) (2,092; 60-$1.25)—"Miracle of Bells" (RKO) (3d wk). Second stanza ended last Monday (29) week slipped to $28,000; first was sturdy $38,000. Stays on.

Roxy (20th) (5,886; 80-$1.50)—"Sitting Pretty" (20th) and stageshow topped by Art Mooney orch, Al Bernie, Betty Bruce (4th wk). Third round ended last (Tues.) night roared ahead to sock $115,000, with biz getting terrific lift starting Sunday (28); second was $100,000, over hopes. "Scudda Hoo" (20th) comes in next.

State (Loew's) (3,450; 43-$1.10)—"B. F.'s Daughter" (M-G). In initial frame ended last (Tues.) night hit big $32,000, best here since start of current firstrun policy. Holds. Ten days of "Mating of Millie" (Col) was barely good $27,000. "Duel in Sun" (SRO) and "Here Comes Trouble" (UA) open April 7.

Strand (WB) (2,756; 75-$1.50)—"April Showers" (WB) plus Claude Thornhill orch, Morey Amsterdam heading stageshow. First week ending tomorrow (Thurs.) will be sturdy $57,000. Second week of "Fighting 69th" (WB) (reissue) with Russ Morgan orch, $31,000.

Sutton (Rugoff-Becker) (561; 70-$1.25)—"The Pearl" (RKO) (7th wk). Sixth stanza ended last Monday (29) night dipped to $5,600 after $6,700 in fifth. Holds.

Victoria (City Inv.) (720; 70-$1.50)—"The Search" (M-G) (2d wk). First week ended last (Tues.) night was very big $31,000. Looks

(Continued on page 24)

'Bells' Philly Miracle at $42,000; 'Naked' Wow $40,000, 'Northside' 30G

Philadelphia, March 30.

Film theatre biz is on upbeat here with end of Lenten season. "Miracle of Bells" looks standout this session with terrific week at Earle. It was helped by great and continued exploitation job sparked by junketing group of stars with Jesse Lasky, including Frank Sinatra and Leo Carillo among others. "Naked City" also is smash at the Stanley. "Call Northside," despite this strong opposition, will be sturdy at the Fox.

Estimates for This Week

Aldine (WB) (1,303; 50-94)—"Senator Indiscreet" (U) (3d wk). Fair $11,000 after $13,500 for second.

Arcadia (S&S) (700; 50-94)—"Cass Timberlane" (M-G) (2d run). Oke $6,500. Last week, "Girl Tisa" (WB) (2d run), very thin $3,000.

Boyd (WB) (2,350; 50-94)—"Sign of Ram" (Col). Good $23,000. Last week, "Double Life" (U) (4th wk), $14,500.

Earle (WB) (2,760; 50-94)—"Miracle of Bells" (RKO). Hot $42,000 or near. Last week, "Saigon" (Par) (3d wk), nice $15,000.

Fox (20th) (2,250; 50-94)—"Call Northside" (20th). Sturdy $30,000. Last week, "Gentleman's Agreement" (20th) (4th wk), big $20,000.

Goldman (Goldman) (1,300; 50-94)—"Three Darling Daughters"

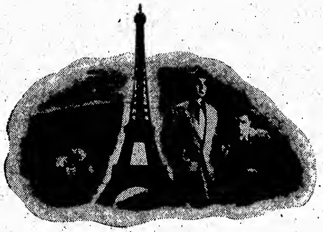
(Continued on page 24)

Estimates Are Net

Film gross estimates, as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

"TO THE VICTOR" IS VERY BIG TRADE NEWS!



With national trade showings just completed and public showings to follow immediately, the motion picture industry again is demonstrating how excitingly it can tell a story.....and how spectacularly up-to-the-minute that story can be.

"TO THE VICTOR" is the picture for which stars, cast, director and complete production unit were sent to France.

Warner Bros.

DENNIS MORGAN

AS THE MAN WHO SOLD HIMSELF TO THE HIGHEST BIDDER

VIVECA LINDFORS

THE NEW STAR FROM SWEDEN—1948's MOST IMPORTANT DEBUT!

"TO THE VICTOR"

with VICTOR FRANCEN · BRUCE BENNETT · DOROTHY MALONE · TOM D'ANDREA · Directed by DELMER DAVES · Produced by JERRY WALD · Written by Richard Brooks

WB

Miniature Reviews

"Mr. Blandings Builds His Dream House" (SRO). Good cast names, headed by Cary Grant, to help comedy's grosses.

"The Pirate" (Color-Songs) (M-G). Sprightly musical with strong marquee names.

"To the Victor" (WB). Melodrama with peace message. Chase theme and good cast help but b.o. looks fair.

"Escape" (20th). New British version of John Galsworthy thriller, with Rex Harrison, should do good biz.

"Spring In Park Lane" (Lion). British-made light comedy with Anna Neagle, Michael Wilding is sure b.o.

"The First Gentleman" (Col.). British historical drama, with Jean Pierre Aumont, holds only prestige draw.

"The Lost One" (Col). Appealing Italian-made version of Verdis opera, "La Traviata," should do in art houses.

"Snowbound" (RKO). Satisfactory British thriller about buried Nazi gold, good as U. S. dualer.

"Confessions of a Rogue" (French). Nifty comedy, starring Louis Jouvet, for the arties and sureseaters.

"Last Days of Boot Hill" (Col). Another in the Durango Kid series. Okay oater for the Saturday matinee trade.

"Songs of Idaho" (Songs) (Col). Cornfed comedy will attract hillbilly fanciers.

"Money Madness" (FC). Poor programmer for the duals.

"Man From Texas" (EL). Johnnie Johnston, Lynn Bari, James Craig in implausible western; too lightweight.

Mr. Blandings Builds His Dream House

Hollywood, March 26.

Selznick release of RKO production, produced and written by Norman Panama and Melvin Frank. Stars Cary Grant, Myrna Loy, Melvyn Douglas; features Reginald Denny, Sharyn Moffett, Connie Marshall, Louise Beavers, Ian Wolfe. Directed by H. C. Potter. Based on novel by Eric Hodgins; camera, James Wong Howe; music, Leigh Harline; editor, Harry Marker. Previewed March 24, '48. Running time, 93 MINS.

Jim Blandings....................Cary Grant
Muriel Blandings....................Myrna Loy
Bill Cole....................Melvyn Douglas
Henry Simms....................Reginald Denny
Joan Blandings....................Sharyn Moffett
Betsy Blandings....................Connie Marshall
Gussie....................Louise Beavers
Smith....................Ian Wolfe
W. D. Tesander....................Harry Shannon
Zucca....................Tito Vuolo
Joe Apollonio....................Nestor Paiva
John Retch....................Jason Robards
Mary....................Lurene Tuttle
Carpenter....................Lex Barker
Mr. PeDelford....................Emory Parnell

"Mr. Blandings Builds His Dream House" is a mildly amusing comedy with strength enough in star names to pull through to satisfactory grosses. Cary Grant's boxoffice value will be an important aid in boosting initial ticket sales, and names of Myrna Loy, Melvyn Douglas and others are marquee familiars.

Eric Hodgins' novel of the trials and tribulations of the Blandings, while building their dream house, read a lot funnier than they filmed. Norman Panama and Melvin Frank come through with a glossy lustre in handling physical production, but failed to jell the story into solid film fare in their dual scripting.

Film's opening pulls some standard sight gags that register strongly, helped by the business injected through H. C. Potter's direction. Such elemental situations as a "Fibber McGee closet," the sight of a man trying to shave while his wife shares the basin, and other such familiar stunts are always good for a laugh response. Less funny is the sight of a man trying to make ends meet on $15,000 a year, especially to the average filmgoer who squeezes by on considerable less. Script gets completely out of hand when unnecessary jealousy twist is introduced, neither advancing the story nor adding laughs.

Grant is up to his usual performance standard as Mr. Blandings, getting the best from the material, and Myrna Loy comes through with another of her screen wife assignments nicely. Melvyn Douglas, the lawyer friend of the family, gives it a tongue-in-cheek treatment. Trio's finesse and Potter's light directorial touch do much to give proceedings a lift.

Reginald Denny, the architect, is good, as are Ian Wolfe, the sharp Yankee realtor; Louise Beavers, the maid; Harry Shannon, Tito Vuolo, Nestor Paiva and others. The Blandings' young daughters are played by Sharyn Moffett and Connie Marshall.

On the technical end, film has some class contributions. James Wong Howe's lensing is expert. Art directors Albert S. D'Agostino and Carroll Clark really dreamed up a dream house and the set decorations show it off. Leigh Harline's score, the editing and other factors are good. *Brog.*

The Pirate
(SONGS—COLOR)

Hollywood, March 27.

Metro release of Arthur Freed production. Stars Judy Garland, Gene Kelly; features Walter Slezak, Gladys Cooper, Reginald Owen. Directed by Vincente Minnelli. Screenplay, Albert Hackett, Frances Goodrich; based on play by S. N. Behrman; camera (Technicolor), Harry Stradling; songs, Cole Porter; music, Lennie Hayton; dances, Robert Alton, Gene Kelly; editor, Blanche Sewell. Tradeshown March 24, '48. Running time, 101 MINS.

Manuela....................Judy Garland
Serafin....................Gene Kelly
Don Pedro Vargas....................Walter Slezak
Aunt Inez....................Gladys Cooper
The Advocate....................Reginald Owen
The Viceroy....................George Zucco
Gaudsmith Brothers.....Nicholas Brothers
Uncle Capucho....................Lester Allen
Isabella....................Lola Deem
Mercedes....................Ellen Ross
Lizarda....................Mary Jo Ellis
Casilda....................Jean Dean
Eloise....................Marion Murray
Gumbo....................Ben Lessy
Bolo....................Jerry Bergen
Juggler....................Val Setz
Trillo....................Cully Richards
Nicholas Brothers, Gaudsmith Brothers

"The Pirate" is escapist film fare. It's an eye and ear treat of light musical entertainment, garbing its amusing antics, catchy songs and able terping in brilliant color for certain audience response. Arthur Freed's production guidance gives it strong backing to show off the stars and entertainment content.

Gene Kelly and Judy Garland team delightfully in selling the dances and songs, scoring in both departments to make "Pirate" mighty pleasant to take. The Cole Porter score is loaded with tunes that get over to the ear and the foot. Miss Garland sells three of the numbers, "Love of My Life," "Mack the Black" and "You Can Do No Wrong." Kelly vocals "Be a Clown" and "Nina," using both as dance introductions also.

In terp department, Kelly flashes his heels first in near-ballet routining for "Nina," then highspots a fire dance as biggest of the elaborate production pieces. Another highspot is his footwork with the Nicholas Bros. in the "Clown" number. For finale, Kelly and Miss Garland send them out with a laugh reprising "Clown" in full baggy-trouser makeup.

Vincente Minnelli's direction is light and seems to poke subtle fun at the elaborate musical ingredients and plot. The fact that "The Pirate" never takes itself too seriously adds to enjoyment, giving sharp point to some of the dialog in the Albert Hackett-Frances Goodrich script.

Adapted from the S. N. Behrman play, picture tells of the cloistered Latin girl about to fulfill an arranged wedding when she meets a travelling troupe of entertainers headed by Kelly. From then on its just a question of how much footage before the actor gets the girl and the old groom-to-be gets the noose. Title springs from fact that gal yearns for a fabulous pirate and sees him in the actor while all the time it's the old boy, who has given up blackguarding to settle down with a young wife.

Walter Slezak makes a nifty retired pirate. Gladys Cooper and Lester Allen are Miss Garland's fluttery relatives who arranged the wedding. George Zucco is good as the viceroy. Making up the travelling troupe are Ben Lessy, Jerry Bergen, Val Setz, the Gaudsmith Bros. and Cully Richards.

Film moves fast. Harry Stradling's color photography is both mobile and artful in displaying the gorgeous costumes and settings as well as the able dances staged by Robert Alton and Kelly. Lennie Hayton's direction of the music and Conrad Salinger's instrumental arrangements are creditable, as are all of the contributions. *Brog.*

To the Victor

Hollywood, March 30.

Warners release of Jerry Wald production. Stars Dennis Morgan, Viveca Lindfors; features Victor Francen, Bruce Bennett, Dorothy Malone, Tom D'Andrea, Eduardo Ciannelli, Douglas Kennedy, Joseph Buloff, William Conrad. Directed by Delmer Daves. Screenplay, Richard Brooks; camera, Robert Burks; music, David Buttolph; editor, Folmar Blangsted. Tradeshown March 29, '48. Running time, 100 MINS.

Paul....................Dennis Morgan
Christine....................Viveca Lindfors
Capt. Beauvais....................Victor Francen
Henderson....................Bruce Bennett
Miriam....................Dorothy Malone
Gus....................Tom D'Andrea
Firago....................Eduardo Ciannelli
Steve....................Douglas Kennedy
Bolyanov....................Joseph Buloff
Farnsworth....................William Conrad
Geran....................Luis van Rooten
Pablo....................Konstantin Shayne
Nikki....................Anthony Caruso
Gabby....................Joanee Wayne
Lestrac....................John Banner
Zinzer....................Henry Rowland
Victor....................Felipe Turich

"To the Victor" has exploitation possibilities as an exciting chase melodrama. Otherwise it misses. Unfortunately, the pic's good elements have been confusingly put together and its message, the need for all to work together for peace, is sledge-hammered. There's no quarrel with the worth of the propaganda. The fault is with the manner in which it is presented.

Footage is mostly on postwar Paris as to locale and plot timing. Film practically gives a complete tour of the French capital and includes one impressive sequence on Omaha beach in Normandy with closeups of the battered German forts and abandoned Allied ships and equipment. These shots are highly effective in themselves but not sufficiently integrated into the film's general development.

With this film, a promising new star in the person of Viveca Lindfors is introduced to American audiences. (Her first for Warner Bros., "Night Unto Night," is being held up for release to follow this one.) This girl has beauty and talent with a faint Swedish accent, a la Ingrid Bergman, which won't do any harm.

Story has her married to a traitor and collaborationist who's been brought back to France to stand trial for his war crimes. It is the efforts of the latter's henchmen to silence her that spring the chase. Dennis Morgan plays an American vet engaged in the Paris black market with a couple of unsavory Russians and Nazis. After taking the girl into his safekeeping, a romance develops and triumphs with Miss Lindfors testifying against her husband and Morgan reforming.

Flaw in the script, or maybe the editing, is an uneven continuity with several unexplained characters. Delmer Daves' direction manages good suspense, particularly in the opening scene wherein Miss Lindfors is stalked through the streets by a gunman.

Jerry Wald's production values gain strength from the footage filmed in Paris by Robert Burks with special effects by Marcel Grignon. Morgan plays well as the blacketeer, while Victor Francen makes his role of a French detective count heavily. Bruce Bennett walks through an unexplained bit. *Brog.*

Escape
(BRITISH)

London, March 24.

20th-Fox release of William Perlberg production. Stars Rex Harrison, Peggy Cummins. Directed by Joseph L. Mankiewicz. Screenplay by Philip Dunne from John Galsworthy's "Escape." Editor, Alan L. Jaggs; music, William Alwyn; camera, Frederick A. Young, Russell Thomson. Previewed London, March 23, '48. Running time, 79 MINS.

Matt Denant....................Rex Harrison
Dora Winton....................Peggy Cummins
Inspector Harris....................William Hartnell
Parson....................Norman Wooland
Grace Winton....................Jill Esmond
Brownie....................Frederick Piper
Mrs. Pinkem....................Marjorie Rhodes
Girl in Park....................Betty Ann Davies
Rodgers....................Cyril Cusack
Car Salesman....................John Slater
Constable....................Frank Pettingell
Plain Clothes Man....................Michael Golden
Judge....................Frederick Leister
Defense Counsel....................Walter Hudd
Crown Counsel....................Maurice Denham
Phyllis....................Jacqueline Clarke
Mr. Pinkem....................Frank Tickle
Titch....................Peter Croft
Farmer Browning.....George Woodbridge
Sir James....................Stuart Lindsel

For this remake of John Galsworthy's play (Radio 1930, Sir Gerald du Maurier and Edna Best) 20th-Fox imported two topnotchers in William Perlberg and Joseph Mankiewicz. Result, although not Galsworthy, is eminently satisfying, and will play to good business here and in U. S.

Galsworthy stated his theme in a matter-of-fact way — how would various people react to an escaped convict who had been a gentleman? With restraint he avoided anything sensational. There was no woman to fall in love with him, although a couple did sympathize. It was a straightforward story, coming to the only possible conclusion, an ending fortunately retained in the present version. But the elimination of the fishing scene from the film betrays a lamentable ignorance of British psychology.

Picture has been brought up to date by making Rex Harrison, the escaped convict, an ex-RAF squadron leader, sentenced to three years for manslaughter for hitting and accidentally killing a policeman who was trying to arrest a prostitute in Hyde Park to whom the airman had been speaking. He is sent to Dartmoor. One foggy morning he escapes from jail and for a time dodges the police with the aid of a girl who has fallen in love with him, played by Peggy Cummins. Finally, to save a padre lying, he gives himself up, knowing he has the girl to come back to.

For those who do not know their Galsworthy the story will be perfectly satisfactory, although it will not, as Galsworthy hoped, produce in the audience "a mental and moral ferment." Rex Harrison is good as the convict, but Peggy Cummins is too shallow to make her love for him really convincing.

William Hartnell, for once on the side of the law, gives a first-rate, natural performance, and Norman Wooland is most effective as the parson. All the minor characters are well played. *Cane.*

Spring in Park Lane
(BRITISH)

London, March 18.

British Lion release of Herbert Wilcox production. Stars Anna Neagle, Michael Wilding, Tom Walls. Directed by Wilcox. Screenplay by Nicholas Phipps; music, Robert Farnon; camera, Max Greene, Bob Walker. Previewed London, March 17, '48. Running time, 91 MINS.

Judy Howard....................Anna Neagle
Richard....................Michael Wilding
Joshua Howard....................Tom Walls
Basil Maitland....................Peter Graves
Mildred Howard....................Marjorie Fielding
Marquis of Borechester....Nicholas Phipps
Perkins....................G. H. Mulcaster
Lady Borechester....................Catherine Paul
Kate O'Malley.......Josephine Fitzgerald
Mr. Bacon....................Nigel Patrick
Rosie....................Lana Morris
Higgins....................H. R. Hignett
Antique Dealer....................Cyril Conway
Bates....................Tom Walls, Jr.

Like a shaft of light piercing the prevalent gloom of the British screen comes this gay, irresponsible comedy, bringing joy to exhibs. Herbert Wilcox has done it again, and the boxoffice will react. Rich in entertainment, it has top marquee value in the country's most popular romantic team, Anna Neagle and Michael Wilding, and while she consolidates her position as screen's first lady, Wilding establishes himself as Britain's foremost light comedian.

Great merit of the story is that it seems like a happy improvisation. None of the elaborate and necessary scaffolding is apparent, and when Michael Wilding as a younger son of a noble family, needing money for a return trip to New York, becomes a temporary footman in a Park Lane mansion, he is immediately accepted as such by the audience. And since Anna Neagle plays a secretary in the same house, everybody knows it will be love at first sight and that sooner or later the two will march altarwards.

It's a story in which the trimmings and incidentals are all-important. The gay harmless fun poked at the film stars, the dinner party bore, the housekeeper to whom b r i d g e is a religion, the footman cutting in to dance or discussing art with his boss—incident upon incident carry merry laughter through the picture.

In addition to the two stars and Tom Walls, who are in top form, Wilcox has gathered some notable first-timers. Significant screen debuts are made by Nicholas Phipps, Lana Morris, Josephine Fitzgerald, Nigel Patrick and Catherine Paul, while Peter Graves proves triumphantly how sadly some producers have misused him for years.

Max Greene maintains his reputation as top camera specialist, Bill Andrews deserves a bouquet for his art work, and the musical score by Robert Farnon is appropriately impressive. In all, a rewarding picture for everybody. *Cane.*

The First Gentleman
(BRITISH)

London, March 25.

Columbia Pictures production and release. Stars Jean Pierre Aumont, Joan Hopkins, Cecil Parker. Directed by Cavalcanti. Screenplay by Nicholas Phipps, from play by Norman Ginsbury. Editor, Margery Saunders; music, Lennox Berkeley; camera, Jack Hildyard. At Studio One, London, March 24, '48. Running time, 111 MINS.

Prince Leopold.......Jean Pierre Aumont
Prince Regent....................Cecil Parker
Princess Charlotte....................Joan Hopkins
Mr. Brougham....................Ronald Squire
Miss Knight....................Athene Seyler
Lady Hertford....................Margaretta Scott
Edward, Duke of Kent.......Jack Livesey
Dr. Stockmar....................Gerard Heinz
Mrs. Griffiths....................Joan Young
Sir Richard Croft.......Anthony Hawtrey
Bishop of Salisbury....................Hugh Griffith
Duke of York....................George Curzon
Princess Elizabeth....Betty Huntly-Wright
Prince William....................Tom Gill
Princess Augusta....................Lydia Sherwood
Queen Charlotte....................Frances Waring
Caroline....................Amy Frank
Lord Eldon....................Richard Shayne
Princess Sophia....................Judy Beaumont
Princess Mary....................Olwen Brookes
Lady Conyngham....................Melissa Stribling

Hollywood has often been blamed for laying rude hands on British history, but nobody would have dared travesty a principal character as has been done here. In this adaptation of Norman Ginsbury's play, the Prince Regent (afterwards George IV of England), self-styled "First Gentleman of Europe," has been turned into a caricature. History records he was naturally gifted, had considerable taste, was a blend of polished gentleman and accomplished blackguard, but never a buffoon. And it is his cheap comicalities and his amours that dominate the picture, to the detriment of the boxoffice.

The rich elegance of the production should attract certain patronage, but with little marquee help it will be hard work to recoup the considerable outlay. With 20 minutes cut it may find a place in prestige theatres in America.

Story begins when George III, having lost his reason, is replaced, as Regent, by his son, George, Prince of Wales. Afraid of the popularity of his daughter, Charlotte, he plans to marry her to Prince William of Orange, but having fallen in love with Prince Leopold of Saxe-Coburg, she disobeys her father, and is virtually kept as a prisoner. To gain public favor, the Regent relents, allows Charlotte to marry the man she loves, but rejoicing turns to tragedy when she dies in giving birth to a stillborn son. Story ends with the Regent attending the baptism of his niece Victoria, future Queen of England.

Picture is elegantly mounted, but fails mainly through indecision of producer and director to make up their minds how to deal with the story. It is a lush pageant with too few dramatic highlights and an overlong deathbed scene.

Cecil Parker is too good an actor to have burlesqued the title role without instructions, and Joan Hopkins (stage understudy to Wendy Hiller in the part) is just adequate as Charlotte for whom Jean-Pierre Aumont makes a nice lover. Participating in the picture is a considerable cast of good players.

For the first time since 1935, when he conducted for the Mozart musical film "Whom the Gods Love," Sir Thomas Beecham directed the complete music score of a film. It isn't noteworthy. *Cane.*

The Lost One
('La Traviata')
(ITALIAN)

Columbia release of Gregor Rabinovitch (William Szekely) production. Stars Nelly Corradi, Gino Mattera. Directed by Carmine Gallone. Screenplay by Hamilton Benz, adapted from opera, "La Traviata," with music by Giuseppe Verdi and libretto by F. M. Piave, and from "La Dame aux Camelias," by Alexander Dumas, Jr.; camera, Arturo Gallea; editor, Niccolo Lazzari; musical adapter, Luigi Ricci; conductor, Ettore Panizza. At Golden, N. Y., March 29, '48. Running time, 84 MINS.

Alexander Dumas, Jr.......Massimo Serato
Giuseppi Verdi....................Nerio Bernardi
Violetta Valery....................Nelly Corradi
Alfredo Germont....................Gino Mattera
George Germont.........Manfredi Polverosi
Flora Bervoix....................Flora Marino
Baron Douphol....................Carlo Lombardi

(In Italian; English Narration)

Italian-made version of the Giuseppe Verdi opera, "La Traviata," filmed in Rome by Gregor Rabinovitch as first of six pictures scheduled for Columbia release, is several cuts above recent operatic imports from abroad. The irresistible Verdi score and sentimental though moving love story are backed by some fine casting and performances and superior production. But being essentially an adaptation of an opera, and following the opera closely, the film is fairly static and frequently very slow. It will appeal to opera-lovers and prove a good bet for the art houses, but little more.

It's evident that great care, and good taste, went into the production. Sets, costumes and general production are superior by far to most other opera films. Casting has been made with an eye to U. S. tastes, with a handsome Alfredo in Gino Mattera, 24-year-old Italian tenor, find, and an eye-filling beauty for Violetta in Nelly Corradi. Not only is the lady a knockout visually, but she can act. Love scenes between the two, despite the artificial, mood-dispelling situation of having them flinging arias to each other in the tenderest of moments, are frequently poignant and of much beauty. Handsome couple do much to offset the dull spots.

It's obvious that the singing is dubbed (and someth— the dubbing isn't too perfectly synchronized). Credit goes to Onella Fin-

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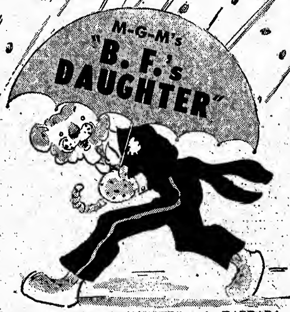
The Rome Idea

Reviewing "The Lost One" from Rome, VARIETY's *Quat. says: "Films of this kind mean little to Italian audiences, who prefer to see and hear operas at opera houses. However, it can do well abroad with unsophisticated music lovers and Italian-language trade."*

Metro-GOLDEN-Mayer SHOWER of HITS!



M-G-M presents "B. F.'s DAUGHTER" starring BARBARA STANWYCK • VAN HEFLIN • CHARLES COBURN • RICHARD HART • KEENAN WYNN • A ROBERT Z. LEONARD PRODUCTION • Screen Play by Luther Davis • Based on the Novel by John P. Marquand • Directed by ROBERT Z. LEONARD • Produced by EDWIN H. KNOPF • A Metro-Goldwyn-Mayer Picture

Metro-Goldwyn-Mayer and Liberty Films present SPENCER TRACY • KATHARINE HEPBURN • VAN JOHNSON • ANGELA LANSBURY • ADOLPHE MENJOU • LEWIS STONE in FRANK CAPRA's "STATE OF THE UNION" • Based on the Play by Howard Lindsay and Russel Crouse • Screen Play by Anthony Veiller and Myles Connolly • Associate Producer ANTHONY VEILLER • Produced and Directed by FRANK CAPRA • A Metro-Goldwyn-Mayer Picture

M-G-M presents "SUMMER HOLIDAY" • MICKEY ROONEY • GLORIA DeHAVEN • Walter Huston • Frank Morgan • Butch Jenkins • Marilyn Maxwell • Agnes Moorehead • Selena Royle • Color by TECHNICOLOR • Adapted by Irving Brecher and Jean Holloway • From the Screen Play by Frances Goodrich and Albert Hackett • Based on the Play "Ah, Wilderness!" by Eugene O'Neill • Music by Harry Warren • Lyrics by Ralph Blane • Directed by ROUBEN MAMOULIAN • Produced by ARTHUR FREED • An M-G-M Picture

APRIL SHOWERS BRING MAY FLOWERS

"THE PIRATE" (TECHNICOLOR)

M-G-M presents JUDY GARLAND • GENE KELLY in "THE PIRATE" • WALTER SLEZAK • Gladys Cooper • Reginald Owen • Songs by COLE PORTER • Color by TECHNICOLOR • Screen Play by Albert Hackett and Frances Goodrich • Based on the Play by S. N. Behrman • Dance Direction by Robert Alton and Gene Kelly • Directed by VINCENTE MINNELLI • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

"HOMECOMING"

M-G-M presents CLARK GABLE • LANA TURNER • ANNE BAXTER • JOHN HODIAK in "HOMECOMING" • Ray Collins • Gladys Cooper • Cameron Mitchell • A MERVYN LeROY PRODUCTION • Original Story by Sidney Kingsley • Adaptation by Jan Lustig • Screen Play by Paul Osborn • Directed by MERVYN LeROY • Produced by SIDNEY FRANKLIN • A Metro-Goldwyn-Mayer Picture

MAY FLOWERS BRING JUNE HAPPINESS

"BIG CITY"

M-G-M presents "BIG CITY" starring MARGARET O'BRIEN • ROBERT PRESTON • DANNY THOMAS • GEORGE MURPHY • KARIN BOOTH • EDWARD ARNOLD • BUTCH JENKINS and introducing to the screen BETTY GARRETT and LOTTE LEHMANN • Screen Play by Whitfield Cook and Anne Morrison Chapin • Additional Dialogue by Aben Kandel • Based on a Story by Miklos Laszlo • As Adapted by Nanette Kutner • Directed by NORMAN TAUROG • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

"ON AN ISLAND WITH YOU" (TECHNICOLOR)

M-G-M presents ESTHER WILLIAMS • PETER LAWFORD • RICARDO MONTALBAN • JIMMY DURANTE • CYD CHARISSE • XAVIER CUGAT and his orchestra • "ON AN ISLAND WITH YOU" • Color by TECHNICOLOR • Screen Play by Dorothy Kingsley, Dorothy Cooper, Charles Martin and Hans Wilhelm • From an original story by Charles Martin and Hans Wilhelm • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

JUNE HAPPINESS BRINGS JULY CELEBRATIONS

"EASTER PARADE" (TECHNICOLOR)

M-G-M presents
IRVING BERLIN's "EASTER PARADE" starring JUDY GARLAND • FRED ASTAIRE • PETER LAWFORD • ANN MILLER • Color by TECHNICOLOR • Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett • Original Story by Frances Goodrich and Albert Hackett • Lyrics and Music by Irving Berlin • Musical Numbers Directed by Robert Alton • Directed by CHARLES WALTERS • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture

"A DATE WITH JUDY" (TECHNICOLOR)

M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY • JANE POWELL • ELIZABETH TAYLOR • CARMEN MIRANDA • XAVIER CUGAT and his orchestra • ROBERT STACK • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the characters created by Aleen Leslie • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture

JULY CELEBRATIONS BRING THE AUGUST HARVEST

"JULIA MISBEHAVES"

M-G-M presents GREER GARSON • WALTER PIDGEON in "JULIA MISBEHAVES" • PETER LAWFORD • CESAR ROMERO • ELIZABETH TAYLOR • Lucile Watson • Nigel Bruce • Mary Boland • Directed by JACK CONWAY • Produced by EVERETT RISKIN • A Metro-Goldwyn-Mayer Picture

"A SOUTHERN YANKEE"

M-G-M presents RED SKELTON • BRIAN DONLEVY in "A SOUTHERN YANKEE" • ARLENE DAHL • George Coulouris • Lloyd Gough • John Ireland • Minor Watson • Screen Play by Harry Tugend • From an Original Story by Melvin Frank and Norman Panama • Directed by S. SYLVAN SIMON • Produced by PAUL JONES • A Metro-Goldwyn-Mayer Picture

Pix Salaries Up $11,071,333

Continued from page 3

turing the basement corner with a grand nut of $4,510,800, a shade above the 1946 marker of $4,373,-256. It paid over $20,000 to 94 of its personnel. In second spot again is 20th-Fox which met a $15,631,141 budget for the year to 255 officers and employees (based on the 1946 proxy). It represents a hike from the $13,376,220 paid in its previous year.

Paramount, on the basis of its '46 proxy, has now climbed to show position with a $12,608,152 bill to meet annually. It hands that sum to 229 Paramounters. Its previous nut was $9,930,738. Warner Bros., formerly in third, is down to fourth with $11,965,480 paid to 209 on its payrolls. That's an increase from its '46 bill of $11,394,944.

Up at fifth spot is Universal with that company's pay load now totaling $8,430,899 handed 143 officers and personnel, against $6,430,032 paid out in fiscal '46. U displaced RKO, which is paying $7,416,152 on the basis of its '46 proxy to 151 of its personnel. RKO, in the year previous, paid $5,208,098.

Studio Chiefs Top

Traditional to the industry, studio chiefs again received the top salaries of any executive branch, surpassing even the company prexies in their annual stipends. Top straight salary went to Louis B. Mayer, Metro's production head, in another industry tradition. In order of size of pay, they're listed as follows:

1. L. B. Mayer (M-G) $500,000
2. Darryl F. Zanuck (20th) . 260,000
3. William Goetz (U-I) 254,000
4. Dore Schary (RKO) 250,000
5. Henry Ginsberg (Par) .. 219,500
6. Harry Cohn (Col) 197,600
7. Jack Warner (WB) 182,150

Schary, in addition to his basic pay, takes home a small percentage of RKO's net for the year. Cohn, formerly in fifth spot, slid to sixth as a result of a cut in his pay from the 1946 figure of $226,900.

Presidents' Payroll

Against this production handout, company prexies were paid as follows:

1. Spyros Skouras (20th) .. $255,922
2. Nich. M. Schenck (M-G) 224,767
3. Harry Cohn (Col) 197,600
4. Nate J. Blumberg (U) ... 188,785
5. Harry M. Warner (WB) . 182,100
6. Barney Balaban (Par) ... 159,000
7. N. Peter Rathvon (RKO) 104,540

The distribution end of the biz, as usual, came nowhere near production in the magnitude of salary payments. Sales toppers took roughly 50% of what was doled to production veepees. One unusual aspect is that the two smallest companies listed, Columbia and Universal, paid the highest stipends to their sales heads. A. Montague, Columbia's sales topper, aided by a terrific pay boost of $49,200, zoomed in one year from seventh spot to first. They're listed as follows:

1. A. Montague (Col) $130,000
2. William Scully (U) 126,606
3. Wm. F. Rodgers (M-G) . 114,714
4. Benj. Kalmenson (WB) . 112,700
5. Ned E. Depinet (RKO) .. 105,010
6. Chas. M. Reagan (Par) .. 81,482

Salary of Andy Smith, Jr., 20th-Fox distribution head, hasn't been publicized as yet. Rodgers can receive an additional $79,000, based on company sales, under his employment pact.

Exhibitor No. 1 Earner

Highest paid figure in the industry, Charles P. Skouras, National Theatre head, falls in the exhibition bracket. Otherwise, the exhibition end draws the lowest paychecks of all. Five theatre toppers pulled down the following salaries:

1. Chas. P. Skouras (20th) . $980,000
2. Joseph R. Vogel (M-G) .. 156,428
3. Harry M. Kalmine (WB) 112,700
4. L. H. Goldenson (Par) .. 85,000
5. M. H. Kingsberg (RKO) . 71,260

Info on foreign dept. chiefs is particularly thin since most are not officers of their parent companies. Arthur M. Loew, M-G topper, probably takes top pay. Only two listed are Joseph H. Seidelman (U), who gets $111,006, and Murray Silverstone (20th), $97,583.

Ad-pub heads are led by Howard Dietz, M-G veepee, who now takes $104,285 after a boost from $81,785 last year. Other known salaries are Nate Spingold (Col), $83,200 ($74,450 in '46); Mort Blumenstock (WB), $69,200 ($62,-250 in '46). Ad-pub departments of Paramount and RKO are now being run temporarily by veepees in charge of budgets. Paul Raibourn, Par's exec, takes $30,000, and John M. Whitaker, RKO, $24,000.

Five companies list the salaries of their general counsel. Their pay is as follows:

1. J. Robert Rubin (M-G) . $215,642
2. Charles D. Prutzman (U) 111,006
3. Robert W. Perkins (WB) 87,300
4. Austin C. Keough (Par) . 85,000
5. G. E. Youngman (RKO) . 37,186

Most of the companies operate without board chairmen or with nominal designees in that spot. Only two chairmen rate high on salary rolls and both play an active part in the management. They're J. Cheever Cowdin, U's gavel-wielder, who's paid $188,785 annually and Adolph Zukor (Par), paid $136,400. Floyd B. Odlum, RKO's chairman, while head of Atlas Corp. which controls the film company, receives only $240 yearly for his RKO position.

73 Top Pix

Continued from page 9

drive of the Theatre Owners of America and the eastern publicity committee of the majors to tout coming big pix, all majors are slating a number of top product for release during April-June. UA, finally getting under way after drifting in the first quarter, has "Arch of Triumph" and "Time of Your Life" set. RKO's top choices are "Miracle of the Bells" and "Mr. Blandings Builds His Dream House."

Par's big ones are "Hazard" and "The Big Clock." WB is counting on "To The Victor" and "April Showers" while 20th has "Iron Curtain," "Scudda Hoo! Scudda Hay!" and "Green Grass of Wyoming." U's top releases will be "All My Sons" and "Another Part of the Forest" and Columbia has "Coroner Creek" and "Lady from Shanghai" set to go. Metro's big ones are "State of the Union," "Pirate" and "Homecoming."

N.W. Variety's $300,000 Set for Minn. Hospital

Minneapolis, March 30.

Northwest Variety club turned over $300,000 to Minnesota U and this plus Federal funds will permit the construction of a heart hospital, first of its kind on a campus. Architect plans have been completed and work will start early this summer, former chief barker Art Anderson told members at a dinner to honor five former chief barkers. Club also is pledged to contribute a minimum of $25,000 annually to the hospital.

Honored ex-barkers were Eddie Ruben, W. H. Workman, Ben Blotcky, Maitland Frosch and John Branton. Previously two other former chief barkers—Bill Elson (now chief barker again) and Anderson were so honored.

U Tele-CBS

Continued from page 3

complete television department and is currently engaged in turning out pix made specifically for video purposes. It's planning complete departmentalization in the field with special divisions for newsreels, shorts and features. Company's toppers are even mulling the possibility of creating a special department for live talent with it performing the agent's role for television broadcasters.

Meanwhile, outfit is now carrying on negotiations with the nets for sale of Rank's projected Olympics films. Britisher has exclusive rights to the summer games in England and has turned over U. S. distribution rights to UWF. Understood, number of sponsors have already put in bids for reels of the Olympics and that a deal will be closed shortly.

If UWF closes with CBS for the newsreels, it'll be the second major film company making a pact of this sort. First of its kind was made by 20th-Fox recently when it licensed its reels to Camels as sponsor and NBC as network. Both Warner Bros. and Paramount are also in the market for similar deals.

Chi Circuit Bldg.

Continued from page 9

the works for the south and southwest areas. Only one of four is scheduled for opening this spring.

750-Seater in Ohio

Toledo.

New 750-seater, costing about $200,000, will be built in Paulding, O., by Arthur Weaver and Jack O'Connell. Will replace old Grand destroyed by fire in 1946.

Contract let for new theatre in Celina, O., for Chakeres-Dwyer chain.

Houston.

Construction completed on Cascada theatre, 17 miles from here. A. W. Kleb will run house, which cost $25,000.

The Tower reopened here after remodeling that cost $50,000.

First of six Drive-Ins opened at Beaumont last week by East Texas Theatres.

Construction of a similar layout in Lufkin is expected to start soon with others to be built in Marshall, Longview, Kilgore and Nacogdoches. The site for the Lufkin house has already been selected according to Sam Tanner, district manager.

Julius Gordon is head of the East Texas Theatres Circuit.

600-Seat Mpls. Nabe

Minneapolis.

With approval from U. S. housing expediter, Volk Bros., indie circuit owners, starts work soon on a new 600-seat neighborhood theatre to replace another house about a mile away.

Drop Theatre Control on Bldg.

Washington.

Federal controls on theatre construction end tomorrow (31) at midnight. Rent control extension bill, which the House and Senate finally approved, dropped the McCarthy amendment which would have extended the limitations on amusement construction an additional year.

FC Adds 65 To Sales Staff As Distrib Expands

Midway in its expansion program launched at end of last year, Film Classics has built up its distribution force with the addition of about 65 salesmen and sales execs in the last three months. Move was cued by Joseph Bernhard, FC prexy, and B. G. Kranze, veepee over sales, to coincide with company's switch to handling new product as well as reissues.

On its own corner of the recently completed Nassour studios in Hollywood, FC has blueprinted 14 pix for this year with over half in Cinecolor. Also will handle several indie-produced films through its distribution setup which is being extended overseas. Kranze has completed his organization toppers with appointment of division managers for all major territories, including Jake Lutzer, southwest; Max Roth, midwest, and George Waldman, N. Y. metropolitan district. Sam Wheeler is in charge of sales and production on the Coast.

Al Zimbalist, ad-publicity chief, has named Sid Gross as his assistant. FC recently took larger homeoffice quarters in Paramount building, N. Y.

Organize Charlotte Co. to Make Westerns

Charlotte, N. C., March 30.

Western Adventure Productions has been organized in Charlotte to produce westerns. John Mangham of Atlanta is president. Other officers include Francis White, Charlotte, secretary and treasurer; Joy Houck and E. V. Landachie, New Orleans, vice-president. Rond Ormond of Hollywood will be in charge of production.

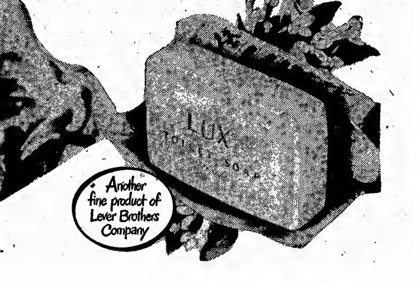
Screen Guild will release.

9 out of 10 Screen Stars are Lux Girls!

"Lux Soap care leaves skin softer, smoother,"

says lovely IRENE DUNNE

Here's a *proved* complexion care! In recent Lux Toilet Soap tests by skin specialists, actually three out of four complexions became lovelier in a short time. "I work the fragrant lather well in," says Irene Dunne. "As I rinse and then pat with a soft towel to dry, skin takes on fresh new beauty." Don't let neglect cheat you of romance. Take the screen stars' tip!



U Joins Metro in Booking Away From Chi's Grand, Palace; Xchange News

Chicago.

Universal has joined Metro and other major distributors in finally booking away from its former downtown release houses, RKO Grand and Palace. Universal has booked "Casbah" into the Essaness Oriental, April 22. Exchange here has not set firstrun film in that house for several years. Under Jackson Park decree, films playing Grand or Palace are limited to two-week showing. Originally this pic was set for Palace to start April 28. Metro is skirting Balaban & Katz with top product and booking into theatres not affected by decree.

With its eye on the Jackson Park decree which limits first-run Loop bookings in affiliated theatres to two weeks, U has deal on "Naked City" which may set a pattern. Film opens April 28 in the Palace, B&K affiliate showcase, and then moves over to the Rialto, an indie theatre, after two-week period expires.

Simultaneously with the moveover, "Naked" will open day-and-date in a flock of suburban and nabe B&K houses. Through that device, film will be kept in the Loop while making its mandatory rounds in subsequent-run theatres. Moveover to an affiliate is verboten under the JP rules but not to an indie.

Bill Auten to Eagle Lion

H. William Auten named exec assistant to Sam L. Seidelman, head of foreign operations, at Eagle Lion. Auten, for the past year, has been United Artists' asst. sales supervisor for Europe. He's the son of Capt. Harold Auten, former UA and J. Arthur Rank exec.

EL has upped Charles Vukovich to aide Robert Hadley, art director. Vukovich has been staff artist in the company for the last 18 months.

St. Loo Dailies Up Pix Ad Rates

St. Louis.

The three dailies here have hiked their ad rates for picture theatres, effective April 1. The new rate is highest in city's history.

The Lincoln, Bunker Hill, Ill., 350-seater operated by T. A. Baker, was the only picture theatre wrecked by the tornado that swept through part of Missouri and Illinois recently.

Ruby S'Renco, owner of Art theatre here, escaped serious injury when his automobile was stuck by another one.

Wilson Turner, formerly with Universal and Eagle-Lion exchanges in Philadelphia, joined St. Louis Warners sales staff.

Picture theatres here grossed $889,856 in January, according to a breakdown of the new 5% amusement tax. Film houses paid $44,482 out of a total of $51,531.

Al Dezel Sets Franchises

Franchise agreements providing for release of Albert Dezel Productions, Inc., films inked by Dezel in N. Y. Company has U. S. distribution rights to blocks of reissues.

Helm's SG Post

Dallas.

Robert E. Helms, veteran exchange employee, joined Screen Guild Productions of Texas as booker. Entering the industry in 1915, he was with RKO for 18 years and did a seven-year stretch with Universal.

Ed Rowley, Jr., made general manager of a new Brazilian picture company which plans starting work in June. Existing facilities will be used for first two musicals with all-Brazilian casts. Rowley's father heads Robb & Rowley circuit here.

Flacks Ask More Space

Chicago.

Exchange flacks have formed a committee to try and get Chi newspapers to give them more space.

Public relations men say that since typos walked out several months ago, dailies have been giving at least three to four times more space to legit and music, and that films, which pay the overwhelming part of the feature pages, are neglected.

Johnny Jones here to take over operations of Jones, Linnick and Schaeffer, while brother Aaron vacations in California.

Eagle Lion and Film Classics granted 15% hike to B-44 union members.

John Semedalas, Lou Rheinheimer, Al Simon, Irving Mack and Walter Immerman are early starters to the Variety International in Miami.

Walter Woods, former assistant manager at Woods, is shifted to the Lamar, while Anthony Churnetski goes from the Ardmore to the Woods.

Nathan Slepyan, former Manta-Rose booker, will manage the New Era house, Harvey, Ill.

Grady's Cincy Berth

James J. Grady boosted to branch manager of Paramount's Cincinnati exchange. He takes over from Walter Wiens, transferred to Denver as branch topper there. Wiens is filling the vacancy caused by the recent death of Chester Bell.

Albany Indie's Upped Clearance

Albany.

Stipulation signed last week in American Arbitration Assn. case brought by the Eagle theatre against Paramount Pictures, gives the house 28-day availability after second run here. The Royal and Paramount, which, with Eagle, are last run, will have same moveup.

Wolf Embassy Pix Sales Mgr.

Joe Wolf joined Embassy Pictures Corp. as general sales manager. Formerly was Columbia sales manager in Boston.

Bob Malmquist Upped

Des Moines.

Robert Malmquist, former manager of Gem, Charles City, Ia., for Central States Theatre Corp., succeeds Robert Huston, resigned, as manager of Cresco, Cresco, Ia. Richard Felix named manager of Gem.

Tony Stern Quits WB

Pittsburgh.

Tony Stern, with WB here for years but more recently chief booker for company in Cleveland, resigned to open an indie booking combine.

Fred LaBelle, personnel manager for WB theatres, taking a leave of absence in an effort to regain his health, being replaced by Harry Taffer, from homeoffice.

WB has bought, for $75,000, the property which now houses the Harris theatre, Donora, Pa., operated by Warner circuit.

Tom Bello, Jr., named pilot of Blatt circuit Drive-In near Altoona.

3 Mo.-Kans. Allied Regionals

Kansas City.

Allied exhibs of Kansas and Missouri will hold added regional meetings in April. First will be April 17 in Wichita, Kans. Second will be in Moberly, Mo., April 20. Third is in Cameron, Mo., April 21.

New Values

Continued from page 6

On that basis it is expected that the total American divvy will also be determined and made quarterly.

Can Use Blocked Pounds To Pay Off British Stars

Washington, March 30.

Hollywood may pick up an extra $2,000,000 to $3,000,000 on the new British film agreement by paying British stars in this country in pounds sterling frozen in England, rather than in dollars. That was disclosed by Eric Johnston in a joint press interview with J. Arthur Rank here last week.

The Motion Picture Assn. of America prez explained that American companies now pay dollars for the services of British players in this country. However, the dollars go to the British government which, in turn, pays off the picture people in pounds. Under the new arrangement, the pounds will come out of the blocked currency U. S. companies will have in England. It will mean that much more realized beyond the $17,000,000 permitted for remittance, plus what British pix earn here.

Rank, facing some 30 U. S. and British correspondents at the MPAA headquarters, described the new Anglo-U. S. arrangement as "a very good agreement."

Strange Parallel

Continued from page 3

Illinois. Both men later specialized in economics.

Whitaker's Background

Whitaker came into RKO when Floyd Odlum's Atlas Corp. gained control. He's been Atlas' financial watchdog. Before that he was associated with Atlas itself. Previously he had been with a number of chemical outfits. During the war he served as special assistant to Leon Henderson in the Office of Price Administration and to Henderson's successor, Prentiss Brown. He later was consultant to the Foreign Economic Administration.

Raibourn was an economist for Paramount and has long been in charge of its television activities. He's prez of Television Productions, Inc., its wholly-owned subsid. Prior to joining Par he was in the radio divisions of Westinghouse and American Telephone & Telegraph Corp.

It's believed that both RKO and Par are working on a temporary basis in not having official heads of their pub-ad departments and that in each case someone will be upped from the ranks or a suitable man on the outside will be located and brought in.

fly United's DC-6 Mainliner 300s!

leave NEW YORK at noon . . . arrive Los Angeles at 7:30 p.m.

Fly to Hollywood in the world's *finest* airliner — United's DC-6 Mainliner 300!

Board *"the Los Angeles"* at noon, enjoy delicious luncheon and dinner aloft, and arrive in time for an evening's entertainment (at 7:30 p.m.).

You fly at 300 miles an hour in a beautiful, spacious cabin that's *pressurized* for low-level comfort at high altitudes.

Call now for reservations — for the best trip you've ever had!

Flights operate on standard time.

Faster service to HAWAII!

United's DC-6 Mainliner 300s fly to Hawaii in 9½ hrs. from San Francisco and in 13 hrs. from Los Angeles.

Airlines Terminal, 80 E. 42nd Street or Pennsylvania Hotel. Brooklyn: Hotel St. George. Call Murray Hill 2-7300 or an authorized travel agent.

UNITED AIR LINES

PASSENGERS • MAIL • EXPRESS • FREIGHT

the Main Line Airway takes you nearly everywhere

THE CRITICS WHO KNOW MOVIES BEST say:

"Tremendously moving . . . Told with compelling sympathy and great heart . . . Will rate audience acclaim."

—VARIETY

"Immense audience satisfaction seems destined to be the happy fate of this sterling attraction . . . Valli is excellent, MacMurray never better. Sinatra a pleasant surprise."

—MOTION PICTURE DAILY

"A strange, rare and strongly affecting drama . . . Has a profoundly different theme that engrosses and maintains a strong grip on the imagination."

—FILM DAILY

"Looks like one of the best boxoffice bets in many a day . . . Will set even hardboiled cynics reaching for their handkerchiefs."

—DAILY VARIETY

"A picture certain to land among the higher successes everywhere."

—THE EXHIBITOR

"So freighted with entertainment values as to guarantee a tip-top boxoffice experience . . . Played like a house afire on the occasion of its preview."

—MOTION PICTURE HERALD

"A solid hit . . . can hardly fail to strike a responsive chord in the hearts of all."

—BOXOFFICE

"Comes to the screen with all the warmth, the beauty and the tenderness of the novel preserved intact."

—HOLLYWOOD REPORTER

"Outstanding entertainment, not only for those who read the book, but for millions of others who revel in heart-warming screen fare."

—SHOWMEN'S TRADE REVIEW

"Big boxoffice . . . provides colorful acting spots for the trio of stars."

—INDEPENDENT FILM JOURNAL

"A wonderful, enthralling picture destined to rank with the outstanding successes of recent years."

—FILM BULLETIN

Jesse L. Lasky Productions, Inc. presents RUSSELL JANNEY'S

"THE MIRACLE OF THE BELLS"

starring

FRED MacMURRAY · Valli · FRANK SINATRA

with LEE J. COBB · HAROLD VERMILYEA

Produced by JESSE L. LASKY and WALTER MacEWEN · Directed by IRVING PICHEL

Screen Play by BEN HECHT and QUENTIN REYNOLDS

RELEASED BY RKO RADIO PICTURES

Gamble Offers Naify

Continued from page 3

buying into the circuit are George and Charles Skouras, Robert Hannegan, former Democratic national chairman and Postmaster General, and Ed Pauley, wealthy oil man who until recently held several sub-Cabinet posts in Washington.

Hannegan and Pauley

Interest of Hannegan and Pauley is strongly denied by insiders. Charles Skouras is in the same position as Schenck because of his association with a major company, but is definitely interested in the event the U. S. Supreme Court decrees divorcement.

Should 20th-Fox be forced to dispose of its National Theatres holdings, Schenck and Skouras are reported ready to pull out and join with Gamble and some of the present NT subsid circuits to form a large chain of their own. Included, if possible, would be Golden State, Gamble's holdings in Indianapolis and Oregon, Skouras houses in St. Louis, Fox Metropolitan New York circuit, United Artists circuit, Fox-Midwest, Fox-Wisconsin, Fox-Intermountain and Fox-West Coast.

Despite the multiplicity of potential buyers for Naify's interest, he shows no great desire to sell. He has listened to the offers of both Gamble and Levy, but told VARIETY this week that he "doubts if anything will develop." He said he and his family "like Golden State and want to hold on."

Has No Partners

Gamble maintained to Naify that he has no partners or associates in the deal and that the source of the coin he'd invest is entirely a New York bank. He is willing to make a deal by which he and Naify would be even partners and pay off Schenck or a three-way deal including Schenck.

Gamble offered Naify exactly the same price per share for the United California stock as Naify paid when he bought out McNeil and Emmick. The $6,750,000 offer for the shares is based on a total value of United California and all its holdings and subsids of about $25,000,000.

Corporate setup of UC and subsids is highly complicated. It owns and operates 140 theatres directly, but also holds about 75% of the stock of Golden State Theatre & Realty Co. (39 houses) and the major part of T. & D., Jr., Enterprises, Inc. (58 houses). T. & D., in turn, holds a 50% interest in San Francisco Theatres, Inc. (6 houses).

United Cal also owns some non-theatre real estate directly, plus 96 pieces through Golden State. Most valuable of the latter is a whole block in downtown Oakland, Cal. This parcel, incidentally, is a very sore point with McNeil and Emmick.

When Reynolds was originally trying to make a deal to purchase Golden State from Naify, McNeil and Emmick (before the latter two sold to Naify), the parcel was left out. When Naify made his deal with McNeil and Emmick he included it in, getting it for its book value of $800,000. McNeil and Emmick now claim that was unfair, since its actual value is about $1,700,000.

Hudson's Salesmen Pitch

Continued from page 4

age two exhibs daily. He thinks the rank-and-filers can blanket the country in short order and help sell TOA's new program. Hudson, himself, will devote 50% of his time in New York until the campaign is well under way.

TOA, according to Hudson, will ask the National Screen Service for cooperation by incorporating the slogan—this is the films' best year—in bill posters and trailers. Committee will also prep material for exhibs who'll be asked, in turn, to speak before civic groups, parent-teacher associations and like groups. Hudson wants the exhibs to be ready to answer ticklish questions on so-called red activities in Hollywood and whether films further juvenile delinquency.

On the subject of trailerizing big up-and-coming product, Hudson doesn't expect too much difficulty from exhibs. "We want to get across the idea to them," he said, "that pix chosen by the committee as the best coming from Hollywood should be played up, regardless of what theatre in town books any particular film. Exhibs may be touting a competitor's product, in part, but the converse is also working. His competitor, by the same token, is playing up competing product also."

No set budget is planned for the operation, according to Hudson. "We'll spend as much as we need without any limitations. That's our understanding with the TOA board."

Besides Hudson, committee includes Bob Weitman, Charles Winchell, David Jones, Senn Lawler and Harry Browning. Ted Gamble, TOA prexy, is overall chief of the publicity drive.

Self-Regulation

Continued from page 3

hard-bitten, uncompromising view of practically any transaction.

Suggested idea, it is understood, would be for reps of all companies which figure to share in the dollar pool from England to get together and elect a board of perhaps five men. This body would pass on any move to get coin out of the pool before the idea was put into effect or broached to the British Board of Trade.

Whether any agreement on such a self-regulatory commission could be reached is uncertain now, since there's much competition among the companies to find ways to extract their frozen balances. Any company which has a really clever idea, naturally, has no desire to impart it to anyone else who might make use of it first.

A number of rather ingenious ideas have already been evolved, some of them quite simple, others remarkably complex. One of the simple ones which appears to be legal under the pact is for an American company to obtain rights from an English author or playwright to receive all his U. S. royalties. Then the equivalent, plus a liberal bonus, is paid to the author in England out of the blocked pounds.

UA OK's

Continued from page 9

went to Palestine for the British Ministry of Information during the war and decided to stay there to help build up the country for the Jews.

No licensing agreement has been set yet for China. There's no coin coming out of most of the territory, which is covered from Shanghai, although dollars are being received from the Hong Kong area.

Since UA's contract with its producers provides it must have its own offices abroad, the filmmakers' assent had to be received before the change to licensing could be made. Producers still are under no obligation to go along if they don't want to, but are guaranteed that in no event will they receive less than 50% of remittable coin collected by the local distrib.

Producers had been paying UA 35% for distribution in Egypt. Now they'll pay the local distrib 32½% (which may come down to 27½% in a short time), plus 10% to UA. Somewhat similar arrangement will prevail in Palestine.

Olympic Reels

Continued from page 3

bility of a knockdown Anglo-American battle threatened heretofore.

It's understood Rank has sanctioned American participation in the games on the advice that exercising exclusivity would likely have future repercussions. Yank newsreels might have combined to shut out Rank's cameramen from events occurring in the U. S. Britisher, besides, is primarily interested in the feature pic which he intends to piece together from clips of the sports events.

Rank had promised that G. I. Woodham-Smith, his attorney, would take up the matter on his recent return to England from a visit to the U. S. Previously, American reels had threatened a boycott of the games.

EAGLE LION

EAGLE LION FILMS

"Most Riotous of Farces . . . Saucy, Sexy, Spicy!"—Louella Parsons

GEORGE BRENT • VIRGINIA MAYO • TURHAN BEY
ANN DVORAK • CAROLE LANDIS *in*

"OUT OF THE BLUE"

From the story by Vera Caspary, author of "Laura"

"If You're Looking for Chills and Thrills," says Hedda Hopper, see

JOHN HODIAK • SYLVIA SIDNEY • ANN RICHARDS *in*

"LOVE FROM A STRANGER"

with John Howard • Isobel Elsom

"T-Men, the New Thrillaloid!"—Walter Winchell

"T-MEN"

starring **DENNIS O'KEEFE**
with Mary Meade • Alfred Ryder • Wally Ford
June Lockhart • Charles McGraw
Presented by **EDWARD SMALL**

Magnificent Thrills as the El Paso Kid Rides the West!

"THE MAN FROM TEXAS"

starring **JAMES CRAIG • LYNN BARI • JOHNNIE JOHNSTON**
with Una Merkel • Wally Ford • Harry Davenport • Sara Allgood

Another Terrific Drama by the Men Who Made "T-Men"!

"RAW DEAL"

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Presented by **EDWARD SMALL**

Enchanting Teen-Age Story—with Screen's New Singing Sensation!

"MICKEY"

IN CINECOLOR!
starring **LOIS BUTLER** with Bill Goodwin • Irene Hervey
John Sutton • Hattie McDaniel • Skippy Homeier
Based on the prize-winning novel, "Clementine," by Peggy Goodwin

The Greatest Lover-Fighter of All in Swashbuckling Spectacle!

"ADVENTURES OF CASANOVA"

starring **ARTURO DE CORDOVA • LUCILLE BREMER**
TURHAN BEY • NOREEN NASH
and cast of thousands

All-Star Drama of a Man Whose Lust for Power Destroyed Him!

ZACHARY SCOTT • LOUIS HAYWARD
DIANA LYNN • SYDNEY GREENSTREET
LUCILLE BREMER • MARTHA VICKERS *in*

"RUTHLESS"

Produced by **ARTHUR S. LYONS**

Filmed on an Unparalleled Scale of Outdoor Action!

JOAN LESLIE • JAMES CRAIG • JACK OAKIE *in*

"NORTHWEST STAMPEDE"

IN CINECOLOR!
Suggested by Saturday Evening Post article, "Wild Horse Round-Up"

The Screen's Favorite Zanies—in their Best—and Funniest!

BUD ABBOTT • LOU COSTELLO *in*

"THE NOOSE HANGS HIGH"

with Joseph Calleia • Leon Errol • Cathy Downs

Suspenseful Story of a Man Who Lives Another Man's Life!

PAUL HENREID • JOAN BENNETT *in*

"HOLLOW TRIUMPH"

Screen's Most Alluring Star Teamed in Grand Romantic Comedy!

HEDY LAMARR • ROBERT CUMMINGS *in*

"LET'S LIVE A LITTLE"

A United California Production
Produced by Eugene Frenke and Robert Cummings

4 Important Walter Wanger Productions

A Story of High Dramatic Power!

"THE BLANK WALL"

starring **JOAN BENNETT**

Thrill After Thrill—Thundering Adventure!

"THE BASTILLE"

starring **RICHARD BASEHART**

Fabulous Story of a Red-Headed Pirate Beauty!

"ANNE OF THE INDIES"

starring **SUSAN HAYWARD**

Strike-It-Rich Saga of a Roaring Boomtown!

"TULSA"

starring **SUSAN HAYWARD**

ENTERTAINMENT LEADERSHIP

Film Reviews

Continued from page 15

The Lost One

eschi, Mattera, Tito Gobbi, Francesco Albanese and Arturo La Porta for the actual singing. But the singing is of high order, and the recording is exemplary, with the sound track superior to most such pix. Ettore Panizza, former conductor at the N. Y. Met, has handled singers, as well as supporting orchestra and chorus of the Rome Opera House, with skill and distinction. Camera work is fine, with some lovely outdoor shots.

Film follows the opera closely. Prolog has Dumas, the writer, and Verdi, the composer, standing by the grave of the noted Parisian courtesan, Alphonsine Plessis, in a Montmartre cemetery, discussing her life and loves. Then the film fades into the familiar opera tale of the lady who deserts her fast Parisian life for her new-found young love, their breakup and her tragic end. Most of the film is sung, and all in Italian.

The prolog is in English, and a running commentary throughout the film, done in English as if the heroine is reading her diary, explains the story perfectly to eliminate need for subtitles. The diary voice is a little confusing, the audience believing it is Violetta's, and being constantly surprised as spoken word in English is immediately followed by singing voice in Italian. Matter should have been cleared up a bit.

Film is also badly cut in a couple of places, especially at the beginning of one tenor aria, to make it jerky. Spoken dialog, as it's read from the diary, is somewhat stilted and corny at times, too. Pic is a good attempt at translating opera palatably for U. S. audiences, but by its very nature is limited in appeal. *Bron.*

Snowbound
(BRITISH)

London, March 24.

RKO release of J. Arthur Rank, Sydney Box-Gainsborough production. Features Robert Newton, Dennis Price, Herbert Lom. Directed by David MacDonald. Screenplay by David Evans, Keith Campbell, adapted from "The Lonely Skier" by Hammond Innes. Music, Cedric Thorpe Davie; editor, Charles Knott; camera, Stephen Dade. At Odeon, Marble Arch, London, March 23, '48. Running time, 86 MINS.

Derek Engles	Robert Newton
Neil Blair	Dennis Price
Keramikos	Herbert Lom
Stefan Valdini	Marcel Dalio
Joe Wesson	Stanley Holloway
Gilbert Mayne	Guy Middleton
Carla Rometta	Mila Parely
Aldo	Willy Fueter
Mancini	Richard Molinas
Emilia	Catherine Ferraz
Auctioneer	Massino Coen
Stelben	William Price

Scene for this thriller is a ski-hut in the Alps, cache of Nazi gold buried when Germany was defeated. Like flies to a sugar-tart come an assortment of folk all searching for the hideout. It is a sure formula for a game of cops and robbers, and will find favor here with most audiences, although a little less doublecrossing would have made the story less complicated and more enjoyable. For U. S. it should fit into dual bills.

Main failing of the yarn is that situations do not thrill sufficiently, even when all the protagonists are snowbound in the hut and trigger-pulling, knife-throwing, and a raging fire become inevitable.

Robert Newton plays his usual self as an ex-British Intelligence officer. Dennis Price is a careless hero, Herbert Lom scowls suitably as a Nazi, Marcel Dalio is duly acceptable as a conspirator, Guy Middleton is effectively nonchalant as a British deserter, and Stanley Holloway contributes his quota of laughs as an innocent cameraman drawn into the hornets' nest. For corpses it rivals "Hamlet."

For the romantic interest Mila Parely was imported from Paris, an experiment difficult to justify by results. *Cane.*

Confessions of a Rogue
(FRENCH)

Distinguished Films release of Constellation Films production. Stars Louis Jouvet; features Suzy Delair. Directed by Constantin Geftman. Screenplay, Henri Jeanson from scenario by Jacques Companeez; camera, Jean Feyte; English titles, Walter Klee. At Pix, N. Y., March 26, '48. Running time, 84 MINS.

Ismora	Louis Jouvet
Caroline	Suzy Delair
Charlotte	Annette Poivre
Concierge	Jane Marken
Mme. Charles	Madeleine Suffel
Oscar	Jean Jacques Delbo
Andre	Leon Lapara
An accomplice	Jean Carmet
Laprune	Pally
M. Charles	Henri Chorrett
Peroni	Fernand Rauzena
Pauzat	Georges Cusin
Judge	Robert Seller

(In French; English Titles)

"Confessions of a Rogue" is a neat comedy item from France slated for solid returns in the sure-seater circuit. Taking the old Hollywood chestnut of a double identity mixup, this pic turns it into a tasty souffle of Gallic wit, slyness, sexiness and cynicism.

Louis Jouvet, France's most popular and, apparently, most active thesper who's also being seen hereabouts in "Volpone" and "Jenny Lamour," is a one-man show in this production. Playing a super-swindler, Jouvet assumes a half-dozen different roles with which to con his clientele and tickle his U.S. fans. A consummate artist, he's able to suggest a new personality through an eyebrow flick or a slight resetting of his chin.

First half of the film is a sparkling recital of Jouvet's technique of selling museums to gullible provincials. Complications set in midway with the introduction of the swindler's double, a mousy, honest clerk, who's picked up by the police for the other's crimes. The doubles finally team up to confound the cops, but through a sharp turnabout, the honest man comes out on top with the swindler's loot and mistress.

Principal support to Jouvet is delivered by Suzy Delair, a pert looker with a sharp sense of humor. Other thespers in minor roles also turn in good performances. English titling by Walter Klee is competent, but several important dialog bits are left untranslated. *Herm.*

Last Days of Boot Hill
(SONGS)

Hollywood, March 27.

Columbia release of Colbert Clark production. Stars Charles Starrett; features Smiley Burnette, Virginia Hunter, Paul Campbell, Mary Newton, Cass County Boys. Directed by Ray Nazarro. Original screenplay, Norman S. Hall; camera, George F. Kelley; editor, Paul Borofsky. Reviewed at Valley, North Hollywood, March 26, '48. Running time, 55 MINS.

Steve Waring / The Durango Kid	Charles Starrett
Smiley Burnette	Smiley Burnette
Paula Thorpe	Virginia Hunter
Frank Rayburn	Paul Campbell
Mrs. Forrest Brent	Mary Newton
Reed Brokaw	Bill Free
Dan McCoy	J. Courtland Lytton
Brono Peters	Bob Wilke
Forrest Brent	Alan Bridge
The Cass County Boys	

The Durango Kid rides again in "Last Days of Boot Hill" to bring six-gun justice to prairie evildoers. That most of his action takes place by flashback is unusual for this forthright series that draws a clear line between right and wrong. It's also production sleight-of-hand, permitting close shaving on the budget, but the Saturday matinee fans of western derring-do won't mind.

In between the action, four musical interludes are spotted with standard results. Charles Starrett walks through his assignment as the U. S. Marshal on the trail of $100,000 in gold stolen years before, adopting the Durango character to deal out the villains' just desserts. Smiley Burnette is his roly-poly undercover assistant, in between working with the Cass County Boys on oatunes such as "Texas Belle," "Lookin' Out, Lookin' In," "On My Way Back Home" and "Giddey-Ap."

Ray Nazarro's direction puts the players through their paces in okay style, although film could have used a few spectacular thrills outside of the tried-and-true chase and gun fight. Casting is standard, villains looking like villains and the good element in shining armor. Starrett's dual function as the law and the outlaw, saves Virginia Hunter's ranch from skullduggery by Mary Newton, Bill Free and J. Courtland Lytton. Standing by is Paul Campbell as romantic interest for the heroine.

Colbert Clark produced and George Kelley did the lensing in standard outdoor fashion. *Brog.*

Song of Idaho
(SONGS)

Hollywood, March 27.

Columbia release of Colbert Clark production. Features Hoosier Hot Shots, Kirby Grant, June Vincent, Tommy Ivo. Directed by Ray Nazarro. Original screenplay, Barry Shipman; camera, Vincent Farrar; editor, Aaron Stell. At Million Dollar, L. A., March 27, '48. Running time, 67 MINS.

King Russell	Kirby Grant
Eve Allen	June Vincent
Junior	Tommy Ivo
Sara Mom	Dorothy Vaughn
J. Chester Nottingham	Emory Parnell
Hash Brown	Eddie Acuff
Millie	Maudie Prickett
Hoosier Hot Shots	
Sunshine Boys	
Sunshine Girls	
Starlighters	

"Song of Idaho" is another of Columbia's light-budgeted rural comedies with music. It has plenty to please, particularly in the corn belt. A fast pace, able clowning by the Hoosier Hotshots, Kirby Grant's very listenable baritone, and other ingredients are all on the credit side.

Plot is the one about hillbilly singer trying to interest his sponsor in a renewal when show goes off the air. To get the sponsor's signature, program must please latter's young son, a little hellion. Antics center around Hot Shots' effort to win the youngster's favor and the kid's blackmailing of the foursome. Barry Shipman's script put the ingredients together neatly and pleasantly and Ray Nazarro's direction makes it all come out entertainingly for the audience at which it is aimed.

Kirby Grant reprises "Idaho" several times, gives solid vocal treatment to "Driftin'" and "Nobody Else But You" in a baritone that is good listening. Hot Shots sell several bucolic pieces for laughs. Others aiding musical portions are the Sunshine Boys, backing Grant's singing; the Sunshine Girls and the Starlighters.

June Vincent is a comely program analysist who mixes romance with her job. Tommy Ivo does a sharp job as the precocious youngster and Emory Parnell is good as his father. Dorothy Vaughn, Eddie Acuff and Maudie Prickett measure up to demands.

Colbert Clark's production furnish good values for the limited budget. Lensing and other credits are okay. *Brog.*

Money Madness

Film Classics release of Sigmund Neufeld Production. Stars Hugh Beaumont and Frances Rafferty. Directed by Peter Stewart. Original story, Al Martin; editor, Holbrook N. Todd; camera, Jack Greenhalgh; musical director, Leo Erdody. Tradeshown in N. Y. March 25, '48. Running time, 73 MINS.

Steve Clark	Hugh Beaumont
Julie	Frances Rafferty
Donald	Harlan Warde
Cora	Cecil Weston
Mrs. Ferguson	Ida Moore
Rogers	Danny Morton
Dr. Wagner	Joel Friedkin
Policeman	Lane Chandler

A feeble programmer, "Money Madness" will find its market limited to the dualers and nabes. Small cast, lack of production mountings and a trite script reflect an all too-limited budget. Co-stars Hugh Beaumont and Frances Rafferty are deserving of better roles.

Story's built around a supposedly ingenious scheme that bankrobber Beaumont has hit upon to spend a $200,000 haul without arousing suspicion of authorities. He weds Miss Rafferty, then poisons her aunt to make it appear the latter has hoarded the money to leave to her niece upon her demise. Miss Rafferty discovers too late that her husband is a crook. However, the law eventually catches up with him, thus satisfying the Production Code's retribution requirements.

Beaumont struggles with an unsympathetic part. Miss Rafferty does what she can, and Cecil Weston is okay as the carping, hypochondriacal aunt. Harlan Warde contribs a fair job as an attorney who sees through Beaumont's machinations.

Producer Sig Neufeld, an old hand at turning out modestly-budgeted program pix, failed to give "Money Madness" much help via production values. Al Martin's scripting is quite ordinary while Jack Greenhalgh's lensing as well as other technical credits are adequate. *Gilb.*

Man From Texas
(SONGS)

Eagle Lion release of Joseph Fields production. Stars James Craig, Lynn Bari, Johnnie Johnston; features Una Merkel, Harry Davenport. Directed by Leigh Jason. Screenplay, Joseph Fields and Jerome Chodorov, from stageplay by E. B. Ginty; camera, Jackson J. Rose; editor, Norman Colbert; songs, Earl Robinson and Joseph Fields. Tradeshown in N. Y., March 25, '48. Running time, 71 MINS.

El Paso Kid	James Craig
Zee Bixbee	Lynn Bari
Billy Taylor	Johnnie Johnston
Widow Weeks	Una Merkel
Jed	Wally Ford
Pop Hickey	Harry Davenport
Aunt Belle	Sara Allgood
Charles Jackson	Vic Cutler
U. S. Marshal	Reed Hadley
Jim Walsh	Clancy Cooper
Bob Jackson	Bert Conway
Sam	King Donovan

This western, with Johnnie Johnston, Una Merkel, Lynn Bari and James Craig for marquee lustre, is lightweight and has extremely limited chances.

Pic depicts Craig wavering between being a law-abiding citizen and an outlaw. In between the picture falls apart. At one juncture, Craig helps a poor widow (Una Merkel) lift the mortgage on her ranch and then turns arounds to rob a bank. After that it's a free-for-all as to whether Craig will reform or continue his bandit career.

Dialog is surprisingly corny. Craig strives hard to be an outlaw but with not much success. Lynn Bari plays his wife, but not one of her better performances. Johnnie Johnston adds little to his cinematic career as a guitar-strumming crooner who bursts into song on the slightest provocation. His choice of tunes also is questionable. Miss Merkel also falters as the widow, but maybe it's what she's asked to do and say. Reed Hadley is best of the support.

Jackson J. Rose's camera job is refreshing. Joseph Fields is credited with being producer and contributing the lyrics to several of the cowboy songs, plus teaming with Jerome Chodorov on the screenplay. *Wear.*

20 Years of Academy Awards

RKO release of Academy of Motion Picture Arts and Sciences production. Narration by Carey Wilson. Tradeshown in N. Y. March 26, '48. Running time, 18 MINS.

Showing the Oscar winners and Academy Award pictures starting with 1928, and carrying through 1947, this novel two-reeler constitutes a swift-moving quickie closeup of the screen industry's triumphs over the past 20 years. It was produced by the Academy, with proceeds from showing of film to be used by the AMPAS in furthering constructive work on films. It should interest any audience.

Carey Wilson carries the running story to point up highlights. Mary Pickford and Warner Baxter are shown as first Oscar winners, for their work in "Coquette" and "In Old Arizona," respectively. There's also an excellent closeup of Al Jolson, given a special award for being star in the first talking picture ("The Jazz Singer," for Warners), there's one of Shirley Temple handed special mention when she was a child star, plus awarding of special small Oscars to Walt Disney.

Besides showing the Academy winners in the outstanding films which won them the laurels, each year also depicts top sequences from each year's best picture. Short carries through to include actual presentations to 1947 winners (awarded March 20) in Hollywood, with Darryl Zanuck, Loretta Young and Ronald Colman stepping up to receive the Oscars. Then typical scenes from "Gentleman's Agreement," 20th-Fox 1947 prizewinner, are given as well as sequences from "Farmer's Daughter," RKO picture for which Miss Young won her prize, and "Double Life," Universal film for which Colman won his.

Much of this short's effectiveness stems from Wilson's deft narration. Crisp editing also is a big factor. *Wear.*

Johnston Rejects

Continued from page 4

other loyal Americans to express their views in any manner they see fit."

N. Y. News' Brushoff

Editorial comment by the N. Y. Daily News on Eric Johnston's okay for actors to be in politics, says: "You can't quarrel with that. You can add, however, and we now take pleasure in so doing, that other Americans are free to put the current valuation on the political intelligence of actors. In most cases, that correct valuation is very, very low . . . Let us by all means continue to tolerate actors who bat around in politics; but let's also for our own safety, refuse to take 99 out of 100 such actors seriously."

Team Valli, Cotten

Hollywood, March 30.

Valli, on loanout from David O. Selznick, will co-star with Joseph Cotten in "Weep No More," to be produced by Robert Sparks at RKO, starting April 14.

Picture will be the second at RKO for the Italian actress. First was "The Miracle of the Bells," a Lasky-MacEwen production.

New York Theatres

WARNER BROS. PRESENTS
JACK CARSON • ANN SOTHERN
in
"APRIL SHOWERS"
with
ROBERT ALDA • S. Z. SAKALL
Directed by JAMES V. KERN
IN PERSON
CLAUDE THORNHILL
His Piano and His Orchestra
plus MOREY AMSTERDAM
Broadway At 47th Street — WARNER BROS. STRAND

SOL LESSER presents EDGAR RICE BURROUGHS'
Tarzan and the Mermaids
JOHNNY WEISSMULLER • BRENDA JOYCE
and introducing LINDA CHRISTIAN
PALACE B'WAY & 47th ST. — DOORS OPEN 9 A.M. MIDNITE SHOW NITELY

RADIO CITY MUSIC HALL
Rockefeller Center
IRENE DUNNE in George Stevens' Prod. of
"I REMEMBER MAMA"
Barbara BEL GEDDES • Oscar HOMOLKA • Philip DORN
Produced by HARRIET PARSONS
Music Hall's Great Easter Stage Show

Robert Maureen Clifton YOUNG • O'HARA • WEBB
"SITTING PRETTY"
A 20th Century-Fox Picture
PLUS ON STAGE—ART MOONEY • BETTY BRUCE
Extra! AL BERNIE
ROXY 7th Ave. & 50th St.

THE MIRACLE OF THE BELLS
starring FRED MacMURRAY
Valli
FRANK SINATRA
Released by RKO RADIO PICTURES
RIVOLI B'way at 49th St.

NAKED CITY
IN PERSON
TEX BENEKE AND HIS ORCHESTRA
EXTRA! DEAN MARTIN & JERRY LEWIS
CAPITOL

ALAN LADD and VERONICA LAKE in "SAIGON"
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Bing Crosby says
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Bob Hope says
"The grandest entertainment I've seen in ages. So different I could hardly believe my eyes."
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"Charlie thinks 'Bill and Coo' is great. Mortimer says it's wonderful. And I speak for both of them."
Everybody says
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BILL and COO
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A REPUBLIC PRODUCTION
KEN MURRAY'S BILL and COO
A FULL LENGTH FEATURE in TRUCOLOR!
featuring
BURTON'S LOVE BIRDS and Curley Twiford's JIMMY THE CROW
Directed by DEAN RIESNER
Screen Play by Royal Foster and Dean Riesner
Based on an Idea from Ken Murray's Blackouts
Produced by KEN MURRAY

Picture Grosses

NEW YORK

(Continued from page 13)
in for run. Final 6 days of fourth week on "Albuquerque" (Par), $7,000.

Warner (WB) (1,499; 90-$1.50)—"Robin Hood" (WB) (reissue) (4th-final wk). Third session ended last (Tues.) night held well at $16,000 after solid $18,200 for second. Showed such strength in second frame that it was held a fourth week, with "Winter Meeting" (WB) opening set back until April 7.

Winter Garden (UA) (1,312; 60-$1.20)—"Man of Evil" (UA). First week ending today (Wed.) was highly disappointing at $10,000 or under, with crix taking it over bumps. However, holds second stanza. Third week (8 days) of "Black Bart" (U) was $11,000.

'MAMA' CHEERS BUFF., $19,000; 'SCUDDA' 13G

Buffalo, March 30.

Big news this week is the big business being done by "Remember Mama" at Century. "Scudda Hoo" is on disappointing side at the Buffalo.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Scudda Hoo" (20th) and "Let's Live Again" (20th). Fairly good $13,000 or better. Last week, "Albuquerque" (Par) and "Caged Fury" (Par), ditto.

Great Lakes (Shea) (3,400; 40-70)—"Robin Hood" (WB) (reissue). Nice $13,500 or near. Last week, "Saigon" (Par) and "Mr. Reckless" (Par), $13,000.

Hipp (Shea) (2,100; 40-70)—"Alias a Gentleman" (M-G) and "Lightning in Forest" (M-G). Trim $8,000 or over. Last week, "Tarzan's Secret Treasure" (M-G) and "Tarzan's N. Y. Adventure" (M-G) (reissues), $7,500.

Teck (Shea) (1,400; 40-70)—"Tarzan's Secret Treasure" (M-G) and "Tarzan's N. Y. Adventure" (M-G) (reissues). Okay $3,500. Last week, "Black Cat" (U) and "Black Friday (U) (reissues), $3,500.

Lafayette (Basil) (3,000; 40-70)—"Black Bart" (U) and "Woman's Vengeance" (U). Good $13,000. Last week, "Secret Beyond Door" (U), thin $10,500.

20th Century (20th Cent.) (3,000; 40-70) — "I Remember Mama" (RKO). Big $19,000 or better. Last week, "Foreign Correspondent" (Mast) and "Blockade" (Indie) (reissues) $7,500 in 6 days.

PITTSBURGH

(Continued from page 12)
(20th) and "Frontier Marshal" (20th) (reissues), $5,500.

Harris (Harris) (2,200; 44-76)—"Naked City" (U). Biggest Friday (26) opening any picture ever had here, all more remarkable since house didn't get going that day until 2 p.m. on account of Good Friday. Smash $19,000, and gets at least three weeks. Last week, "Heaven Only Knows" (UA), $5,500 in 6 days.

Penn (Loew's-UA) (3,300; 44-76)—"Tarzan's Secret Treasure" (M-G) and "Tarzan's N. Y. Adventure" (M-G) (reissues). Heavy kid trade helping this to so-so $11,000 in 6 days. Last week, "Alias a Gentleman" (M-G), $13,500.

Ritz (Loew's) (800; 44-76)—"Alias a Gentleman" (M-G) (m.o.). Thin $1,500. Last week, "Let Us Live" (Col) and "Adam Four Sons" (Col) (reissues) $2,500.

Senator (Harris) (1,750; 44-76)—"Gentleman's Agreement" (20th) (2d wk). Re-release date cashing in on Academy Award. Should do $6,500, exactly what it got last week, terrific for Holy Week.

Stanley (WB) (3,800; 44-76) — "April Showers" (WB). Light musical doing nicely via holiday trade, okay $18,000. May hold few extra days. Last week, "Night Song" (RKO), fair $13,000.

Warner (WB) (2,000; 44-76) — "Miracle of Bells" (RKO). Sock campaign, including p.a.'s of Jesse L. Lasky, Russell Janney, Leo Carrillo, Ruth Warrick and Charles Coburn, together with miner's preem in nearby coal-mining town of Library, Pa., all good for plenty of space. Adding up to slick $17,000, and looks like a nice run. Last week, "Robin Hood" (WB) (reissue) (m.o.), fine $9,000.

'Winter' No Hot Tamale In Mpls., $9,000; Cooper Tall 19G, 'Bambi' 14G

Minneapolis, March 30.

Easter week is bringing the Loop only one major newcomer, "If Winter Comes," somewhat a weak sister at the State. Otherwise it's second-runs, holdovers and reissues. "Unconquered" holds forth at Radio City on initial regular price run, shapes sturdy. The Orpheum has brought back "Bambi," to cash in on juvenile trade this week. "Call Northside" shapes big on moveover at the Century. Another stretch of bad weekend weather that brought snow, sleet and 15 above zero cold hurt.

Estimates for This Week

Century (Par) (1,600; 50-70)—"Call Northside" (20th) (m.o.). Big $10,000. Last week, "10th Ave. Angel" (M-G), light $5,000.

Gopher (Par) (1,000; 44)—"Joe Palooka Knockout" (Mono) and "Jiggs, Maggie in Society" (Mono). Light $3,500. Last week, "Gay Ranchero" (Rep) and "Angel's Alley" (Rep), $4,000.

Lyric (Par) (1,000; 50-70)—"Saigon" (Par) (3d wk). Still satisfactory $6,000. Last week, big $8,000.

Radio City (Par) (4,400; 50-70)—"Unconquered" (Par). First time at pop prices. Sturdy $19,000 for Gary Cooper starrer. Last week, "Call Northside" (20th), smash $21,000.

RKO-Orpheum (RKO) (2,800; 50-70)—"Bambi" (RKO) (reissue). Juve scale boosted to 25c for this one which has the youngsters flocking in. Smash $14,000. Last week "Secret Beyond Door" (U), $8,500.

RKO-Pan (RKO) (1,600; 50-70)—"Foreign Correspondent" (Mast) and "Trade Winds" (Mast) (reissues). Satisfactory $7,000. Last week, "Woman's Vengeance" (U), mild $6,000.

State (Par) (2,300; 50-70)—"If Winter Comes" (M-G). Moderate $9,000. Last week, "Girl Tisa" (WB) $8,000.

Uptown (Par) (1,000; 44-60)—"Time for Keeps" (M-G). First nabe run. Fair $4,000. Last week, "Captain Castile" (20th), $4,500.

World (Mann) (350; 50-85)—"Bishop's Wife" (RKO) (6th wk). Good $2,500 after virile $2,800 preceding canto.

Rainy Frisco Hypoed By 'Showers,' $25,000

San Francisco, March 30.

Rainy Easter Day helped trade here this session but it was not enough to overcome the slump during Holy Week. Plethora of holdovers also is hurting. Best new entry is "April Showers" which looks in for a big stanza at the Paramount. "Naked City" shapes sturdy on second week in two houses.

Estimates for This Week

Golden Gate (RKO) (2,844; 60-85)—"Bishop's Wife" (RKO) (4th wk). Thin $13,000. Last week, $16,000.

Fox (FWC) (4,651; 60-95)—"Gentleman's Agreement" (20th) (2d wk). Skidded to $12,500 in 6 days. Last week, okay $21,500.

Warfield (FWC) (2,656; 60-85)—"Sitting Pretty" (20th) (2d wk). Held up to strong $17,500. Last week, socko $20,000.

Paramount (Par) (2,646; 60-85)—"April Showers" (WB). Big $25,000. Last week, "Robin Hood" (WB) (reissue), $21,000.

St. Francis (Par) (1,400; 60-85)—"Saigon" (Par) (4th wk). Down to $7,500. Last week, good $9,500.

Orpheum (Blumenfeld) (2,448; 55-85)—"Naked City" (U) (2d wk). Hefty $14,000. Last week, big $19,000.

United Artists (Blumenfeld) (1,207; 55-85)—"Sign of Ram" (Col) (3d wk). Okay $6,000 in 5 days. Last week, good $8,500.

Esquire (Blumenfeld) (952; 55-85)—"Naked City" (U) (2d wk). Strong $9,500. Last week, terrific $14,000.

State (Par) (2,133; 60-85)—"Robin Hood" (WB) (reissue) (m.o.). Oke $9,500. Last week, "Frontier Marshal" (20th) and "Belle Starr" (20th) (reissues), $9,000.

Larkin (Roesner) (400; 65-85)—"Furia" (Indie) (2d wk). Hefty $4,000. Last week, sock $4,400.

United Nations (FWC) (1,149; 60-85)—"Sitting Pretty" (20th). Good $4,000 or near. Last week, "Meant for Me" (20th) (2d wk) (m.o.), $3,500.

'Daughters' Takes Bow For Rousing $35,000, D.C.

Washington, March 30.

Holiday weekend gave town's firstruns a badly needed shot in arm, with cold weather helping to drive tourists into theatres. Capitol getting lion's share of bonanza, with "Three Daring Daughters" plus vaude. "Gentleman's Agreement," at Loew's Palace, also is sock to pace straight-filmers.

Estimates for This Week

Capitol (Loew's) (2,434; 44-80)—"Three Daring Daughters" (M-G) plus vaude. Smash biz, with film taking bows, at $35,000. Last week, "Ideal Husband" (20th) plus vaude, thin $20,000.

Columbia (Loew's) (1,263; 44-70)—"Tarzan's Secret Treasure" (M-G) (reissue). Fine $8,500. Last week, "Bride Frankenstein" (U) and "Son Frankenstein" (U) (reissues), $10,000 in 9 days.

Keith's (RKO) (1,939; 44-80)—"Senator Indiscreet" (U) (2d wk) (3 days), and "I Remember Mama" (RKO) (4 days). Fine $17,000, with "Mama" doing sock weekend biz. Last week, "Senator Indiscreet" (U), solid $16,000.

Metropolitan (WB) (1,163; 44-70)—"Bill and Coo" (Rep) and "Californian Skies" (Rep). Twin bill doing fine $7,000. Bulk of admissions paid by kids. Last week, "Saigon" (Par) (m.o.), $6,000.

Palace (Loew's) (2,370; 44-74)—"Gentleman's Agreement" (20th). Sock $26,000 or better. Last week, "Bride Goes Wild" (M-G), $18,000.

Warner (WB) (2,154; 44-74)—"April Showers" (WB). Nice $16,000. Last week, "Robin Hood" (WB) (reissue) (9 days), solid $16,000.

'Agreement' New Record, Denver, $24,000, 2 Spots

Denver, March 30.

"Gentleman's Agreement" will break the Paramount house record this week, and is also big at the Esquire. "Unconquered" shapes fine at Denham.

Estimates for This Week

Denham (Cockrill) (1,750; 35-70)—"Unconquered" (Par). Fine $14,000, and holds. Last week, "Saigon" (Par) (2d wk), solid $12,000.

Denver (Fox) (2,525; 35-74)—"I Love Trouble" (Col) and "Bill and Coo" (Rep), day-date with Webber. Thin $13,000. Last week, "Scudda Hoo" (20th) and "Dock New Orleans" (Mono), big $17,500.

Esquire (Fox) (742; 35-74)—"Gentleman's Agreement" (20th), day-date with Paramount. Big $5,000, and moves to Webber. Last week, "Scudda Hoo" (20th) and "Docks New Orleans" (Mono), fine $3,500.

Orpheum (RKO) (2,600; 35-74)—"High Wall" (M-G) and "Springtime" (Indie). Slow $12,500. Last week, "If Winter Comes" (M-G) and "Killer Dill" (SG), same.

Paramount (Fox) (2,200; 35-74)—"Gentleman's Agreement" (20th), also Esquire. Record $19,000. Holds. Last week, "Black Narcissus" (U) and "Secret Beyond Door" (U), big $13,000.

Rialto (Fox) (878; 35-74)—"Scudda Hoo" (20th) and "Docks New Orleans" (Mono), after week at Denver, Esquire, Webber. Fine $3,500. Last week, "Ends of Earth" (Col) and "Let's Live Again" (20th) (m.o.), $3,700.

Webber (Fox) (750; 35-74)—"I Love Trouble" (Col) and "Bill and Coo" (Rep), also Denver. Thin $2,000. Last week, "Scudda Hoo" (20th) and "Docks New Orleans" (Mono), $4,000.

PHILADELPHIA

(Continued from page 13)
(M-G) (3d wk). Neat $19,000 after $23,000 last week.

Karlton (Goldman) (1,000; 50-94)—"Bambi" (RKO) (reissue). Moderate $8,000. Last week, "Bishop's Wife" (RKO) (6th wk), solid $9,000.

Keith's (Goldman) (1,300; 50-94)—"Gentleman's Agreement" (20th) (2d run). Great $11,000, helped by Academy publicity. Last week, "Night Song" (RKO) (2d run), sad $4,000.

Mastbaum (WB) (4,360; 50-94)—"Robin Hood" (WB) (reissue) (2d wk). Fair $16,000 after oke $28,000 opener.

Pix (Cummins) (500; 50-94)—"Outlaw" (UA) (9th wk). Mild $5,000 after last week's $6,000.

Stanley (WB) (2,950; 50-94)—"Naked City" (U). Smash $40,000. Last week, "Smugglers" (EL), $15,000.

Stanton (WB) (1,475; 50-94)—"Albuquerque" (Par). Good $13,000. Last week, "Became a Criminal" (WB), $9,500.

Inside Stuff—Pictures

Visiting Hollywoodites, who have been much in evidence in the audience of "Joy to the World" since the legiter opened on Broadway a couple of weeks ago, are getting a special kick out of the show. Written by Coast writer Allan Scott about a boy-wonder v.p. in charge of production, it's full of "insiders" lines and business. All three acts take place in the exec's office and the assorted characters are all carefully type-cast, providing a special source of amusement to those who know their way through the studio jungle.

Picture people viewing the show do a good bit of mental gymnastics, of course, trying to figure exactly who Scott had in mind as the originals of his characters. Actually, most of them appear to be made up of bits and pieces of real people, with lots of characteristics of individual Hollywoodites recognizable. Only one who's clearly unmistakable is producer "Sam Blumenfeld," who has a son named Sam, Jr., and gives out with a Goldwynism or two as he speaks. As played by Morris Carnovsky, the interpretation of the part is sympathetic.

Marsha Hunt, imported from Hollywood for the top femme role, incidentally fared very well in the notices and is apparently rating high in audience response. She's second young femme Coast fugitive to ring up a personal bullseye on Broadway this season. Previously, June Lockhart in "For Love or Money" won aisle-sitters' plaudits and an Antoinette Perry award Sunday (28).

Death of Federal Judge John Bright last week necessitates appointment of another jurist to the three-man statutory court which retains jurisdiction of the Government anti-trust action against the majors. Judge Bright, along with Judges Augustus Hand and Henry Goddard, handed down the original decision in the suit and the decree that implemented the court's opinion.

While the action is now before the U. S. Supreme Court on appeal, the statutory court still remains as a permanent body to consider modification of the decree and contempt proceedings to enforce it. Hence, the U. S. circuit court which named the original makeup of the trio will designate another judge to fill the vacancy. Judge Bright died in Middletown, N. Y. last Wednesday (24) at the age of 63. He's been on the bench since April, 1941.

Edward Golden, currently in New York for confabs with United Artists, is having title trouble with "Texas, Heaven and Brooklyn," his second production for UA release. Wary of the current b.o. damper on pix with supernatural themes, Golden polled 50 leading exhibs on their reaction to the title and received an overwhelming nix. Film was taken from the novel, "Eddie and Archangel Mike."

Next on Golden Productions' slate will be "What Every Bride Should Know," starring Shirley Temple. It will be made for Selznick Releasing Organization.

GI baseball, introduced into far-off lands during the war and the subsequent occupation, is figured by Metro as a plug for two of its pictures. Hitherto the American pastime meant nothing in the foreign film market. Horsehide stories coming up on the Metro lot are "The Story of Monte Stratton" and "In the Good Old Summertime."

TOA-MPAA Tiff On P. R.

Continued from page 4

member presented a list of his company's top product and 34 films were agreed on. Titles of these were contained in the press release which went out the next day.

TOA committee was incensed at seeing the release in Monday's papers and called an emergency session that afternoon. It was during this huddle, TOA claims, that a copy of the release arrived with a note that the 34 films named were the ones compiled at the TOA's request. TOA was not mentioned, however, in the release.

Handout announced a variety of plans for nationwide ballyhoo of the "great days ahead." Tops among them was an idea for a trailer consisting of plugs for all the best pix coming up, regardless of company and without studio designation.

MPAA's Stance

Thinking behind the MPAA group's announcement, it was said by a spokesman, was to broaden the campaign by getting the purely TOA label off of it. It was thought that if it were sponsored by the MPAA and the distribs, Allied and other indie theatremen would cooperate, whereas they might not with a competitive exhib organization.

Gamble's group, on the other hand, wanted to keep control of the choice of the "super-pix" to be ballyhooed. They feared that the MPAA, by its very nature, would have to give a more-or-less even break to each major company, with the result that some films unworthy of the campaign might be included and take the edge off it. They pointed to some of the pix named in the MPAA release as proof of their contention. One of their ideas was to have final selection made by an exhib panel.

TOA had planned to issue the first story to the lay press to break next weekend on its campaign. Feeling now is that announcement has been blunted by the MPAA release and there may be a shift in plans.

The 34 Films

List of 34 pix approved for MPAA campaign include six each from RKO and 20th-Fox; four each from Columbia, Metro, Paramount, Universal and Warner Bros., and two from United Artists. They are:

Columbia—"Lady from Shanghai," "Man From Colorado," "Lulu Belle" and "All the King's Men."

Metro—"State of the Union," "The Pirate," "Easter Parade" and "Homecoming."

Paramount & "Emperor Waltz," "Foreign Affair," "Paleface" and "Dream Girl."

RKO — "I Remember Mama," "Fort Apache," "Velvet Touch," "Good Sam," "Rachel and the Stranger" and "Miracle of Bells."

20th-Fox—"The Iron Curtain," "Green Grass of Wyoming," "Deep Waters," "Walls of Jericho," "Shamrock Touch" and "Lady in Ermine."

Universal—"All My Sons," "Another Part of the Forest," "Mr. Peabody and the Mermaid" and "Tap Roots."

United Artists—"Time of Your Life" and "Arch of Triumph."

Warner Bros.—"Winter Meeting," "Key Largo," "Romance of the High Seas" and "Rope."

Anglo-U. S. Pix

Continued from page 8

of a typical Hollywood buildup. Screenplay was by Philip Dunne ("Forever Amber," "How Green Was My Valley") from the play by John Galsworthy. William Perlberg produced and Joseph L. Mankiewicz directed.

"First Gentleman" was completely produced by Columbia, but with an entirely English cast and technicians except for Jean-Pierre Aumont. He rates as a secondary Hollywood name through appearance in a number of pix in this country. Reviewer says of the film: "With 20 minutes cut, it may find a place in prestige theatres in America."

"Snowbound" is the second of a two-picture partnership deal between RKO and J. Arthur Rank. RKO put up part of the financing, but had little to do with the production. It was made by a Rank unit, Sidney Box-Gainsborough, with all British players. It's rated only for duals in the U. S.

New film pact provides that a principal means for thawing American coin shall be U. S. production there, thus the great current interest. While plans are going ahead for making films abroad, many execs hold the viewpoint that "no matter what you do to make them look like Hollywood they still have that foreign flavor." It's "that foreign flavor" that distribs say hurts a film's b.o. chances outside major U. S. cities.

'HOW LUCKY IS MY STRIKE?'

Potential 'Duplication' Picture

With the networks reporting a sudden surge of inquiries among radio clients on the matter of program duplication, the home audience picture this summer, certainly of a Sunday, is expected to be quite different from what it's been in the past. CBS and NBC, especially, foresee good tidings for its AM commercial operations as well as video, since duplicating clients may choose to pass up their hiatus privileges on radio rather than imperil their spots on the TV schedule.

The client queries take the dual form of (a) "Is my show televisable?" and (b) "how much will it cost extra?" CBS and NBC are confident that the sponsors of practically every one of their "televisable" programs will hop on the duplication bandwagon, providing James C. Petrillo doesn't put too heavy a price on duplicating musicians.

In their intra-mural discussions the two webs seem to have pretty well concluded that about the only program forms that won't take duplicating are dramatic and news, these requiring their own techniques. The one schedule of the week where the televisable factor is at a maximum level is Sunday. If all the network clients involved were to assent to duplication, ABC, CBS and NBC could lump together enough programs of a musical plus audience participation nature to keep the home viewer occupied on that date from 2 to 11 p.m. without almost a break. Monday and Friday nights are other good potentials from the duplicating angle.

Following is a chart of the network commercial programs that could stand duplicating with the schedules, excepting Sunday, confined to night-time hours:

DAY	ABC	CBS	NBC
Sunday	(4:30-5) Met Auditions (8-9) "Stop the Music"	(3-4:30) N.Y. Philh. (4:45-5) Hires Show (6-6:30) Prudential (6:30-7) Percy Faith (10:30-11) "Strike It Rich"	(2-2:30) RCA Show (9-9:30) Manhattan Merrygoround (9:30-10) Album of Music
Monday		(7:15-30) Jack Smith (8:30-9) Arth. Godfrey	(7-7:15) Chesterfield SC (8:30-9) Firestone (9-9:30) Telephone Hour (10:30-11) Fred Waring
Tuesday	(9:30-10:30) Boston Symph.	(7:15-30) Jack Smith (9-9:30) We the People	(7-7:15) Chesterfield SC
Wednesday		(7:15-30) Jack Smith (8-8:30) Amer. Melody Hour (9-9:30) Borden's (9:30-10) Harvester	(7-7:15) Chesterfield SC
Thursday	(7:30-8) Henry Morgan	(7:15-30) Jack Smith	(7-7:15) Chesterfield SC
Friday	(9:30-10) Break the Bank (10-11) Boxing Bouts	(7:15-30) Jack Smith	(7-7:15) Chesterfield SC (8-8:30) Cities Service (9-9:30) Waltz Time
Saturday	(10-10:30) Prof. Quiz	(7:15-30) Abe Burroughs (9:30-10) Vaughn Monroe (10-10:30) Pet Milk	(6:30-7:30) NBC Symph (9-9:30) Hit Parade

JWT'S NIX IS BBD&O'S 'GAIN'

Big question mark that had the whole trade second-guessing resolved itself over the past couple of days when Batten, Barton, Durstine & Osborn agency grabbed off the $10,000,000 Lucky Strike account, and Sullivan, Stauffer, Colwell and Bayles got the Pall Mall business with its $2,000,000 in billings.

In the wake of Foote, Cone & Belding resigning the $12,000,000 American Tobacco business—considered the most turbulent account in the history of commercial radio—the tobacco outfit moved swiftly to line up new agency affiliations to make the F-C-B divorce complete. Since Emerson Foote, F-C-B prez, announced last Thursday (25) that American Tobacco and the agency were parting company because of "disagreements," practically every agency that doesn't have a tobacco account figured in the LS/MFT speculation.

Glossary

Here's what they mean:

S-S-C-B: Sullivan, Stauffer, Colwell & Bayles.

B-B-D-O: Batten, Barton, Durstine & Osborn.

F-C-B: Foote, Cone & Belding.

LS-MFT: Lucky Strike Means Fine Tobacco.

JWT Nixes Account

It's reported J. Walter Thompson was offered the lucrative Luckies billings, represented in radio by the Jack Benny and "Hit Parade" shows, but brushed them off on the basis that the account is as much a Frankenstein as a bonanza, with its attendant headaches. It's said, too, that there was some element of doubt among some of BBD&O as to the wisdom of taking the business into the shop, despite the $1,500,000 net (representing 15% of the 10,000,000 billings).

In view of the fact that it will

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'Lend-Lease' For Skelton Sought

Brown & Williamson, makers of Raleigh cigarets and sponsors of the Red Skeiton and "People are Funny" NBC shows, has sounded out network reaction to a "lend-lease" proposal for the Skelton Tuesday night comedy show.

B. & W., an English corporation, is anxious to drain as many American dollars as possible out of the American market, and figures on saving about $1,250,000 a year by "farming out" the Skelton show to another client for the remaining year's contract. Deal would be similar to the one that was worked out by for Colgate on the Kay Kyser show and the present Standard Brands "lend-lease" of Fred Allen to Ford Dealers.

NBC execs say it's okay with them if B. & W. can come up with a reliable bankroller.

TONI GIVES 'NORA' TWO-NETWORK RIDE

Chicago, March 30.

Toni will bankroll "Nora Drake" on both NBC and CBS as a result of renewal with NBC today (30) of sponsorship of the soap opera. Daytimer was set to bow off NBC April 26, after debuting on CBS April 12 as a sustainer until May 10.

Deal with CBS, including four-week free ride, is still on. Serial will be completely duplicated on the two webs, including cast and story line. Agency is Foote, Cone & Belding.

Radio Writers Expected to Vote Strike as Admen Nix NLRB Offer

As presaged last week, the ad agencies and sponsors have turned down the offer of the Radio Writers Guild to seek NLRB certification as part of an agreement on the scope of negotiations for a basic contract covering commercial scripting. The admen's answer was given Guild spokesmen Monday (29) by a delegation of agency men. The whole situation will now be tossed to the Guild membership, meeting next Wednesday (7) in New York, Chicago and Hollywood.

It's figured almost certain that the RWG members will vote authorization of a strike, and that the councils of the parent Authors League of America and the affiliate Authors Guild, Dramatists Guild and Screen Writers Guild will be asked to pledge support. Now that the matter of NLRB certification has been clarified, there's little question of the affiliates voting to stand by the radio scripters, as they elected to do during last year's showdown with the networks.

At Monday's session the admen explained that even if the RWG should seek NLRB certification, the sponsors and agencies would not cooperate on a definition of bargaining unit for election purposes, but would seek to establish their own definition with the Board. Guild officials point out that such a procedure would be prohibitively involved, even if all agencies and sponsors agreed on the same "definition."

Less Hub, Bub

Goodman Ace, who writes and co-stars with his wife, Jane, in the "mr. ace & JANE" CBS comedy, has scripted a scene for next Saturday's (3) program in which two ulcers get into a conversation. One is named "Hub," the other "Les."

It's strictly a trade laugh, one of the ulcers being Hubbell Robinson, CBS program veepee, and the other Lester Gottlieb, CBS producer.

Benny, 'Parade,' 'Story,' Back To Hucksters

What happens to the Jack Benny and "Hit Parade" Lucky Strike shows and Pall Mall's "Big Story" in the wake of Foote, Cone & Belding resigning the American Tobacco account, and with the AT new agency affiliations, is something occasioning considerable speculation within trade circles.

It all hinges on how Vincent Riggio, who now has full control over tobacco operations, feels about the three-way network programming setup. If Riggio, as some expect, tries to inject some new elements of commercials into the Benny show that conflict with the comedian's own views, particularly as they apply to the kidding-the-commercials routine, it's figured Benny won't take it lying down. The show's his own package, as is the coveted Sunday night at 7 time on NBC, and the trade is aware that there are plenty of bankrollers who would give their eye teeth to acquire the consistently high-rated air property at any cost.

"Hit Parade" was the late George Washington Hill, Sr.'s idea, and his views about the musical have been shared by George Washington Hill, Jr. But with the latter's exit from the company 10 days ago, giving Riggio the whip hand in the operation, speculation is that "anything can happen." Both Benny and "Parade" will now operate out of the BBD&O shop.

"Big Story," plugging the Pall Mall product, is the most recent of the American Tobacco shows, now rounding out two years on the air. In the 10-10:30 Wednesday night period on NBC, it's been getting a 12 or better rating, following "Mr. District Attorney," which is considered a more than healthy payoff under its limited talent budget. "Story" will now come out of the Sullivan, Stauffer, Colwell & Bayles shop, which has inherited the Pall Mall account.

GOP Powwow or Louis Bout? Y' Takes Y' Choice! But Politicos Stand Pat

Washington, March 30.

Arrangements committee for the G.O.P. national convention in Philly this June is headed for some stiff competition in copping a radio-television audience for the big show.

It seems the Louis-Wolcott return match has been scheduled for June 23, third day of the convention, with the bout competing with the politicos on the ether lanes.

Committee Chairman Walter S. Halianan got out a blast last Saturday (27) asserting the G.O.P.'ers were standing pat on the Convention dates—just in case anyone had any doubts about the matter.

"The date for the Republican National Convention," said Halianan, "was fixed almost one year ago, whereas the prize fight was scheduled very recently."

Harbinger

With a possible strike of commercial scripters in the offing, the Radio Writers Guild was approached last week by a writing-producing couple who own one of the top program package firms. The pair expressed the intention of becoming Guild members, and asked that the necessary membership blanks be sent for them to sign.

Spokesman for the couple explained that they are not in sympathy with the agency-sponsor policy of opposition to the Guild and that, in case of a strike, they intend taking all their shows off the air for the duration. They don't expect to attend any Guild meetings, where their presence might embarrass members now in their employ, and they don't want to know the Guild's confidential policies or plans.

FCC Gets Bid For All-Negro Station

Washington, March 30.

One of the first bids for an all-Negro owned and operated station was filed with the Federal Communications Commission last week by the Afro-American Broadcasting System. Company wants to use the 610 kc slot for a full-time kilowatter in Hopkins Park, Ill., but would program primarily for Chicago audiences.

Outfit is headed by Dr. Clifford F. Kyle, Negro preacher, who makes frank disclosure to FCC that he was sentenced to jail for alleged theft of some clothes at the age of 18 and "got religion" in the reformatory. Application shows that some 12,000 shares of Class B stock will be offered for public sale at a $1 par value and some 1,000 subscribers are anticipated from the Chicago area. Proposed format is heavy on religious stanzas (about eight hours) on Sundays, most of them sustaining but a few to be labelled as commercial. Kyle was given 20% of the stock and job of general manager to compensate him for organizational and promotional work done on the application.

Stations Balk as Cuffo Charity Shows Now Go In for Giveaways

Independent stations of New York are getting on their collective ear over the multiple time demands of various charity appeals, particularly since the latter have fallen victim to the current craze for cash contests and wholesale giveaways.

It's bad enough, these broadcasters feel, that these fund-raising campaigns are stretched over weeks of time and overlap one another in an almost continuous procession, that they aren't lumped into one big overall community drive, and that radio, often without representation in planning the drives, is inevitably called upon to supply programming ideas and personnel as well as air time.

But the injection of contests and giveaways, it's felt, puts an added strain on an already taut situation. Aside from the likelihood some broadcasters see of such a technique lessening the public's desire to contribute to charity causes, the trend is cited as contributing nothing to improvement of a programming picture already overloaded with free cars, houses and washing machines.

The Heart Campaign has currently under way a contest feature, and a similarly formulated cancer drive, slated to run five weeks, is impending. Additionally, now, the National Safety Council is proposing a drive in which air time will be sought to plug a prize contest.

"I guess you could call it one

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No BBD&O Duplicating

One agency that has declared itself against duplicating of its AM programs over television is BBD&O. The policy was decided on last week when the question came up of whether to recommend the dual treatment for the Fred Waring show (NBC) to General Electric. Waring himself had indicated an interest in such a project.

Attitude at BBD&O is that a program which is not purposely built for television is at a disadvantage, particularly in the closeup, and that the effort to make it attractive to televiewers as well as radio listeners could result in vitiating the impact for the far greater audience.

If WOV Nix Comes, Can H. Bess' WLIB Bid Be Far Behind?

Appointment of Herman Bess as commercial manager of WLIB, the Dorothy Thackerey-owned N. Y. indie, has occasioned considerable eyebrow lifting in Gotham radio circles. Bess, who recently resigned as WMCA (N. Y.) sales manager, to apply for purchase of the Bulova-owned WOV in New York, took up his new duties this week following the exit from WLIB of Alex Leftwich. Latter, formerly of Press Assn., was installed a few months back by Thackrey as sales manager and reportedly succeeded in hiking the station billings by $1,000 a week.

Bess is currently awaiting FCC action on his application for WOV, for which Ralph Weil and Arnold Hartley, the WOV managerial incumbents, are also bidding, and it's

(Continued on page 40)

MBS' Marts Vice Mower

Chicago, March 30.

Carroll Marts, account executive, has been upped to business manager of Mutual's midwest division following the exiting of DeWitt Mower, midwest sales manager, and Bob White, account exec, who plan to launch their own program sales agency May 1.

Before entering sales last fall, Marts was assistant to Ade Hult, MBS veepee over midwest operations.

Hiked FM Listening Cools B'casters To Fight with Webs on 'All-None' Rule

Washington, March 30.

CBS and NBC today (Tues.) filed statements with the FCC regarding their official policies on AM-FM duplication. Both said they required affiliates duplicating any commercial shows to duplicate all of them. Webs, however, were less definite about their policies of making programs available to non-affiliated FM stations.

Washington, March 30.

FM broadcasters aren't ready to tangle with the networks on their "all or none" orders to duplicate AM shows because availability of top net programs has already hiked FM listening and sale of FM sets. So says a poll of the 444 FM outlets on the air released here yesterday (29) by the FM Assn.

Survey, conducted over the past month, shows 84% of the FM'ers airing popular net shows for the first time.

Surprising feature of the FMA survey is that only 46% of the FM operators said they were required to air all web stanzas or none on FM. About 40% said they were not forced to do so. It is pointed out here that all four webs are on record as requiring the "all or none" policy, but the poll may have been conducted before the nets issued firm orders to affiliates. For example, NBC is not requiring 100% duplication until May 1.

Fact remains that some of the affiliates may be interpreting the nets' wires as "orders" and others merely as "recommendations."

Breakdown among the web affiliates is as follows: for ABC, 57% said they were required to duplicate all net shows, 27% said they were not; CBS, 84% said yes, 16%, no; Mutual, only 5% yes and 83% no; and NBC, 61% yes and 11% no.

Most of the FM'ers felt any protest to the "all or none" policy would be "premature" at this time. And, whether required or not, most of the affiliated outlets are duplicating web shows. Survey showed that 93% of ABC affiliates, 93% of Mutual, 74% of NBC and 72% of Columbia stations are on the network bandwagons.

A minority 21% of the FM'ers felt the nets' policy interfered with local programming in the public interest.

Over half of the respondents felt the Petrillo-web agreement on duplication has boosted FM listening and 46% believed it was responsible for increased set sales in their areas.

ABC Options Flock Of Summer Shows

It's summer show option time at ABC, and the web has its 60-day hooks on a number of Coast dramatic and variety packages as a result of program veepee Charles (Bud) Barry's recent Hollywood foray. Since he got back in Gotham last week, the following stanzas have appeared on the net's list of prospective strawhat airers:

Radio Repertory Theatre, founded several months ago by a group of film stars, which would do a series of dramas via Arthur Kurlan Productions.

A radio version of "Front Page," starring Dick Powell as Hildy Johnson, negotiated via Dick Dorso of Century Artists.

"I Love Adventure," a dramatic series packaged by Carlton Morse, creator of "I Love a Mystery" and "One Man's Family."

The Donald O'Connor Show, with Gloria DeHaven getting second billing. (Barry says he still has faith in the possibilities of this comedy variety item and is having a new audition platter cut.)

Jack Kirkwood and Ransome Sherman in a teamup as a comedy duo. Barry thinks a click format can be evolved comboing the best talents of the two comics.

Creamer's New Philly Show

Philadelphia, March 30.

Jack Creamer, who has been conducting a "hints-to-housewives" tele show on WPTZ, has been signed to do a daily women's program on WPEN.

Winchell in No. 1 Spot

Walter Winchell has copped the No. 1 position in the Hooperating sweepstakes in the latest (March 30) Top 15 tallies. His 29 rating, based on his audience pull March 21 when he spoke from Washington, is only a fraction of a point (0.7) behind his all-time high.

The Winchell payoff is keyed to the nation's anxiety and stepped-up interest in the international situation, with the whole commentator cycle on the airlanes reaping increased audiences.

Here are the latest ratings:

Walter Winchell	29.0
Fibber & Molly	26.8
Lux Theatre	26.1
Jack Benny	25.5
Fred Allen	24.0
Bob Hope	23.4
Bergen-McCarthy	23.4
Amos 'n' Andy	23.3
Red Skelton	21.8
My Friend Irma	20.9
Bandwagon	20.2
Truth or Consequences	20.0
Godfrey's Talent Scouts	19.1
Mr. District Attorney	18.5
Duffy's Tavern	18.1

CBS Documentary Unit's Re-Format

With the appointment of Dr. Philip Eisenberg, CBS staff psychologist, to the web's Documentary Unit as an associate of Robert P. Heller, who heads the division, the Unit's programming schedule and executive functions are now scheduled for a re-format.

Plan now, it's understood, is to do 10 documentary productions a year, five of them to be produced by Sam Abelow, asst. chief of the Documentary Unit, and the other five by Dr. Eisenberg. This will leave Heller free to oversee the entire operation.

Ruth Ashton, originally hired for the CBS news dept. by Paul White and later transferred to the Documentary Unit, is exiting the latter dept. and going into CBS television.

Next up on the Documentary Unit's agenda is its unique hour-long look at the world of baseball. "Play Ball," with CBS sports director Red Barber in the narrator's chair, will be radio's first full-scale study of the game. It's calendared for Saturday, April 17, 8-9 p.m.

Show is being formatted as a "life and times" of Peewee Reese, Brooklyn Dodgers shortstop. Participants in the airer in addition to Reese himself will include his wife and mother, his Louisville high school coach, Ralph Kimmel; Dodgers prexy Branch Rickey, manager Leo Durocher, baseball commissioner A. B. "Happy" Chandler, and a batch of oldtime ball stars, Honus Hornsby, Harry Hellmann, Ted McGrew, ex-Dodgers scout now with the Pittsburgh Pirates, and Clark Griffith, owner of the Washington Senators.

EVERARD MEADE MAY TEAM UP WITH WEAVER

Everard Meade, who exited his executive post with American Tobacco last week, is expected to join Young & Rubicam as assistant to Sylvester (Pat) Weaver, vice-prez and radio director. He was Weaver's aide when the latter was with American Tobacco, during the regime of the late George Washington Hill.

The departure of Meade from AT followed the resignation of Hill, Jr., as v.p. and ad director of the tobacco firm, and the announcement that the account would move from Foote, Cone & Belding.

Jackie Kelk Air Show

Frank Cooper is putting together a new series for Jackie Kelk. It'll be titled "Dear Leo" and will be scripted by Lawrence Klee as situation comedy growing out of the letters of a teen-ager who yens to be a detective.

ABC will have first option on it.

KLZ Sports Editor

GLEN MARTIN

Martin edits KLZ's Saturday night "Sports Extra" and, in addition, is a top announcer, heard daily assisting Lowell Watts, KLZ's "Farm Reporter."

KLZ, DENVER

WOR to Stagger Talent for Bigtime Strawhat Season

There's a new summer-programming deal in the offing at WOR, N. Y., and it springs from a feeling on the part of prexy Theodore C. Streibert that there is no reason why a station should emulate the networks' 13-week hiatus pattern and thus suffer a vacationtime rating slump.

As a result of this conviction, WOR is negotiating now with its regular top stars to forego summer-long leaves from the ether in favor of brief (say, four-week) vacations which would be staggered so that station's programming picture would at no time be seriously disrupted.

Studies have shown, Streibert points out, that only 50% of the drop in listening during the dog-days is due to people being on vacations, out of doors, etc.; the rest of the rating sag is attributable to favorite programs to which the public is accustomed to dialing suddenly vanishing from the air.

Ratings of WOR shows which stay on through the strawhat season actually climb in the summer, owing to so many network stanzas on hiatus, and it follows, Streibert feels, that the station's overall showing in the Hooper and Pulse stakes would be enhanced by keeping the program structure as nearly intact as possible.

No set length of vacation is being proposed to WOR talent, each case being negotiated separately, but an effort will be made to spread out the time-offs in the manner of a vacation schedule in any business organization.

BENNETT ON OWN WITH $1,000,000 ACCOUNT

Victor A. Bennett, who was a sales v.p. at WAAT, Newark, has opened up his own advertising agency and his first account is the Longines-Wittenauer Watch Co. It's a $1,000,000 foundation.

The switch is from the Arthur Rosenberg Co., which has serviced the timepiece maker for over 15 years. A major portion of the budget goes for the half-hour recorded symphony series and announcements.

RDG in N.Y. Nominates

Lester O'Keefe, of the Biow agency, and Robert Lewis Shayon, of CBS, were nominated to succeed William Sweets as prexy of the N.Y. local, Radio Directors Guild (AFL), at a general membership meeting Monday night (29).

Others nominated by a committee headed by Ted Corday were: Tom Bennett and Mitchell Grayson, for vice president; Maurice Robinson and Charles Powers, for secretary; Ernest Ricca and Norman Sweetser for treasurer; Francis Buss and Charles Polacheck, for television representative on the local council; Don Gillis, Perry Lafferty, Bill Sweets, Betty Todd and Frank Telford, for council-at-large (two to be elected).

Ballots will be mailed out within a few days. Election is calendared for May 3.

From the Production Centres

IN NEW YORK CITY . . .

Two Mutual execs, Hal Coulter and Jim O'Bryon, about to receive their diplomas from Arthur Murray....Trade elated at Phil Cohen, N.Y. radio head of Sullivan, Stauffer, Colwell & Bayles, becoming a veepee....Robert Q. Lewis signed to do comedy narration for Pathe-Warners newsreels....Ted Steele, Benton & Bowles' director of radio, has a "Report on Television" coming out in the May issue of American Mercury....Bob (Believe It or Not) Ripley planes to San Francisco Friday (2) to take off for the Orient....WNBC's Norman Brokenshire going to Pittsburgh Sunday (4) for ABC's "Theatre Guild" production of "Philadelphia Story." Rosemary Rice has a spot in the cast.... John Griggs now a regular on "mr. ace & JANE."

Secretaries of agency execs around town getting gag calls: "This is Mr. Riggio's secretary . . ."....Evelyne Seibold into the "Second Mrs. Burton" cast....Court Benson, Mary Patton and John Larkin joined "Lora Lawton" roster....Elaine Stritch and Alexander Scourby new to "Katie's Daughter"....Gertrude Warner and Joy Hathaway added to "Stella Dallas"....Cathleen Cordell with "Evelyn Winters."

Radio actor Louis Quinn going to England late in May. He'll then go to Italy to remain a year or more, taking advantage of the favorable monetary exchange . . . Next Tuesday (6) night's "Studio One" broadcast will star Franchot Tone in Agnes Eckhardt's adaptation of Mitchell Wilson's novel, "The Kimballs." Subsequent, undated shows will include, Margaret Lewerth's adaptation of Pierre Andrezel's "The Angelic Avengers," Len Peterson's adaptation of Richard Brooks' "The Boiling Point," Vincent McConnor's adaptation of Hamilton Basso's "Sun in Capricorn," and John Garfield in the O'Connor-Quentin Reynolds adaptation of the latter's "The Fable of Billy Rose." Being scripted are Hugh Kemp's adaptation of F. Scott Fitzgerald's unfinished novel of Hollywood, "The Last Tycoon," and Howard Rodman's adaptation of Merle Miller's "That Winter." Fletcher Markel produces the series . . . Carl Stanton, Dancer-Fitzgerald-Sample radio executive, leaves Friday (2) for Hollywood to line up talent, orchestra, etc., for the four-week origination of the Jack Smith (Procter & Gamble) show from that point, starting April 26. Smith is going out to discuss a picture deal and also to confer with execs of Capitol Record, his label affiliation.

Henry Reichhold, Detroit Symphony prez, was slated to fly to Jacksonville yesterday (Tues.) to see how the orch's tour is going. Possibility seems to be brightening that he'll again bankroll web airing of the symph, comes the fall, if not on ABC, perhaps on CBS or Mutual.... Dick Kollmar unveiling his own "candid mike" wire recordings as a new feature on the "Dorothy and Dick" breakfast serial tomorrow (Thurs.) on WOR....Harry Goldstein, Detroit AFRA local prexy, was in town last week to report to the union's national board on the auto city situation....John T. Zoller of BBD&O's radio department engaged to Letitia Happer....Theodore Wyncoop Goodman, writer-announcer of "Voice of America" airers via NBC shortwave, groom-to-be of Carol Davis.

Nan Lupo, WNJR commentator, off Monday (29) for Europe to survey the food situation in England and France....Jerry Hausner, Coast actor, in town en route to London and continent. Hopes to do BBC shows during a three-month stay in the British capital....CBS has dropped its option on Ted Straeter's five-a-week musical series with the Mullen Sisters and a rhythm section. Web, however, is considering it for tele....Radio Television Critics Circle meets tomorrow night (Thurs.) at the Park Ave. restaurant, N.Y. Last meeting before annual awards selections....Alice Yourman into lead role on "Forever Susan" when deal for Lucille Ball to do the part on the Norman Frank package fell through. Show auditioned at Mutual yesterday (25) and goes on the air for the summer....Cy Howard, producer of "My Friend Irma," was in town last week on professional-personal business, planing back to the Coast last night (Tues.)....Torrey Stearns has taken a leave of absence from the Y & R publicity department to work for the draft-Eisenhower movement....Hallmark reported interested in the Ralph Bellamy-starring "Our Town" series as a possible replacement of Reader's Digest.

IN HOLLYWOOD . . .

Frank Stanton sneaked into town with the missus and the CBS press boys were warned "no publicity." He didn't give them much help, however, by showing up at one of the night spots. Strictly a pleasure trip and didn't want to be bothered with interviews....Jack Benny is having his scripters write in Bing Crosby for the April 4 broadcast ... Burns and Allen will do their April 15 show deck-side on the Lurline, making its first voyage to Hawaii from San Francisco....Bart Fellowes and Bill Kelso packaging "Ruggles of Red Gap" with Arthur Treacher, Edgar Buchanan, Maude Eburn and Frank Elliott in the leads. Fellowes recently bowed out as director of "Heart's Desire"....John Seibert, NBC's television design engineer, checking up on the net's transmitter atop Mt. Wilson....Mike Kirk around for the Texaco washup on CBS and the new setup, sans Alan Young, on ABC.

Sam Moore moved in as head writer of the Danny Thomas show after Al and Sherwood Schwartz pulled out. He'll be aided by Jerry Seelen and two other typewriter wits....Anita Colby, Bebe Daniels, Gracie Allen and Bob Hope will take over Louella Parsons' program while she's touring Europe for seven weeks this summer....Russ Pierce resigned as manager of the J. Walter Thompson office in San Francisco to set up his own shop....Irene Ryan, Patsy Moran and Beverly Wills, daughter of Joan Davis, will cut a wax of "My Dear Miss Ryan," situation comedy piece being packaged by Arthur Hutchinson and Charles Pelffer....Paul Warwick seemed more than casually interested in the availability of certain top comics for next season and the trade is wondering why....Those reports one hears in cocktail lounges about Al Jolson and Kraft parting company after this season have been ground under foot by those closest to the picture. He has been practically renewed for next season, say the Thompsonites....Jack Creamer withdrew Walter Tetley's "Peck's Bad Boy" for "The Kid on the Corner" so as not to run afoul juvenile delinquency campaigners. It's being readied for waxing.

Jimmy Saphier makes it emphatic that he hasn't pitched Bob Hope to any client or agency, which might indicate that all's well again between Hope and Charles Luckman....Harlow Wilcox completed his first commercial films for television, a series of one-minute spots. He's keeping his hand in video as a sideline to his many announcing chores ....Mark Warnow's "Sound Off" has been moved again on ABC, the second time within two weeks. Army musical has been on three networks and every night of the week, getting a free ride as a recruiting service....Frank Ferrin beaming because his two shows, "Smilin' Ed McConnell" and "Lassie," given renewals for 52 weeks firm....Mickey Rockford east for a few weeks to clean up some radio deals for MCA ....Stu Sherman planed in for cutting of the Roy Rogers audition record, which is intended for Quaker Oats. George Lowther, who wrote the script, also directed.

IN CHICAGO . . .

Bill Meyers, sales promotion chief of WGN since 1945, switches to WGN-TV as tele salesman. Don Getz replaces on WGN's staff.... Harry Miller takes over as radio director of the Harry Atkinson ad agency...."Tom Mix" makes its 1,000th network gallop April 2, with

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INDUSTRY'S 'DRAFT DURR' MOVE

Passing of Burridge Butler

Chicago, March 30.

Burridge D. Butler, 80, owner of WLS, Chicago, KOY, Phoenix, KTUC, Tucson, and publisher of the Prairie Farmer, died today (Tuesday) in the Santa Monica hospital, Phoenix, following a fall last Tuesday (23) at his Arizona winter home. Rated as one of the outstanding pioneers in rural broadcasting as well as in that type of weekly publication, Butler transmitted much of his own colorful personality to the early programming days of WLS without appearing at the mike.

Butler's philosophy, as often expressed to his radio organization in those days, was that a station directing itself to farm audiences couldn't help but be successful so long as it hewed to the line of a soundly operated farm paper. In other words, the audience should be thought of first, in terms of a neighborly community and second, as farm families and that the idea of service be the keystone of all phases of programming. Butler did more than make WLS an adjunct of his "Prairie Farmer"; he gave it a distinct personality all its own and kept it that way through its many ultra-prosperous years.

Butler founded the newspaper in 1909 and also published papers in Omaha, Des Moines, Kansas City and St. Paul. He was also quite active in farmer organizations, and in the Boy Scout movement.

The accident that led to his death was a fall while walking in his Arizona citrus grove. He wasn't found until an hour afterward.

ABC has been dickering for almost a year for the purchase of WLS, but with frequent breakdowns in the discussions.

Half-as-Long-Twice-as-Punchy Code Goes Out to Full NAB Membership

Washington, March 30.

Half as long and twice as punchy is the way NAB execs describe the proposed new, streamlined broadcasters' Code which was mailed out to all NAB members over the weekend. The standards will get another going over at the Association's May convention in Los Angeles with the final nod or veto expected at a post-Convention huddle of the new Board, skedded for May 19.

NAB men expressed complete confidence this version of the Code will win kudos of broadcasters and advertisers alike.

Biggest changes over the original drafts are as follows:

1. Former ban on dramatization of political broadcasts is lifted, provided all such stanzas are clearly identified as political.

2. Furor over broadcasters' rights to editorialize and their obligations on airing of public issues led to inclusion of new Code provision that "Time for presentation of public questions should be allotted with due regard to all other elements of balanced program schedules and to the degree of interest on the part of the public in the questions to be presented." A broadcaster "should use his best efforts to insure fair presentation of those issues which concern the interest and welfare of the community."

Further language provides that controversial discussions be aired

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Chip Off Ol' Lowell

Lowell Thomas, doing his CBS news stint from the Mont Tremblant ski resort in Canada Monday night (29), lost his voice midway and paused, but couldn't recover it. After a moment, a younger voice took over and finished the stanza.

It was Lowell Thomas, Jr., who happened to be standing at pater's elbow.

Resenting 'Brush,' AER Takes Steps To Stand on Own

The Assn. of Education by Radio, whose annual meetings have in the past been linked with the Ohio State Institute, wants to branch out on its own and is mulling the establishment of a three-day Institute in New York for its membership comprised of educators in radio.

AER officers met recently in N. Y. and decided that it wasn't getting the recognition it deserved. Recent hearings in Washington on the Mayflower editorializing issue, at which the AER was conspicuous by its absence (outfit feels it was given the brush), is said to have brought to a head the decision to "stand on its own."

Idea is not intended to supplant the Ohio State Institute, but feeling is it can serve a useful purpose in bringing educator-broadcasters together under its auspices for an annual New York meeting. Similarly, it is not intended as an encroachment on the CCNY Conference, which, it is pointed out, directs major emphasis on the business-commercial facets of radio.

ACE TO SWITCH SPOT IF MORRIS SPONSORS

Philip Morris is eyeing the Goodman Ace CBS comedy show for probable sponsorship. If deal jells, the "mr. ace & JANE" program, currently heard in the Saturday at 7 period, will switch over to the Friday night at 10 time currently occupied by Philip Morris' Dinah Shore-Harry James musical.

Ciggie outfit is transferring the Shore-James combo to Tuesday night on NBC as replacement for Milton Berle, which PM has cancelled out. Switchover becomes effective April 20.

Meanwhile, CBS reports several other client nibbles for the Ace show, including General Foods.

Ballard Bumped

Pat Ballard's "Songwriting Machine Show" on WOR, N. Y., is getting bumped after its April 17 airing. It's simply a too expensive package (about $3,500 weekly) to carry as a local show, the station says.

Ballard will re-format the stanza with emphasis on sight rather than sound, and debut it as "a straight stage act" suitable for television and personal appearances as well as radio.

KYW, Philly, Bans 'Shine' As Offensive to Negroes

Philadelphia, March 30.

Further playing of the platter "Shine" was banned Friday (26) by KYW, NBC's Philly outlet, following reported objections by Negro groups.

In announcing the ban, program manager James P. Begley said the tune is "considered uncomplimentary by a segment of our listening audience. Of the many thousands of selections available to this station, there is no reason to play any tune that possibly could be considered offensive."

KYW is owned by the Westinghouse Corp.

HIS NEED AS FCC 'BALANCE' IS FELT

A move to draft Clifford J. Durr for renomination to the Federal Communications Commision has been quietly gaining momentum in recent weeks. Durr's term expires June 30 and with President Truman expected to send in his designations some time in April, it's considered likely that the "draft Durr" movement will crystallize itself into a snowball of sentiment within the next two weeks

The significant part of the whole "draft Durr" movement is the almost complete reversal of expression and opinion concerning the FCC's staunch liberal and stormy petrel by assorted facets of the industry which not long ago were "dead set" against risking another Durr appointment. Today they take the position that a continuance of Durr would give the FCC a much-needed balance, plus the contribution of an honesty and integrity, that, it's opined, the radio industry must grasp in an approaching period of turbulence and uncertainty.

One top exec, a web veepee, on the D. C. scene, whose opinion obviously reflects the network he represents in Washington, put it this way only last week: "With Durr on the FCC, at least we know we are dealing with an honest man, even if we don't argue about his politics."

Reception Is Moot

Just how receptive Durr himself is to the draft movement remains pretty much of a moot point. He's expressed a desire to return to Alabama and law practice, an ambition motivated not only by the frustrations attending his "lone dissent" role but because of a more realistic viewpoint taken by other FCC members who have checked out — that it's tough sledding on $10,000 a year. However, the feeling is that, with sufficient industry support, he could be persuaded to accept a renomination.

FCC chairman Wayne Coy is reported in favor of Durr's renomination and has told intimates he will go to the President on his behalf. President Truman, it's figured, might find in a pro-Durr gesture the avenue to a slice of the liberal Democratic vote.

The Senatorial duo from Alabama wants Durr, but it's questionable how much weight the two would carry with the President in view of the fact that they came out only last week in opposition to the Chief Executive.

Midwest broadcaster sentiment among even NAB die-hards is said to favor a new term for Durr and from labor (AFL, CIO) educator and even commercial segments of the industry have come expressions that may crystallize in favorable action.

'RFD AMERICA' MULLED BY ALLIS-CHALMERS

"RFD America," the widely-kudosed farm show on Mutual, may move over to NBC in the Sunday 2 p.m. slot being vacated by International Harvester. (Latter is moving over to Wednesday night CBS).

Allis-Chalmers is reported interested in picking up the tab on the Lou Cowan-packaged program, which was originally intended for sponsorship on Mutual by Ford Dealers, but which subsequently fell through. If deal goes through, Allis-Chalmers would also continue its present sponsorship of the "Farm and Home Hour" strip.

NBC is also mulling taking the show on a sustaining basis, if the A-C bankroller negotiations fall through.

Langford Vice Bing?

Hollywood, March 30.

A new Frances Langford musical show is being considered by Philco as summer replacement for Bing Crosby or second entry replacing Burl Ives.

Latter was recently given notice.

FCC Orders Full-Dress Probe—Sans Public Hearing—On Dick Richards

Washington, March 30.

A full-dress investigation—but not a public hearing—was ordered by the Federal Communications Commission last week on charges of editorializing the news on Dick Richards' KMPC, Hollywood, WGAR, Cleveland and WJR, Detroit. It was one of the first times in its history that FCC has publicized the fact it is shipping out government investigators—a move usually made on the q.t., preliminary to calling a public hearing.

The FCC said it was basing its probe on complaints "and associated documents" filed with it by the Radio News Club of Hollywood. No reference was made to specific demands for hearings and/or revocation-of-license proceedings against KMPC from the American Jewish Congress and the national CIO. The government has not released letters of complaint from the Hollywood Radio News Club or from James Roosevelt, Chairman of the California Democratis State Committee. Both called for "investigation" but did not seek public hearings.

Snowballing Mail

Proof that volume mail has started to reach Washington on the KMPC fracas is seen in a multilithed formletter which FCC last week approved to handle protest letters. An FCC official admitted that the Commission departed from its usual practice of keeping mum about on-the-spot investigations here only because of the magnitude of the issue and the wide publicity it has already received. Three FCC probers are due to leave town this week. (With this unusual advance notice, it was speculated they would find plenty of stripped files at the stations.)

Meanwhile, a new kind of protest against socalled "editorializing" reached FCC last week from the deep South. F. W. New comed about broadcast of editorials and "defamatory and libelous remarks" by WGBA, Columbus, Ga. New told FCC that WGBA on three occasions had broadcast statements "in the guise of newscasts" accusing him of committing seven crimes under state and federal statutes. New didn't enumerate any of the charges.

When he sought time on the air to reply, New said WGBA supervisor A. E. Mickel reserved the right to edit his spiel and commented it would be "vulgar" and "in questionable taste" for him to answer the charges on the air.

No Favorites

ABC network had a last-minute change of heart in connection with the new "Stop the Music" Sunday night show, and decided to "play it straight."

The hour program, which is slotted opposite the Edgar Bergen and Fred Allen shows on NBC, has a "mystery tune" for the grand giveaway payoff, and plan was to use the "signature" tune of the Bergen show. It was figured that, while everybody — or nearly everybody—knows the melody, contestants wouldn't be likely to tab it by name, thus assuring a continuous run.

Couple days before show preemed, ABC got qualms about plugging a rival show and called the thing off, with a subsequent substitution.

Sad Saga of K&E And 'No-Contract' Galen Drake Deal

Involved in the current negotiations between CBS and Kenyon & Eckhardt for a contract covering Galen Drake's services on ABC is the saga of an agreement which took the agency 10 months to discover it didn't have. K&E is being relieved of its embarrassment, but the deal it's going to get from CBS will contain some clauses that the agency perhaps wouldn't have had to accept from Drake's original management.

When K&E bought Drake for the Kellogg morning spot on ABC about a year ago from Fletcher Wiley, owner of the Housewives' Protective League, there was an understanding that the latter would in due course submit a contract. Wiley hadn't liked the one the agency gave him and he wanted to fix up one of his own.

Wiley kept putting off the thing, and then came the the purchase of the Housewives' Protective League, which included the ownership of the Galen Drake cognomen. After Drake had been in the ABC spot nearly 10 months K&E awoke to its predicament. What aggravated the situation was the threatened suit at about the same time of a west coast writer who alleged that Drake had misappropriated some of the former's material. Not only didn't the agency have an indemnifying clause in its contract—but it didn't have a contract.

It was then that K&E turned to

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WOR Nixes Southerners' Replies on 'Civil Rights'; 'Not Many Around N.Y.'

It may or may not come to the attention of the Southern Senators, and they may or may not care—but their three half-hours on Mutual in answer to the web's recent civil rights series aren't being carried by WOR, N. Y. (which aired the stanzas the Dixielanders are squawking about).

Jest going the rounds is that the station didn't feel there are "enough southerners in New York to make it worth the time." But WOR's official stance is that the Mutual documentaries were based, word for word, on the report of an "impartial" Presidential committee and therefore did not constitute a controversial series requiring granting of equal time.

It's doubted that there will be any serious squawk from the replying senators, who, as one WOR exec pointed out, probably are concerned only with southern "home consumption" of their airers, anyway.

PRES. TRUMAN NIXES CBS 'TIMBER' SERIES

President Truman has declined with thanks CBS' invitation to speak on the web's "Presidential Timber" series, which is teeing off tonight (Wed.) at 10:30 with Harold Stassen at the mike. The chief executive wired CBS that "due to pressure of other duties" he was "unable to accept additional speaking engagements."

Sen. Robert Taft will be next week's speaker, followed probably by Earl Warren on April 14, although the California governor is yet to wire acceptance. Henry Wallace has accepted, and will take the air either April 21 or 28. Two others invited to air their views, Gov. Thomas E. Dewey and Gen. Douglas MacArthur, haven't yet been heard from.

Dorothy Lewis to UN

Dorothy Lewis has stepped into a new post at the United Nations Department of Public Information as coordinator of women's broadcasts. She'll take charge of planning and promotion of femme programs sponsored by the UN in its worldwide information service.

Miss Lewis recently resigned from the NAB as coordinator of listener activity. She also founded the Assn. of Women Broadcasters.

SHORTY BELL
With Mickey Rooney, Joe Yule, John Hoyt, Gil Stratton, Cara Williams, Bert Holland, Lou Krugman, Parley Baer, Bill Conrad, Florence Halop, Cy Feuer orch; Bob LeMond, announcer
Writers: Frederick Hazlitt Brennan, Richard Carroll
Producer - Director: William N. Robson
30 Mins.; Sun., 9:30 p.m.
Sustaining
CBS, from Hollywood

"Shorty Bell" is something CBS describes as a "continuing novel." The new half-hour sustaining program, on which the network has reportedly affixed a $10,000 sponsorship price tag, stars Mickey Rooney in his first air series. In these days of cautious bankrollers, that's top coin on anybody's kilocycles. But the program that preemed last Sunday (28) in the cream 9:30-10 nighttime segment isn't calculated to excite that kind of commercial response.

The sad truth is, even as a sustainer and with Rooney as name bait, "Shorty Bell" on the basis of Chapter One wasn't far removed from the type of kid adventure stuff that fills the daytime airlanes. In reviving this type of wornout formula dressed up for radio in the guise of a "continuing novel," CBS stubbed an expensive toe.

In luring names into the network as part of its New Listen era in programming, CBS, despite a script assist from Frederick Hazlitt Brennan and Richard Carroll and a William N. Robson production, certainly hasn't found the answer here. The dramatic series is newspaper office stuff parlayed with gangsterdom, and a glimpse of an upcoming love interest. Rooney is the aspiring reporter (in the first chapter he was still a circulation truck driver, but just beginning to smell a story). Even setting aside this outworn blueprint for adventure sagas, there was nothing particularly distinctive in the Brennan-Carroll scripting.

Major interest, of course, is in Rooney as a radio personality, and somewhere along the line somebody forgot that radio is strictly an audio medium. Rooney as "Shorty Bell" was projected by a brash, hard, atonal voice. Yet without those Metro cameras grinding out the distinctive, visual characteristics that make up the Rooney personality, all that was left was an unsympathetic, one-dimensional portrayal. Frequently, too, it was an attempt at "early Cagney."

Allowing that a director is handicapped in an introductory chapter through the necessity of setting the stage for all the characters, the fact remains that the tempo on the initial installment was too fast, lacking proper pacing. Similarly, casting for radio must take into consideration multi-timbered voices. In "Shorty" so many came of the same strident quality that much needed color was lost.

Among those in support of Rooney are Joe Yule (the pic star's father); John Hoyt, Gil Stratton, Lois Kern and Bert Holland. Cy Feuer and his orch provide the musical bridges. *Rose.*

THIS IS OUR CITY
15 mins.; Sat., 10:30 a.m.
Sustaining
WKBW, Buffalo

Art Simon, who recently took over as exec veepee of WKBW, deserves credit for his efforts to face-lift the station with programs of special significance. Although this one will probably not be hailed as exactly inspirational, it is a mighty good try and one of the things for which Simon and the station should get top kudos. Extending the helping hand of radio in the cause of community uplift is something Buffalo needs.

"City," which is co-sponsored with the Buffalo Board of Community Relations and the Buffalo National Round Table of Christians and Jews, enlists the writing and acting efforts of high school teenagers on behalf of better interracial relations. Each high school is allotted a program dealing with the general theme of tolerance and driving home the lesson of equality and fair play toward and among community nationalities and religious groups. Strong appeal is made to local school pride with the historic background of each institution stressed for its contributions to the cultural life of the city. The production being strictly original with the students, there are plenty of amateurish touches in evidence, but the thing gains otherwise as a result of its unsophistication and spontaniety. At least, the idea and treatment is novel if not daring for a Buffalo station. *Burt.*

REPORT CARD
With Franchot Tone, Minerva Plous, Carol Goodner, Michael Dreyfuss, Martin Wolfson, Hester Sondergaard, Geoffrey Bryant, John Sylvester, Bob Morgan, Kermit Murdock, Ed Latimer, Charles Penman
Writer: Charles Monroe
Director: Albert Ward
Producer: Robert Heller
Musical Director: Harry Sosnik
60 Mins.; Wed. (24), 10 p.m.
Sustaining
CBS, from New York

Only one year old, the documentary program is the infant prodigy of radio. Its working concept of packing dramas with the stuff of reality has taken the industry a measurable way along the road of fulfilling itself as a powerful educational medium. It has in part unshackled radio's creative mind from the claims of commercialism, the surrender to superficiality and the onus of avoiding the more ugly facts of life. In short, the documentary has been the single current of fresh air to blow through that "sad saga of sameness."

Launching its second year of operation, CBS' documentary unit last Wednesday (24) tackled the crisis in America's educational system. The results, unfortunately, were not wholly successful. The informational point was slightly blurred by the program's failure to fully assimilate its material. The dramatic point was blunted by a tendency to substitute indignant but vague oratory for the living conflicts. These shortcomings, however, have to be matched against the program's terrifically complex job.

"Report Card" tried to explore the whole gamut of problems besetting U. S. education. It touched upon the school system's decayed physical setup, its overcrowded classrooms, its underpaid teachers, and its outdated standards and techniques. Finally, it attempted to trace back the educational process into the roots of society and the world at large.

Compressing this data into a full-hour dramatic biography of a small town teacher, the documentary, despite its seriousness and sincerity, had only a lukewarm touch. The script lost a sharp focus because too many facets of the problem were mirrored. There was a tendency to merely state some of difficulties without defining them in a manner that would help lead to a solution.

During the last 20 minutes, Franchot Tone, as the educator, delivered a long oration which summarized all the virtues and defeats of the documentary. The speech covered everything from war to marriage as being intimately linked up with the educational system. But in trying to do so much, it did too little in giving a specific answer to a specific problem. The speech, like the program as a whole, seemed to be on the threshold of a new and radical insight on what's wrong with our schools; but it never crossed over.

As with its former programs, CBS' documentary unit shot the works in dressing the script with a superlative production. Carrying the whole session with his portrayal of a broad-visioned educator, Tone delivered his lines with intelligence and sensitivity. The rest of the cast also performed excellently, while Harry Sosnik's musical score contributed much to blend the drama's loose structure into an integrated mood. *Herm.*

Foreign Radio Reviews

NOEL COWARD SHOW
With Matovani Orch., Victoria Campbell, Joyce Grenfell, Graham Payne
30 Mins.; 8 p.m. Mondays
PHILLIP'S RADIO
2 GB, Sydney

As set this transcription show is not very good radio. It gives the impression that it's just a string of numbers thrown together without much care. Most of the fare on tap is dated, and that's not so very good for the fans.

Noel Coward makes a few casual announcements as he introduces the various numbers. His method of delivery is too clipped and offhand. Star does one number, "London Pride."

Numbers heard from Coward's troupe included excerpts from "Bitter Sweet," "Conversation Piece" and other Coward shows. It's all straight stuff, short on comedy, and so-so in presentation.

This one will have to improve if it's to gain the ear of Aussie fans. *Rick.*

Follow-up Comment

Rev. Patrick Payton, C.S.C., impresario of "The Family Hour," provided for the faithful on MBS Sunday afternoon (28) an hour of Easter service that was even better programwise than his reverential event of last Christmas Eve. This session was as star-loaded as the previous one, but the music itself seemed to have a superior tonal and emotional appeal. Interpolated between scenes from the "Pageant of the Resurrection" and the recital of "The Rosary" were solos by Bing Crosby, Dennis Day, Eileen Farrell and Christopher Lynch, the latter two originating from New York and being the only exceptions to an all-Hollywood cast. Ethel Barrymore, narrated the "Resurrection," and the others participating were Jimmy Durante, Irene Dunne, Fibber McGee and Molly, Lizbeth Scott, Bobby Driscoll, Pedro de Cordoba, Dan Daily, Marguerite Chapman, Ann Jamison, Loretta Young and Robert Ryan. Max Terr conducted the orchestra and choral group in Hollywood and Sylvan Levin did the batoning on the New York end. David Young's direction was faultlessly smooth.

SPECIAL AGENT
With James Meighan, Lyle Sudrow, Margaret Draper, James Monks, Wendell Holmes, Mort Lawrence; Chester Kingsbury, music
Writer: Finis Farr
Producer-Director: Herbert C. Rice
30 Mins.; Wed., 8 p.m.
Sustaining
Mutual, from New York

Mutual's newest private-eye is Alan Drake (James Meighan), investigator for an insurance company, who's just as slick as any Sam Spade, Nick Carter, Charlie Chan or Falcon at rounding up murderers without the aid of the cops. In fact, in his getaway sequence last week (24), special agent Alan Drake was informed by his sidekick (Lyle Sudrow) that the police had verified his suspicion that the victim's death was no accident; otherwise Drake had no truck whatever with the bluecoats.

Finis Farr's story had some surprisingly nice twists: a radio producer, in need of a $50,000 insurance payoff, fixes his partner-star actor's car so it appears to crash accidentally. When Drake finds the car's brakes were tampered with, and suspicion turns on the producer, latter produces a transcription he claims he cut on the sly when the actor, drunk, was telling how he was going to commit suicide, in just this way. The producer, meantime, has pushed the writer of the show out a window because the writer knew that the producer and actor were simply running through a script when they cut the platter. Drake figures it all out, with the aid of some info from an actress who's been on the show, and nails the producer in a gun-drawing windup tussle.

It's whodunit fare of generally acceptable quality, neither apt to excite great attention nor rate particular criticism. Best that can be said is that it's a fair program of this type, handled with experience in all departments. In the initialer, the cast gave some evidence of need for more rehearsal, and sameness of some voices made identification difficult at moments. Mort Lawrence, in the brief role of the writer, turned in a particularly noteworthy stint. *Doan.*

GENE MOORE TRIO
With Gene Moore, Kenny White, Bill Gall
Producer: Ken Heady
Sustaining
15 Mins.; 4:15 p.m., Mon.-Fri.
KCMO, Kansas City

Trio of top instrumentalists is another entry in KCMO's new policy of live programming. Gene Moore, station's musical director, heads the group, alternating on organ, piano and squeezebox, with Kenny White to toot the clarinet and Bill Gall to strum the guitar. Threesome is billed in "quiet" music, which is how it starts out—neatly arranged and planned. With three men like this, however, some improvisation is bound to creep in, and anything can happen in the quarter hour.

Trio have been at it on the air more than a month, and appears set for this spot. Coming along late in the afternoon like this, against soap operas and talking shows on other stations, outfit has a good chance to click. It's good music and easy listening at this time of day. *Quin.*

FLORENCE PRITCHETT
With Glenn Ford, guest
Writer: Miss Pritchett
Producer: Dancy Pritchett
15 Mins.; Sat., 11:15 a.m.
BERKELEY FURNITURE CO.
WOR, N. Y.

Florence Pritchett seems a considerably warmer and more relaxed radio personality now than when she first took over her "Barbara Welles" cross-the-board stint on WOR last year. In this new, added sequence under her own name, which teed off last weekend (27), she carried a load of monolog with apparent ease, dispensing completely with the usual inane banter between femme gabber and male announcer, and even doing her own commercials. Intelligently handled, too.

For the first 10 minutes or so, Miss Pritchett reeled off pert, frothy comments on the Easter fashions, Hollywood film dress designers' "flamboyant" and "overly dramatic" creations, Cholly Knickerbocker's wedding party, Marlene Dietrich's getup, the James Masons' apartment, etc. Subjects were nicely segued and of definite appeal to the ladies who sit under hair dryers reading movie fan mags, which is a considerable segment.

Miss Pritchett's interview with Glenn Ford, however, was rather too casual and unrehearsed. Ford, a "by golly" guy without apparent pretensions, surely would have submitted to more pertinent questioning, with some angle in mind.

Producer of the show is Miss Pritchett's sister. *Doan.*

MEET MR. MUSIC
With Harry Groves
Producer: Ken Heady
Writer: Barbara Draper
25 Mins.; Mon.-Fri., 10:35 p.m.
AMBROSE & CO.
KCMO, Kansas City

This is basically just a way for an announcer to play a bunch of records and get in some leisurely chatter along the way. It's a record show, but hardly a disk jockey stint. Show is definitely stylized by the writing of Barabara Draper and Groves' lean-back-and-take-it-easy delivery.

Idea is to put the emphasis on what the music does for the listener, instead of the usual attention in a jockey type of show directed mainly at the music itself. So selections are almost wholly on the sweet side in keeping with the chatter, the time of evening and the product (wine).

Station already has a pair of disk jocks and some other record shows. So anything using platters needed a different approach, and this is it. Everybody connected with the show seems to be pretty much hitting the intended niche. It sums up as a different record show, and a session of easy listening just before bedtime. *Quin.*

Transcription Review

THE GOLDEN DOOR
With Arnold Moss, Carl Swenson, Raymond Edward Johnson, Robert Dryden, Will Geer, Bernard Lenrow, Edwin Jerome; I. Zir, music
Writer: Ben Kagan
Director: Frank Papp
Producer: Ted Hudes
15 Mins.

The plea for the DP's is by now a familiar one, the facts of which must be known to most listeners. And yet, of course, it must be told over and over again, for it is yet to be answered. The program in question is another waxed dramatization by the Citizens Committee on Displaced Persons and is slated to be carried by 436 stations from coast to coast. (WMCA and WHLI, in the N. Y. area aired it over last weekend.)

It's an Easter fantasy, taking its title from the words on the base of the Statue of Liberty: "I lift my lamp beside the golden door." The door is closed to DP 234 and he dies in a European detention camp. In heaven, he wants to be admitted to "the United States section," but has to stand examination by the Founding Fathers—Benjamin Franklin, Thomas Jefferson, et al. The Founding Fathers, upon investigating conditions below, admit DP 234 to their midst and conclude that America, once the haven of the oppressed, has forgotten it was built to greatness by immigrants.

Stanza has an excellent cast and grade A production quality in all respects. *Doan.*

AND YE SHALL FIND
With Walter Abel, Alan Baxter, Arnold Moss, June Duprez; Sylvan Levin Orch
Director: Earle McGill
Writer: Ben Kagan
30 Mins., Tues. (23), 10 p.m.
YOUNG MEN'S CHRISTIAN ASSN.
MBS, from New York

A plea for peace, mutual understanding and tolerance among nations is a bit unusual in these days when war talk is predominant. In the Young Men's Christian Assn. presentation of "And Ye Shall Find," Mutual presented an artfully written and eloquent plea that runs counter to the general run of martial discussions.

The essentials of good writing and superior enactments by a talented name cast helped dispel the familiar peg upon which the story was built. The device of having a mysterious figure, probably a personification of the Diety, who makes appearances at crucial moments only, was a familiar one, having been used many times in both radio and legit. Nonetheless the strong, punchy lines, the sincerity of the script and portrayals and timeliness of the show's message, made this infraction minor.

The story dealt with an armless GI who gets mysterious visitations whenever there's a personal crisis. Through these visits, he built up a philosophy that enabled him to live despite physical handicaps, and ultimately developed to the point that he was unaware of his disability and more concerned with the state of the world. He seeks out the mysterious stranger, who makes a potent plea, which urged the good forces of the world to make an active fight to maintain amity among nations.

Alan Baxter gave an excellent account of himself as the troubled amputee, while Arnold Moss as the mysterious stranger, and Walter Abel as the narrator, gave sincere and well-conceived portrayals. *Jose.*

HEART SHOW
With Ed Sullivan, Milton Berle, Frances Faye, Monica Lewis, John Sebastian, Ferruccio Tagliavini, Steven Yager, Ray Bloch and orch.; Frank Gallop, announcer
Producer: Earle McGill
Writer: Allan Sloane
30 Mins., Fri. (26), 9 p.m.
Sustaining
All N. Y. Indie stations

Show business turned out again, liberally and loyally, as usual, for another benefit—this time for the N. Y. Heart Fund. It was a unique program—being the first time that all of New York's indie stations had been linked up for such a purpose. For another thing, NBC lent its studios for the production.

It was also a very good variety program, more amusing and entertaining than many a high-priced, sponsored production. Ed Sullivan, spark-plug in the Heart drive and chairman of its entertainment committee, had rounded up a fine array of talent, and served as associate emcee, otherwise modestly keeping in the background. Milton Berle, as mucho cuckoo emcee, was in high spirits, and having as good a time with his gags as his studio and unseen audiences. He was evidently deeply in sympathy with the cause, and the obvious adlibbing and asides were highgrade and titillating.

Berle trotted out a roster of talent that included Frances Faye, singing "Scrub Me, Mama"; harmonicist John Sebastian, playing the Gypsy Dance from "Carmen"; Monica Lewis, crooning "It's Nice To Be Nice"; the Met's Ferruccio Tagliavini, singing "La Danza," and Ray Bloch and his orchestra for smooth background. Steven Yager, a GI who developed a heart condition as result of being hit on Luzon, appeared briefly to admit he had given a full disability pension check to the Heart Fund—which was the tipoff to the audience to do the obvious, something likewise.

Program was entertaining, always in good taste, with production and scripting on the high level of its performers. *Bron.*

JUKE BOX JURY
With Fred B. Cole, guests
30 Mins.; Sat., 1 p.m.
SUCHARD CHOCOLATE
WHDH, Boston

This format calls for airing of three new disks with three 'teenage jurors passing out opinions and ratings with a "90" rating ringing the bell. Idea has been clicking plenty.

Fred B. Cole, whose two-hour

(Continued on page 40)

INSTITUTE DAYS ARE HERE AGAIN

Sponsors Await D. C. Reaction To Gulf's Switch on Talent Taxes

Washington, March 30.

The American Federation of Radio Artists has filed a written "opinion" with the Commissioner of Internal Revenue, Social Security Rules & Regulations Division, regarding social security deductions for performers appearing on the "We, the People" program. The union notes that for 15 years the sponsor, Gulf, has made such deductions, but that it recently notified some 1,200 AFRA members that it was no longer doing so.

The AFRA brief calls attention to the decision of the N. Y. court of appeals in the Jay Velie-Ted Collins case of several years ago to dispute the Gulf contention that actors hired for single broadcasts are "independent contractors" and not "employees" within the meaning of the social security regulations. It claims that AFRA performers on the Gulf series conform to the "employee" definition by having to follow orders and being subject to discharge.

According to union executives, if Gulf succeeds in setting aside the social security deduction setup other sponsors would follow suit, and large amounts of social security funds would be lost annually. The AFRA officials also figure that in such circumstances sponsors might next try to do away with the 2.7% state unemployment insurance payments in New York.

Gulf's discontinuance of the social security deductions applies only to those hired for single shows, not to regularly employed musicians, writers and m.c.; etc. In view of AFRA's arguments in the case, the revenue agency has called upon the oil concern for an "opinion" justifying its stand. Jack London, of the Jaffe & Jaffe law firm, wrote the AFRA brief.

500G Suit Charges Renege on Station

Chicago, March 30.

George E. Ingraham, veepee of Milwaukee's new airer, WMAW, last week filed claim for $500,000 against the estate of the late Herbert Uihlein, former director of the Schlitz Brewing Co. Ingraham's claim is based on an agreement assertedly reached in 1944, whereby Uihlein was to establish a station with half interest going to Ingraham.

Ingraham charges that following performance of services under terms of the agreement, he was deprived of all benefits "through neglect and default." Attorney Clifford A. Randall, part owner of WMAW and executor of Uihlein's estate of $4,749,079, said the claim would be contested in the absence of a written agreement between Ingraham and Uihlein.

Benny Buys 'House' Disk

Jack Benny has bought from Kermit Raymond Productions, for an undisclosed sum, the "Hollywood Open House" platter sequence in which the comedian and his troupe are guestars. Show is the one over which Benny's network sponsor, American Tobacco, and its agency, raised a ruckus some months ago, claiming Benny had no contractual right to do the stint.

Deal between Benny and Kermit Raymond permits the latter to continue playing the stanza until the end of the year where commitments are already made. Amount paid for the disk, while not revealed, was declared to be "substantial."

Payoff is that the agency involved in the hassle over the show was Foote, Cone & Belding, which has just resigned Luckies billing. Ciggie account now belongs to BBD&O, which is Kermit Raymond's agency, too.

'We're in It, Too'

Walter Winchell's sponsor has given him assurance he can duck commercials anytime and not worry "because the Jergens Co. wants to help you fight to stop a fight."

Columnist-newscaster's March 21 broadcast, which got him the No. 1 Hooperating of 29 (see tabulation) resulted in nearly 1,000 phone calls in 30 minutes to the ABC in New York alone, according to the network's news veepee Tommy Velotta. This exceeds the number of calls from all over the country, within an hour following a blood donor broadcast, which was Winchell's previous high.

CBS Beats Its '46 Mark With '47 Net Of $5,920,104

CBS sailed through 1947 with a steady financial keel, racking up a 52-week net of $5,920,104 compared to the previous year's 52-week net of $5,795,896. While record manufacturing operations contributed a heavy share of the profits, the slightly improved net was due exclusively to the broadcast phase, according to the net's annual stockholder report.

Columbia's record subsidiary profits dipped from $1,880,222 in 1946 to $1,415,768 in 1947 as a result of increased labor costs and changed market conditions. Broadcast profits, however, more than compensated with a $4,504,336 net for the year, surpassing the previous year's profits by $588,662. Total taxes remained approximately the same with $4,700,000 in 1947 as against $4,660,000 in 1946. Cash dividends, however, fell off from $2.30 a share in 1946 to $2.10 in 1947, with undistributed profits of $2,313,665 added to surplus.

Gross income from sale of broadcast facilities, talent, lines and records, less discounts, totalled $74,261,645 for the year, a rise of $7,000,000 over the previous year. FCC's denial of the company's petition for commercial color television resulted in a writeoff of fixed assets of $181,265. Bonuses to 303 executives and key employees totalled $257,404.

In the important earned surplus bracket, CBS pushed up its holdings to $23,527,892, a healthy advance over last year's surplus of $20,792,311. Cash holdings showed little change, amounting to $7,077,009 for 1947 as against $7,269,899 for 1946. U. S. bonds came to $3,846,101 with total current assets at $22,188,486.

At the end of 1947, CBS network included 171 stations in U. S., as compared with 163 the year before. Figure represents the highest total of affiliates CBS has had in its 20 years of operations.

WBNX License Renewed

Washington, March 30.

FCC today (30) dished out both good news and bad news to stations in the New York metropolitan area.

WBNX was granted a regular license renewal. The Commission, which had earlier tabbed the indie's license for hearing on several programming charges, relented on a strong showing by the station that alleged abuses had been cleaned up.

At the same time, FCC denied a power boost to 5kw requested by WAAT, Newark. The Commission said the hike would cause interference with WEBR, Buffalo; WELI, New Haven, and other stations.

SURVIVAL BATTLE SEEN IMPENDING

By DICK DOAN

Radio institute days are upon the industry again, and there's a marked effort on the part of promoters of these powwows to hoist them out of their well-worn grooves. It's cued to a growing feeling that a battle for survival is impending, with broadcasters in a mood to brush off those conferences which fail to inject more showmanship, constructive discussion and new ideas, abreast of developments, into their agendas.

No exception is Ohio State Univ.'s 18-year-old Institute for Education by Radio, which Keith Tyler is striving to keep in the forefront in the face of mounting industry disinterest, based on feeling that, in spite of awards, the event is an annual ordeal in which broadcasters get a kicking-around "for the poor job radio is doing." It's become an old story, with no ending.

Last year's attendance of broadcasters at the Ohio meet was off sharply in contrast to earlier years, and there's little evidence that they'll be flocking back for the 1948 sessions, scheduled April 30 through May 3, unless Tyler's tentative agenda, scheduled for release in a few days, turns up some unexpected and inviting prospects in the way of topics and talkers. In New York last week to round out panel rosters and sound out key industry people, Tyler indicated he had no plans for drastically altering the crowded format which has provoked broadcaster gripes. But he evidenced a keen desire to inject more program appeal for broadcasters.

Cott Promises Fireworks

He tossed the opening session into the lap of Ted Cott, WNEW program veepee, who had planned to skip the meeting, with a challenging invitation to bring in whom he wanted to sound off as they pleased. Cott promised him plenty of this-is-how-we-see-it talk.

Tyler said he hoped to enliven the Sunday night dinner, traditional highlight of the parley, with a round of pithy five-minute speeches by leading tradepaper, newspaper and magazine critics of radio. The institute director, despite television's sudden cornerturning, reported he had no plans for expanding last year's passing attention to video.

Radio Directors Guild and Radio Writers Guild will conduct panels

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All-Negro Theatre Set For WPWA Preem Sat. (3); Audition 350 Aspirants

Chester, Pa., March 30.

All-Negro radio theatre, which station WPWA here has been prepping for months and has attracted wide interest, is about to make its air debut. Initialer of the series, written and produced by Larry Menkin, and presenting all-Negro casts, will hit WPWA's kilocycles Saturday (3), 6-6:30 p.m.

Preem, starring De Vrieux Tomlinson, will be "Markheim, 1948," a radio adaptation, by Menkin, of a Robert Louis Stevenson story. Overall series is titled, "One Out of Ten," and will utilize scripts by Joe Ruscoll, Sidney Slon, Martin Seifert, Mike Sklar and other Radio Writers Guild members in addition to Menkin.

Station has been conducting twice-weekly auditions for the theatre for the past 14 weeks and has had auditionees and requests for auditions from such far-away points as Chicago, Seattle, Oklahoma, Texas, Florida, Louisiana and Missouri. More than 350 aspirants were auditioned, including students from Cheyney Univ., Lincoln Univ., Temple Univ., Philadelphia and Morgan State College, Baltimore.

Reporters from Negro newspapers and magazines will come here to cover Saturday's preem.

AFRA, Webs Agree on Cost-of-Living Increases; Advertisers Also Assent

Still a Great Story

Goodyear's "Greatest Story Ever Told," which VARIETY kudosed in Showmanagement Awards a year ago, has been raking in the honors ever since. Latest comes from the City College of New York, which, in its annual awards to be conferred April 14, will hand one of two bronze plaques to Ray-show, Inc., for creating the outstanding radio program of 1947 in "Greatest Story."

Other plaque will go to WLW, Cincinnati, for "outstanding achievement in promotion in 1947."

The American Federation of Radio Artists and the networks have agreed on a cost-of-living increase covering both commercial and sustaining shows and applying to ad agencies (and sponsors), package production firms and transcription outfits.

The terms were okayed Monday afternoon (29) by the admen and producing offices and were slated for approval at a special meeting last night (Tues.) of the AFRA national board. Final acceptance by the AFRA membership will be taken up at union meetings in New York, Chicago and Los Angeles, probably within a week.

Agreement is for two years and calls for a 7½% increase for staff announcers and sound effects men over their present pay (which may or may not be scale). No actors or singers, and no freelancers get any increases. However, there is a cost-of-living clause stipulating that if the Department of Labor index rises 10 points above that of March 15, 1948, the union may reopen negotiations for a compensating wage boost.

Double Everything For 'The Whistler' To Calm Clients

Hollywood, March 30.

Double trouble brewed for CBS last week when its double sponsorship of "The Whistler" blew off scalding steam and made the network see double through the haze. When the mist cleared the network had on its hands two separate programs to appease Household Finance, which sponsors the CBS-owned chiller east of the Rockies, and Signal Oil, tab taker-upper along the coast.

When the two clients couldn't agree on how the script should be treated, CBS stepped in and ordered two different yarns and an entire new production setup for each sponsor. Bill Forman continues in the same role for the coast and Bill Johnstone stalks through the eastern airing. William N. Robson holds production rein on the eastern segment and George Allen throws cues for the west. Even the music direction is in double time, with Lud Gluskin for the east and Wilbur Hatch tapping beat for the oiler. Everett Tomlinson continues as script supervisor, with the writing still being farmed out to freelancers.

'NEWSCOPE' DROPPED BY KAISER-FRASER

The fate that's been predicted for some time for Kaiser-Fraser's four-times-weekly "Newscope" on Mutual is finally a privately acknowledged fact. The car manufacturer is pulling the plug on Wendell Noble's "human" treatment of the news at the end of May.

It's not a case of the sponsor being dissatisfied with the stanza, it's claimed, despite its lowly Hooper showing, but rather a matter of budget revision. (K-F also yanked its tab on DuMont's televised "Bowes Amateur Hour," effective last Sunday (28), despite an impressive Hooper telerating.)

K-F isn't getting out of radio entirely, it's said, and is talking with Mutual about keeping the present Sunday night at 8:45 time and taking on a week-night half-hour beginning in the fall. In fact, K-F has been reported lately as looking at a number of shows, including a musical stanza with Phil Davis conducting orch and 24-voice chorus. Latter package was auditioned for the car manufacturer last week.

K-F agency is Swaney, Drake & Bement.

NBC'S CANADIAN IMPORT

NBC has a new Canadian import, Harry W. Junkin, until recently program production director for Horace Stovin, Inc., station rep organization in Toronto.

Junkin is on duty as a staff director in the web's N. Y. headquarters, but as yet has no show assignments.

Liberty Bows Out In WOOD Bidding

Washington, March 30.

Federal Communications Commission hearing on the sale of ABC-owned WOOD, Grand Rapids, was cancelled out over the weekend when Liberty Broadcasting Co., one of two contenders for the outlet, dismissed its purchase bid. Hearing was skedded to open here yesterday (29).

Liberty made an 11th-hour plea for continuance of the hearing Friday night (26) but when the Commission nixed this, the company dropped out of the race. Principals were financially embarrassed because a projected $350,000 loan from the Woodmen of the World was withdrawn last week. An earlier contract with American had to be cancelled for lack of cash last year.

Move leaves the way open for FCC approval of the sale to publisher-broadcaster Harry Bitner's Grandwood Broadcasting Co. for $850,000. This will also make broker Smith Davis happy since he will chalk up a $42,500 commission for finding a buyer for ABC. Liberty was unwilling to pay Davis in the event FCC preferred it over Grandwood.

SOLONS RAP 'VOICE,' THEN VOTE $3,000,000

Washington, March 30.

Criticizing the State Department's operation of its worldwide information and education program, House Appropriations Committee voted to cut the department's request for $5,120,000 to $3,000,000 to cover deficit expenses to June 30. Beginning July 1, the budget appropriation for the information service will be $28,000,000, bulk of which will go for "Voice of America" broadcasts.

Committee report on the State Department stated it "was not satisfied that the administration of the program has been of such a nature to secure the kind of results which Congress is entitled to expect and desires to urge that the expansion and reorganization under the new law be accomplished at such a rate and in such a manner as to insure a sound and effective program."

House committee, during hearings recently, was specially critical of the manner in which the State Department had turned over most of the program activities to the major networks, chiefly NBC and CBS. It was felt by committee members that insufficient supervision was exercised over the program content.

FCC Needling Bigshots to Start On Penthouse TV Experiments

Washington, March 30.

Fearful that the big radio entrepreneurs will sit on their lower television channels and do nothing for the next 10 years, the Federal Communications Commission is dishing out some straight talk to industry execs. The word is to start experimenting now on the upstairs video slots so standards can be fixed for penthouse tele around 1950.

Two FCC members have already sounded the warning—Chairman Wayne Coy and George S. Sterling. Both say the first move is up to industry but on the q.t. they are worried because the big guns in radio, once established on the low bands, show no disposition to break ground in the ultra-highs. For any pioneering RCA, GE, etc. may do will accrue to the advantage of those not now in tele. Columbia's recent move to absorb five tele assignments was looked on here as clue that last big impetus for upstairs television has been dissipated. (CBS has four video towns spotted, is reported vying with a pix company, Ed Pauley and others to buy Dorothy Thackrey's tele franchise in Los Angeles).

Coy told the Institute of Radio Engineers last week that he expects all available tele assignments in the top 140 markets to be exhausted within the next 12 months. To prepare for a "truly competitive nationwide" system for the next generation, he urged industry to start blazing a trail in the roomier ultra-highs. FCC, he mourned, has not been provided with enough technical data to move ahead on standards.

F-C-B Agcy. Bowout Won't Disturb 'Tonight on B'way' TV Show for Lucky Strike

Plans for the airing of "Tonight on Broadway" under American Tobacco's sponsorship will not be changed by the Foote, Cone & Belding ad agency's "resignation" of the Lucky Strike account. At least the first three shows in the series will be handled by the agency under the agreement that F.C.&B. will continue with the Lucky Strike biz until a new agency affiliation is made.

Show preems as planned, consequently, next Tuesday (6) over the CBS web with a direct pickup from the Alvin theatre, N. Y., of backstage interviews and scenes from the "Mr. Roberts" legiter.

Final okay to the "Broadway" show was handed out yesterday by the International Alliance of Theatrical Stage Employees and the International Brotherhood of Electrical Workers. Both unions declared they would work hand-in-hand on this series of shows

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UNION TANGLE STYMIES PHILLY TV OPERA SHOW

Philadelphia, March 30.

Caught in the middle of an eleventh-hour jurisdictional dispute between unions involved, WCAU-TV this afternoon (Tues.) was forced to call off plans to televise the American Opera Co.'s production of "The Bartered Bride" tonight at the Academy of Music.

Station had cleared pickup with the opera company and with the American Federation of Musicians, but at the last minute the Academy stagehands, members of IATSE (AFL), refused to work with WCAU-TV's tele crews, who are members of the American Communications Assn. (CIO) and IBEW (AFL). Joseph Douglas, business manager of Local B, IATSE, said the only conditions under which the stagehands would work was for the station to substitute AFL technicians. Station pointed out that its contract with the ACA prevented this.

Referred by Douglas to J. B. Bassen, international IATSE rep in New York, WCAU-TV execs sought in vain to reach him today, finally gave up and cancelled the telecast.

Tele Scraps on Tap

Washington, March 30.

The Federal Communications Commission is hard pushed to keep abreast of the boom is tele applications. Hearings are in the offing in some 20 video-tight towns, but FCC has ben able to fix dates for the sessions in only a dozen areas to date.

Following is a tentative listing of upcoming tele scraps:

Louisville, Ky: April 9 in Washington.
Detroit: March 30, further hearing in Washington.
Wilkes-Barre, Pa.: April 1 in Wilkes-Barre.
Cleveland: June 14 in Cleveland.
Harrisburgh: April 2 in Washington.
Fall River: April 7 in Fall River.
San Francisco: May 24 in Frisco.
Dallas: April 13-16.
Boston: April 26, in Boston.
Pittsburgh: May 17 in Pittsburgh.
Allentown, Pa.: June 16.
Reading, Pa.: May 24.
Youngstown: June 14.
Hartford: April 19.
Miami: April 25
Akron: May 17.

NBC Wants Dual Role as Tele Spot Rep for Affiliates

NBC has substantiated a fear that has been agitating indie station reps for some time. The network admitted last week that its television plans for affiliates includes the representation of a number of them in the spot field. Its policy on spot repping in video was anything but crystalized, the network explained. However, the markets it would like to have on its tele rep list are, it is understood, pretty well settled.

On the matter of compensation to affiliates for network video accounts NBC is talking in terms of 30% with the line charge angle remaining an open question until the American Telephone & Telegraph Co. has filed its rates and the FCC has approved them. NBC expects to have the formula for its affiliate contract ready for submission to afflliates in another two weeks.

Despite the fact that it snagged the spot representation of the one and only station, WCAU-TV, Philadelphia, that it has signed to an affiliate contract, CBS asserts that it has no intention of asking other video affiliates to consent to dual representation. This was given as a definite policy.

CBS' stations relations department disclosed Monday (29) that it will not adopt a set formula for its TV affiliation deals but instead proposes to "cut each contract to fit each station." It explained that the network would operate on a flexible policy in that regard since there will be a lot of bidding for quite a number of markets with but one or two video outlets.

CBS radio affiliates that go television, it was also revealed, are bound to align themselves with the same network under the terms of their AM agreements. The network inserted in its standard affiliate contract about five years ago a clause covering that very contingency.

Trotting Races for WPIX

Following up on its pacting for exclusive television coverage of professional hockey and basketball games next season, WPIX, the N. Y. Daily News' forthcoming video station, has signed to broadcast the nightly trotting races from Roosevelt Raceway, Westbury, L. I. Races were carried sporadically last year by WNBT (NBC, N. Y.).

Contract also gives WPIX the right to film the races for subsequent video transmission. Present plans call for the station to air two nights of racing weekly.

Television Review

PARSIFAL
With Philadelphia Orchestra, Norris Greer, Andrew Gainey, Thomas Schippers, Norris West, others.
Producer: Ted Estabrook
85 Mins., 4:05 p.m. Fri. (26)
WFIL-TV, ABC, Philly

In its first telecast of a major musical program since lifting of the AFM ban on live music, WFIL-TV presented "Parsifal," Wagner's great consecrational stage festival play, before a Wanamaker Store audience of 15,000.

Relayed via ABC's tele network to New York, Baltimore and Washington, the show brought a new musical experience to thousands. The music, transmitted by FM, came in clearly, was rich in texture and—because of good performances—lost little of the exaltation and drama of the score.

Images on the screen were sharp and well-lighted, and added considerably to the listener's pleasure.

Orchestral excerpts given under the baton of Walter Baker, included the Prelude, the Temptation Scene from Act II, the Good Friday Spell, Grail Scene from Act III, and others.

Soloists were Norris Greer, tenor, and Andrew Gainey, baritone. Thomas Schippers was at the organ. Norrist West acted as narrator. The choral ensemble included the Robin Hood Dell Chorus, the Haverford College Glee Club, the Episcopal Academy Chorus and the Antiphonal Choir of the First Baptist Church.

WFIL-TV engineers used two cameras, each equipped with four lenses, to bring the performance in from all angles. The tele audience also saw the famous paintings, Christ Before Pilate and Christ on Calvary by Michael de Munkacsy, which hang below the organ in the Wanamaker Store. *Shal.*

Tele Follow-Up

Benefit shows and their talent components, a natural for TV pickups, had better watch themselves if the Easter Sunday telecasts are any criterion. The "brunch" from the Monte Carlo, N. Y. nitery, was emceed by Ed Sullivan on behalf of the Heart Fund, and late that night, at the Tony Perry Awards fete, virtually the same acts in the same routines repeated. The Heart show was videoed by CBS and the legit shindig was telecast by

(Continued on page 38)

CBS Hikes Tele Hr. Rate to $700

With the new studios of WCBS-TV (CBS, N. Y.) scheduled to preem at the end of April, the station this week instituted an increased rate schedule, with time charges upped for both studio and remote shows. Rates are effective tomorrow (1).

New schedule calls for $700 per hour for air time, as opposed to the previous rate of $400. No extra charge is imposed for studio facilities during broadcast time, but a charge of $200 per hour for studio rehearsal is to be made. Air time rate is broken down into different time segments, with five minutes going for $200 and a one-minute spot for $150. Film facilities are

(Continued on page 38)

BALTO'S WMAR 2D CBS TELE AFFILIATE

Continuing the accelerated tempo of its television networking plans, CBS Monday (29) signed the second affiliation contract in two weeks. New station inked is WMAR-TV, owned and operated by the Baltimore Sun, which took the air on Balto's Channel 2 last October. CBS last week signed WCAU-TV (Philadelphia) as the first affiliate on its chain.

WMAR-TV is slated to feed tele broadcasts of the Pimlico races to WCAU-TV and WCBS-TV, the web's N. Y. outlet. Racing season from May 3-15 will be topped this year by airings of the Dixie Handicap May 8 and the Preakness on May 15. Balto station, meanwhile, is expected to be fed many of CBS' N. Y.-originated shows.

New Deal by FCC on Bids for Channel Shifts Stirs Ire of Tele Boosters

Washington, March 30.

Television men have already started to bombard the Federal Communications Commission with protests against the agency's new procedure of handling requests to shift channels to video-poor areas. Procedure was announced last week in denying bid of the Yankee Network to use the No. 10 slot in Bridgeport instead of Hartford.

The Commission ruled that each shift of a channel can only be made by amending its rules and leaving plenty of time for other bidders to make a pitch to use the channel in the same town. Tele boosters point out that FCC has not followed this technique in spotting either AM or FM slots and argue it will delay establishment of video in dozens of areas.

They also make the point that anyone wishing to delay establishment of tele in a town like Frisco or Boston has only to petition the FCC to nip off one of their slots for Bear Creek or some other whistlestop and nobody can get a channel in either town until the petition is disposed of. Same point was made by Commissioners Robert Jones and Rosel Hyde who opposed the new procedure.

Around a dozen similar requests to reallocate channels are hanging fire at FCC. And hot on the heels of the agency's pronouncement last week, the Toledo Blade petitioned for addition of channels 10 and 11 to the Toledo area. Action on bids in nearby towns may be delayed while FCC considers the merits of the Toledo Blade's request.

Boosters of the new plan at FCC admit it will delay rapid grants of tele stations in top markets but argue it is the only way of assuring all comers an equal crack at a freed channel.

New Tele Biz

U. S. Rubber Co. sponsoring 20-minute variety show Tuesdays, 8 p.m., over WFIL-TV, Philly.

Crisconi's Philadelphia Motor Car Co. sponsoring 30-minute sports quiz show, "Batter Up," on Mondays, 8 p.m., over WFIL-TV, Philly.

Howard Clothes has signed to bankroll all Tuesday night boxing matches aired by WABD, DuMont's N. Y. outlet. Fifty-two week contract, teeing off next Tuesday (6), will cost the sponsor about $100,000. Agency, Redfield-Johnstone.

Dodge Dealers Assn. of Greater Cincinnati sponsoring dugout interviews preceding the 34 Cincy Reds' home games to be televised this season by WLWT. Red Thornburgh, the station's sportscaster, will interview the players. Account placed by Ruthrauff & Ryan, Cincy office.

Par's 'Celluloid Net' TV Plans Stymied As B'casters Balk

Hopes for the early establishment of a television "celluloid network" through use of Paramount's tele film recorder are currently being stymied by the broadcasters. Despite the fact that the Par system has already been proved commercially ready and that agencies and their clients are willing to go ahead with it, broadcasters have nixed the idea in hopes that their own systems will be perfected soon.

Par's method, comprising the filming of a live tele show off the face of a receiving tube, has reportedly drawn plenty of agency interest. With networking facilities presently limited, sponsors had hoped to be able to record their shows on film and ship them to stations throughout the country. Par has set a price on its system at 20c per foot, which would fix a price for a half-hour show of $540.

Both NBC and DuMont, however, have been working on their own film transcribers and hope to wait until theirs are ready before permitting agencies or their clients to utilize the process. That will, of course, mean more income to them. NBC and DuMont systems are based on Eastman Kodak patents, which make possible recording on 16m film but not on 35m. Par system can use either size.

Both broadcasters claim their methods are technically ready, but neither has set a price on the service of the cameras yet. NBC recorded the entire NBC Symphony show that was televised two weeks ago and DuMont has used the process for a number of shows recently. Both hope to demonstrate the film publicly soon and to have it ready for commercial use some time next month. To offset the possibility of poor reception negating the film quality, both broadcasters reportedly are using juiced-up receivers which take a direct line feed.

Par, meanwhile, has recorded a number of shows for agencies. Pending clearance from the broadcasters, film at the present time is retained by the agencies for their record files and for pitches to other potential sponsors. Par hasn't experienced any difficulty with unions yet and doesn't anticipate any, since it's willing to make concessions to the unions to get the system rolling commercially.

Dennis James' Sports Reel for WCBS-TV

Dennis James will be doubling over from WABD, Dumont outlet, to WCBS-TV to do the commentary for the "Sports Album" which Schaefer's beer will spot before the Brooklyn Dodgers games.

It's a five-minute reel.

It's No Soap on TV Unless P&G Revises Its '49 Budget; Others Wait

When Procter & Gamble completes its 1949 advertising budget May 15 the trade may get the first inkling of interest on the part of the soap business in television. So far the soapers as a clan haven't made a single move in the direction of the new medium.

Like the cigaret field, the soap manufacturers make up one of the cagiest groups in American business. They've always been known to play 'em close to the chest for fear competitors may beat 'em to the punch. As a rule the soap bunch act like a pack of hares. It takes the overt action of one of them to find the other beelining toward the other's policy.

SULLIVAN TO TEE OFF NEWS' 'SPRINGBOARD'

WPIX, New York Daily News television station, to be launched June 15, signed one of its first shows last week. Program involves Ed Sullivan, News columnist, as m.c. of a broadcast to be done from N. Y.'s Latin Quarter nitery, to be called "Springboard to Fame." It will ride an 8:30 to 9 p.m. slot weekly.

Idea of the broadcast, sold by Charlie Yates of Associated Booking Corp., is a sort of amateur contest, except that it will use professional contestants similar to the Arthur Godfrey, CBS radio commercial. Weekly winner of the broadcast will be awarded a week's booking at the L. Q. Lou Walters, operator of the nitery, will produce and own the package.

Chi's Pump Room TV Show

Chicago, March 30.

Ernest Byfield, hotel chain operator, signed a contract Monday (29) with WGN-TV for a half hour video show to originate from the Pump Room of the Ambassador East here. Program will consist of celebrities and stars who happen to be in Chicago, and will go on Sunday evenings at 6:30 for a half hour.

Neither the name of the show nor the permanent emcee has been selected as yet, although boniface Byfield, who appeared on "We the People" over CBS last night (Tues.), may officiate.

PRICE WAR FOR VIDEO RELAYS

Toe-to-Toe Brawl for Chi Tele Supremacy Looms in WGN Preem

Chicago, March 30.

Sharp battle for Chi's tele audience gets under way when WGN-TV tees off here April 5. WBKB, which up till now has had no rival in local tele, is preparing to meet its competitor with new equipment, an enlarged staff, and several programming surprises. All signs point to a toe-to-toe brawl.

In preliminary skirmishes WBKB has lost five staffers and absorbed a lot of deftly tossed needles on the score of outmoded equipment. To blunt the latter, station plans to install new image orthicons and switching apparatus, along with expanded film studio and control room facilities. Included are its first 35m projectors.

WBKB spokesmen currently are smarting at a recent statement of Carl J. Meyers, WGN-TV chief engineer, who said "Our equipment is the first in Chicago making use of Navy and Army developments." In refutation it's pointed out that Capt. Bill Eddy, WBKB's director, headed a radio and electronics school here for the Navy throughout the war.

Rivalry has been whetted by recurring rumors that WBKB will suspend operations when WGN-TV kicks off. False story is said to have reached some advertisers. Source of rumor is unknown, although in one instance it was traced to a tele serviceman. Dark mutterings of "organized campaign" have been heard but no proof is available.

Chief battle will center around programming, with WGN-TV uncorking hefty fare. Already skedded are a variety show from Ernie Byfield's plush Pump Room and an hour marionette strip to buck WBKB's kid hit, "Fran, Kukla and Ollie." Jim Ameche is set as emcee of an ambitious package for a major advertiser.

Latest addition to WGN-TV's staff is John McGiver, author of the recent comedy, "All Gaul Is Divided." He'll head the script department. WBKB meanwhile has signed Joe Wilson, former ABC sportscaster, and Russ Davis, emcee-announcer.

CBS Opens 1st Video Clinic

CBS' first nationwide television clinic opens today (Wed.) at the Waldorf-Astoria, N. Y., with more than 200 key station execs from 100 AM affiliates throughout the country attending. All-day meet was called by the web to "enable broadcasters far removed from present key television centers to piece together all the scattered segments of television information into a comprehensible whole."

Chief item on the agenda will be discussions by experienced CBS tele execs on how video stations in various sized cities can operate profitably. Clinic is scheduled for only one day but several days more have been kept open for huddles with station officials on their individual plans and problems. Group will be welcomed by CBS prez Frank Stanton, with tele veepee Lawrence Lowman following with an outline of the shows to be originated in the web's new N. Y. studios, now under construction in the Grand Central Terminal.

Byron Nelson's Golf Pic Shorts for Video

New television film package, featuring Byron Nelson's instruction on golf techniques, is being readied for video by legit producers Norman and Irving Pincus. Series will comprise 13 35m shorts.

Films have been shot on both golf courses and in studios, with Nelson explaining his technique via actual demonstration and explanatory dialog. Package, tentatively titled "Winning Golf," is being handled by the William Morris agency.

Kids Take Over

Following the general radio-to-television trend, the nation's youngest radio broadcasters will soon enter the video business.

Producer Noel Wesley has signed the 13-year-old Colen Twins, Jay and Bruce, who operate a one-watt radio station in N.Y., for a series of tele shows. Kids are to offer their "Man in the Street" and some of the playlets they have written and staged over their own radio station, UBC. Wesley will then peddle the package to agencies and broadcasters.

Wesley, a former Hollywood dance director, plans to package a group of what he calls "definite" shows for video, fully rehearsed and ready for airing for whatever sponsor seeks his services.

13G 2-Way Deal For Bowes Show; K-F Cancels Out

Pulling a switch on the newly-found practice of duplicating AM radio shows into television, Reemack Enterprises is offering its Major Bowes Amateur Hour tele show for duplicating on radio. Combined price to sponsors is $13,000 weekly.

Kaiser-Frazer tossed in its bankrolling sponge on the show after Sunday (28) night's airing over the DuMont video web. Reason given was that the auto outfit had suffered recent financial setbacks because of the steel shortage but there was also reportedly a clash of personalities involved between the sponsor and producers. With the new okay on the use of live musicians on tele, the William Morris agency, which is handling the show, is now attempting to line up a single sponsor to finance it on both radio and tele.

According to Reemack prez Lou Goldberg, the show will continue as a sustainer on the DuMont web until a new sponsor is found. It will probably be offered to either ABC or Mutual for AM broadcasting, since neither net will have its N.Y. tele operation ready for at least several months.

Show preemed under the K-F banner Jan. 18. Show is packaged by the original Major Bowes crew, which handled the old radio program. Since preeming it on tele, K-F has sent out a video sound-truck for a cross-country tour in the hopes of reviving the old Bowes amateur units for vaude. That idea, too, is now expected to be abandoned.

Set Summer Pattern For Midwest Tele Net Via Microwave Relays

Minneapolis, March 30.

Completion of microwave relay stations from Chicago, bringing eastern television network programs to the Twin Cities, is expected by summer, Stanley Hubbard, radio station KSTP president and general manager, has told newspapers here.

Service will require from six to eight of the line-of-sight stations between Chicago and Minneapolis, according to Hubbard. At the same time, Hubbard pointed out, KSTP is not waiting for completion of the co-axial cable network, which is scheduled for late 1949 or 1950, but will rebroadcast film flown here, such as that shot at the national political party conventions.

A.T.&T., WU FILE SIMILAR RATES

Washington, March 30.

Stiff competition among common carrier services for networking television shows loomed here today (Tuesday) following filing by Western Union with the Federal Communications Commission of proposed rates for its N. Y.-Philadelphia micro-wave relays. WU's monthly rate of $4,700 for an eight-hour day, seven-day week, operation is some $700 over the American Telephone and Telegraph's proposal for its coaxial cable but WU has instituted several innovations which it hopes will make the overall charge to broadcasters less costly.

Chief item in WU's pitch for cheaper service is that its two relay systems are reversible; that is, a broadcaster can program shows in either direction on the same relay. In addition, the micro-wave system will make it possible for shows to be transmitted from their points of origination directly to the reception point. According to the WU proposals, no other expenses will be incurred in providing terminal loops, such as are required by the phone company's cable.

WU also claims that it can provide a clearer picture, since its micro-waves utilize a 4.5 mg band, whereas the co-ax uses only 2.7 mg. WU's monthly charge of $4,700 is for 4 p.m. to midnight seven nights weekly. Additional hours on a contract basis are to cost $350 per hour. For occasional use not contracted for on the monthly rate, the charge will be $25 per hour. WU plans to have the relay service in operation before the political conventions tee off June 21 in Philadelphia and, hopes to write contracts on a yearly basis.

The new phone company rate for eight-hour-a-day use per broadcaster is $35 per airline mile per month, some 25-30% under AT&T's original proposal. The old rate was $40 per month. The station-connection charge, formerly $750 for fulltime users has been pared to $500. Each hour of use over eight hours a day will cost a broadcaster $2 a day additional and another $35 for each station connection. Where necessary to divide use of the cable between two or more users, the phone company has a separate rate card. For four-hours-daily, the monthly charge will be $25 per airline mile and the station connection tab, $350. Each additional hour per day will be charged at the rate of $2 per airline mile with an additional $60 per station connection.

Compared with the original phone company proposals, it was estimated a licensee will now pay something under $4,000 a month for eight-hour use of the cable between New York and Philly. The old charges would have hiked this figure to something over $5,300.

SHAW SAYS OKAY ON TELEVISED 'CATHERINE'

Apparently more amenable to U. S. television than to its older brother, radio, Irish playwright George Bernard Shaw has given his okay for the Theatre Guild to stage his "Great Catherine" as its next venture on the NBC video web. NBC-TG contract was recently extended to the option date of Oct. 1, with six more shows coming up. Date for "Catherine" hasn't yet been set.

Shaw has been particularly unreceptive to offers from U. S. radio producers, only recently having turned down a request from Fred Allen to have "Man and Superman" adopted to Allen's particular brand of takeoff. His concession to the Guild was reportedly made because of his long-standing friendship with Guild co-directors Lawrence Langner and Theresa Helburn.

"Catherine" is a one-acter, which makes it possible for the Guild to stage without cutting.

Showdown Due Between Film, Radio Interests on Performers' Pacts

American Federation of Musicians' okay on the use of live music for television may bring to a showdown the current disagreement among film and radio interests over controlling the contract rights of performers. Because most of the film companies still prohibit their stars from appearing on video, broadcasters will not be able to duplicate on tele those radio shows starring an artist under contract to a film company.

Entire question of performers' contracts, including the setting of video rates by the Associated Actors and Artistes of America, is expected to be brought to a head by the new AFM pact with broadcasters. All radio artists now work under the standard American Federation of Radio Artists contract, which applies only to "commercial broadcasting" and hence is not applicable to video. Question of duplication, consequently, has opened new problems for AFRA and, according to exec secretary George Heller, is now under consideration. Heller declared that AFRA would have to work out the problem but said the union would probably operate under a separate setup for each medium for the present.

Talent Rep Angle

Contracts between radio performers and their talent reps or ad agencies are another matter. According to Young & Rubicam attorney David G. Miller, early pacts included tele rights with little or no increase in scale, since video was still only a future possibility at that time. With the advent of tele, however, all such contracts now call for extra money if an artist performs in both. Many radio stars, according to Miller, ruled tele out of their contracts entirely, since they didn't want to risk losing out on a bid from a film company un-

(Continued on page 38)

Femmes, Beware!

Jittery over the harm a bad image could do, talent agents are urging their femme personalities to avoid getting themselves televised unless they're wearing the requisite makeup. Main object of the warning is not the booked date but rather informal stuff, such as being scanned at nightclub and other openings.

Agents have accented the advice for their charges on the Coast where this offhand televising of celebs is far more frequent than in the east.

Old Two-a-Day Revival Seen In 'Palace' Show

After several previous attempts to revive vaudeville in its basic format, television will give the old two-a-day acts a nostalgic shot at the limelight again in a show titled "Palace Theatre of the Air." Program is being packaged by Lou Goldberg's Tobias Productions. All profits are to be channeled into the National Variety Artists' welfare fund.

Goldberg will attempt to revive as much as possible the atmosphere of the Palace, N. Y., where the theatre was the vauders' mecca. Hour-long show will comprise the standard 10-12 acts, with the same program balance as that featured on the old Palace stage. Most of the acts will be recruited from among the oldtimers, although Goldberg will attempt to line up current nitery stars for guest shots.

Packager has already received written permission from the Associated Actors and Artistes of America to go ahead with the show at whatever terms he can arrange with the talent, pending the establishment of the 4A's wage scales for tele. Since the show is still in its preliminary planning stage, no station outlet has yet been set.

'Author' Format Due For Revise With Pix, Scribes On Pan as Well as Books

Televised version of "Author Meets the Critics" will undergo a slight change of format Sunday (4) night, when producer Martin Stone for the first time will put a current firstrun film on the spot, instead of using a new book as before.

Film is Metro's "Search," current at the Victoria, N. Y. Because the picture's author is in Switzerland, Aline MacMahon, who's featured in the cast, will take over. N. Y. Sun film critic Eileen Creelman is to defend "Search," but Stone to date has found no one to oppose it. He's hoping to get an official of the displaced persons bureau who will attack the film for its concession to boxoffice via a socalled "Hollywood ending."

Substitution of a film for the usual book on trial is the first of several such ideas that Stone wants to incorporate into the show. He plans eventually to use the author of any creative idea, such as playwrights, sculptors, painters, etc. He's already lined up the Hartmans to discuss their current Broadway legiter, "Angel in the Wings," with writer-comic Hank Ladd also slated to appear. That show has been tentatively set for April 18. "Author" is aired over the NBC web Sunday nights under General Foods' sponsorship with John K. M. McCaffery as permanent moderator.

ABC Resumes TV After Year Lapse

ABC television will resume production of video shows April 11 for the first time in more than a year. With WJZ-TV, its N. Y. outlet, still under construction and not expected to take the air before early summer, the web will do its programming in WFIL-TV, recently-signed affiliate in Philadelphia, and WMAL-TV, Washington. Reason for the early resumption of production is to get a line on potential sponsors for the budding network, as well as to give the N. Y. production crew a chance to keep its hand in.

ABC will trailerize its new programming activities today (Wednesday) in a special show produced in cooperation with the Democratic National Committee. Show, from 5 to 6 p.m., will originate in four different cities, with Demo party bigwigs priming their political slate from WFIL-TV (Philadelphia), WABD (DuMont, N. Y.), WMAR-TV (Baltimore) and WMAL-TV (Washington). Show is believed to mark the first time the Bell System's coaxial cable has been used for a single program originating from four cities.

To make certain that it would have access to the N. Y.-Washington coaxial cable for its new programming setup, ABC called a meeting of all east coast tele operators in its homeoffice board room

(Continued on page 38)

Joe Laurie's Tele Package

Joe Laurie, Jr., of "Can You Top This" and VARIETY columnist, is packaging a vaude-type revue for television presentation in the fall to be called "Joe Laurie, Jr.'s Vaudeville Album." Layout will be built around the vaude names of former years.

Laurie will emcee the show if present radio commitments permit.

THIS IS MR. BLANDINGS (whom you may remember as Mr. Grant)

THE BLANDING

From coast to coast America's top Builders and Department Stores are tying in with MR. BLANDINGS DREAM HOUSE... look at the list of cities below, see if they are building in your city... It provides for the first time a *three-way tie-up* between Real Estate Builders... Department Stores and Theatres ...Building and Real Estate Editors of many papers are going for it big... Many national advertisers are planning separate campaigns to tie-in, both national and local... a new hospital being built in

The CITIES

Birmingham, Alabama
Little Rock, Arkansas
Fresno, California
Los Angeles, California
San Diego, California
Hartford, Connecticut
Washington, D.C.
Jacksonville, Florida
Atlanta, Georgia
Chicago, Illinois
Indianapolis, Indiana
South Bend, Indiana
Des Moines, Iowa
Baltimore, Maryland
Boston, Massachusetts
Springfield, Massachusetts
Worcester, Massachusetts
Detroit, Michigan
Grand Rapids, Michigan
Minneapolis, Minnesota
St. Paul, Minnesota
Kansas City, Missouri
St. Louis, Missouri
Omaha, Nebraska
Albuquerque, New Mexico
Albany, New York
Utica, New York
Rocky Mount, North Carolina
Cleveland, Ohio
Toledo, Ohio
Tulsa, Oklahoma
Portland, Oregon
Pittsburgh, Pennsylvania
Providence, Rhode Island
Chattanooga, Tennessee
Knoxville, Tennessee
Nashville, Tennessee
Amarillo, Texas
Dallas, Texas
Houston, Texas
San Antonio, Texas
Salt Lake City, Utah
Richmond, Virginia
Seattle, Washington
Spokane, Washington

← 45 OF THE 61 CITIES WHERE DREAM HOUSES WILL BE BUILT

← THIS LIST IS STILL GROWING

← is your city here?

The BUILDERS

[illegible] Co.
[illegible]
[illegible]
[illegible] Co.
[illegible]
[illegible]
W. C. & A. N. Miller Development Co.
[illegible] & Davis
[illegible]
[illegible]
Wm. L. Bridges & Son
[illegible] Co.
[illegible]
Knox-Dickinson, Inc.
[illegible]
[illegible] & Son
[illegible]
[illegible] & Co.
[illegible], Inc.
[illegible] Home Bldg. Corp.
[illegible]
J. C. Nichols Co.
[illegible]
Schroeder Realty Co.
[illegible] Furniture Co.
(both builder & store)
[illegible] Realty, Inc.
[illegible] Co.
Albert Kobil, Modern Builders
A. E. Krumwiede
[illegible] Realty Co.
Morris W. Turner
Commonwealth, Inc.
[illegible] Bros.
E. L. Archibald, Inc.
Creed W. Maynard Homes, Inc.
J. E. [illegible] & Co.
[illegible] Realty Co.
Allen Graham
DeWitt Krahl
L. E. Fite
A. E. Brockbank
Alfred L. Blake & Sons
First Mortgage Co.
Nick Donato

← THE HOUSES IN MOST CASES ARE NEARLY EXACT REPLICAS OF THE HOUSE USED IN THE PIX

← Do you know your local builder?

NOW PLAYING AT THE ASTOR THEATRE NEW YORK CITY
* * * *
The rest of the country, June and July.

THIS IS MRS. BLANDINGS (whom you may remember as Miss Loy)

AND THIS IS THEIR GOOD (?) FRIEND BILL... (whom you no doubt remember as Mr. Douglas)

HE FIGURES STRONGLY IN THE

BUILD-UP IS ON!

Los Angeles is planning to buy the BLANDINGS DREAM HOUSE in Bel Air and raffle it off to raise money... the American Legion in Omaha is also using the house for a special promotion... the Heart Association in New York City is tying in... Keep in touch with the SRO office for daily developments. If you want further details on what's going on in your city, write or wire at once to SRO, Beverly Hills, California.

The FURNISHERS

[illegible]
[illegible]
[illegible] Furniture Co.
[illegible]
[illegible] Dept. Store
[illegible], Inc.
[illegible]
[illegible] Furniture Co.
[illegible]
Mandel Bros.
Rainier Furniture Co.
George Wyman & Co.
Younker Bros., Inc.
Stewart Co.
Jordan Marsh
Hadley's Furniture Co.
John H. [illegible] Co.
Crowley, Milner & Co.
Herpolsheimer's
New England Furniture Co.
[illegible], Inc.
Emery Bird Thayer
[illegible] & Fuller
J. L. Brandeis & Sons
[illegible] Furniture Co.
John G. Myers Co.
[illegible]
Quinn, Inc.
The May Company
Lamson Bros.
Colonial Furniture Co.
Meier & Frank
Spear & Co.
Shepard Co.
Fowler Bros. Furniture Co.
Loveman's Dept. Store
George's
H. Cohen Furniture Co.
The Cosmopolitan, Inc.
White & Kirk
Sanger Bros.
Foley Bros.
Stewart's Furniture Co.
Z. C. M. I.
Miller & Rhoads
Bon Marche
Crescent Dept. Store

THESE TOP STORES ARE DECORATING THE HOUSE JUST ABOUT THE WAY IT APPEARS IN THE PIX

If you want details write S.R.O. Selznick Studios Culver City Calif.

The ADVERTISERS

General Electric—Appliance Division
General Electric — Air Conditioning & Heating Division
General Electric—Electronics Division
American Radiator & Standard Sanitary Corp.
Yale & Towne
Sherwin Williams
International Silver
Congoleum Nairn
International Nickel Corp.
Cannon Mills
Lightolier Co.
Paragon Art & Linen Co., Inc.
Plastron, Inc.
Columbia Mills
Cortley Curtain Corp.
The Upson Company
Rheem Manufacturing Co.
Rainbow Kitchen Furniture
Del Monte Coffee
Consider H. Willett, Inc.
Birds Eye Food (General Foods)
Kelloggs

THESE ARE SOME OF THE NATIONAL ADVERTISERS TYING IN WITH THE PRODUCTION

many are planning local campaigns - FIND OUT ABOUT IT!

FACTS re the pix:

1. A Dore Schary production.
2. The title, "MR. BLANDINGS BUILDS HIS DREAM HOUSE."
3. Produced and written for the screen by Norman Panama & Melvin Frank.
4. Directed by Henry Potter.
5. An RKO production, to be released by SRO.

SELZNICK RELEASING ORGANIZATION

FCC Burns at Brushoff From FMA On Hearings for Fax Broadcasting

Washington, March 30.

The Federal Communications Commission is burned up because the FM Assn. and FM broadcasters generally failed to show at the agency's recent hearings to fix commercial standards for facsimile broadcasting. Big issue at the hearings, so far as the Commission was concerned, was whether fax would "make or break" the struggling FM industry. But the FM'ers weren't on hand to give their side of the story.

As a result, FCC toppers said here last week commercial fax standards may be a long time a-coming. One of a dozen tough questions now being kicked around by Commission technicians is whether fax will stay put in the FM spectrum or be shifted to a spot outside the FM'ers territory.

Here are some of the problems plaguing the FCC:

1. A score of fax experts promised it would provide a quick means of revenue to revenue-poor FM operators but most of them admitted it might cut drastically into the boxoffice of oral FM programming. For unless the government approves multiplexing—the simultaneous broadcast of fax and sound FM shows—whenever fax is sent, the FM sound track would have to go off the air.

Some of the witnesses felt there were still some bugs to be worked out in multiplexing and recommended the fax-alone operation. Others plugged for multiplex but admitted it might degrade the high-fidelity of the FM sound program. Several FCC'ers made it clear this second-class FM programming would never get their vote. Only suggestion was that FM operators could schedule "talk" shows not requiring high fidelity during hours fax was being multiplexed on the sound channel. This conflicting testimony of the experimenters has made FCC ultra-cautious on the fax issue.

Petrillo Angle Again?

2. The Petrillo-network agreement permitting duplication of AM-FM shows has both FCC and the ardent fax enthusiasts worried. Bennett Larson of WCAU, Philly, pointed this up by declaring multiplexing was his station's "only salvation." CBS is requiring 100% duplication of all commercial web shows which means WCAU could not silence its oral FM transmitter to send fax when web commercial shows are being aired. WFIL, another fax experimenter, has a similar ukase from ABC which wants both web commercial and sustaining shows duplicated 100%.

3. FCC men point out the potential danger of fax to sound FM on another count. Well over 40% of the FM licensees are newspaper publishers who are losing dough on their present FM schedules. They might consider fax a better way of getting revenue, it is pointed out, and use their FM channel for fax in preference to oral programming. Newspaper operators who showed most enthusiasm for fax at the FCC hearings said they intend to develop it to supplement but not to compete with their newspaper operations.

4. Temper of the FCC toward the FM spokesmen who boycotted the hearing is seen in a statement by assistant general counsel Harry M. Plotkin. FMA made a brief appearance to present a resolution of its Board opposing assignment of FM slots for the exclusive use of fax.

Precarious FM'ers

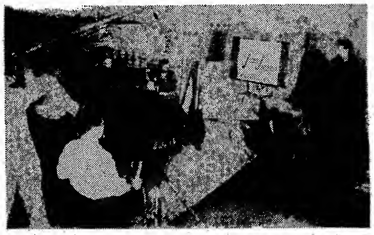
Washington, March 30.

Precarious position of most FM operators is pointed up sharply by a check of FCC figures on earnings and mortality of high-frequency outlets.

By latest counts, not more than a half-dozen broadcasters are in the black on their FM operations and all of these fortunates are indies getting by with peanut-whistle setups.

According to government figures, over 150 requests for FM outlets have been withdrawn or dismissed since war-end. About 60 of this total represent grants or actual FM permits which have been turned back to FCC for one reason or another. More gloom is seen in the 58 bids to transfer FM stations or permits which have hit Washington in the past four months.

Just how big a bite television is taking out of FM is also beginning to show up here. Approximately 30 of the outfits dropping out of the race in the past two months entered bids for video operation within a week of the time they backed out of FM.



"Junior Jamboree" featuring Fran Harris—4:45 to 5:15 daily—sponsored by RCA Victor and Ned's Auto Supply

once upon a time...

...children's radio programs were heard, but not seen. Today, in Detroit, they're both SEEN and LISTENED-TO by a wide-eyed audience of thousands, in their own homes, through WWJ-TV, Detroit's only television station. For 75 minutes daily, WWJ-TV caters to 'kids', whose enjoyment of these programs has been expressed through thousands of letters received from children and their parents. Naturally WWJ-TV is proud to add this success to its long list of program accomplishments during its first year of operation.

Associate AM Station WWJ
Associate FM Station WWJ-FM

WWJ-TV

FIRST IN DETROIT... Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Seattle's KIRO Stirs Northwest on Murder Stories; 75% Against

Seattle, March 30.

Approximately 75% of those listeners writing in to "Dear Kiro," weekly feature on KIRO here, are against murder mysteries and crime stories, with only 25% arguing that the shockers are good entertainment.

On the con side, comments range from: "Many youthful crimes cited in today's press are duplicate patterns of crime dramas" to "For the love of Pete, can't we have something on the radio besides crime, murder and that hideous music that goes with it?" The pro side is a little more realistic, with typical comments pointing out that those who are against the mysteries don't have to listen to them, and others saying that the mysteries are a refreshing change from "the racket of some female squawking or someone giving his viewpoints on changing the world. We certainly need something to divert our minds from that."

In any case "Dear Kiro" is getting some pertinent comments from listeners on radio fare, and the CBS outlet is setting up some other controversial subjects for the program, such as universal military training and daylight saving time, so the writers-in can have their say on these currently hot questions.

'Suspense' Goes Off But Returns for Auto-Lite

Hollywood, March 30.

Auto-Lite has bought "Suspense" from CBS as a replacement of the Dick Haymes show Thursday nights. The melodrama series, starring Robert Montgomery in a full-hour Saturday nights, leaves the air temporarily after the April 10 broadcast, though Montgomery bowed off after last Saturday (27). The show will return next summer, when the current Haymes cycle ends, as a half-hour in the Thursday night spot.

Whether Montgomery will be with the revived edition is uncertain. As of the moment, he and the sponsor have been unable to agree on money, the actor insisting on his present fee of $2,500 as m.c. and an additional $2,000 when he also plays the lead.

Inside Stuff—Radio

CBS has followed up its recent series of ads on the theme of "where, when and how 99,000,000 people gather every week" with a brochure containing what it terms the facts to support statements made in those ads. The network cites copiously from the Neilsen Radio Index to bulwark its claim that it "delivers listeners to advertisers at less cost than any other network," and in an appendix gently corrects NBC for saying that it, and not CBS, "is the most effective network." CBS points out that NBC in calculating cost per 1,000 families overlooks the talent cost factor and in counting "Broadcast Measurement Bureau families" only it "ignores" actual families reached by "each program."

In citing from the NRI, CBS does a little skipping around as to circumscribed periods. Whereas its cost per 1,000 families comparative breakdown is based on the October, 1946-April, 1947, span, as is its statement that the "Lux Radio Theatre" averages more listeners per broadcast than any other program in radio, CBS picks one NRI week (Oct. 5-11, 1947) as the basis for the "Top Program Leadership" section in the brochure. That section's highlight is the statement that "among the top network programs in radio today, CBS leads with four out of the first five in the evening, and five out of the first five in the daytime, in lowest cost per thousand families actually reached."

The nighttime programs cited, numbered from two on, are "Big Town," "My Friend Irma," "Inner Sanctum" and "Godfrey's Talent Scouts." The daytimers are "Big Sister," "Our Gal Sunday," "Ma Perkins," "Aunt Jenny" and "Helen Trent."

In connection with the series of transcribed shows about venereal disease, which it's producing for the U. S. Public Health Service, the Columbia Univ. radio department ran into an odd situation on union waivers. At the college's request, AFRA and the Radio Writers Guild eased their regulations to permit unlimited repeat of all recordings, with payment (above-scale) for single performance. However, Petrillo ruled that the musicians were to work for nothing. At the college's instance that other talent was being paid a single fee and that it desired not to have to ask musicians to work gratis, Petrillo agreed to the single performance payment. As known in the trade, the AFM prez is a sensitive guy on the subject of germs and disease.

Benton & Bowles ad agency has leased the former Majestic Records studios on 40th street, between Fifth and Sixth avenues, N.Y., including a spacious recording studio with control panels, etc., but has no plans for getting into the platter biz. It's expected the studio will be partitioned into offices.

Present agency offices in N.Y. at 444 Madison ave. are crowded, but what departments will be moved to 40th street won't be determined until B&B prexy Clarence Goshorn returns from a vacation trip early in April.

Most representative body of New York radio, FM and television execs ever organized has been set up by Seymour Siegel, director of WNYC, as an overall planning board for radio coverage of New York city's Golden Anniversary. Serving on the panel are: James M. Gaines, WNBC; Nathan Straus, WMCA; Mrs. Dorothy Thackrey, WLIB; Theodore C. Streibert, WOR; Capt. William G. H. Finch, WGHF; Ira Hirschmann, WABF; Robert Coe, WPIX; Frank E. Mullen, WNBT; Lawrence W. Lowman, WCBS-TV; Lawrence Phillips, WABD; Miss Edith Dick, WWRL; Elliott M. Sanger, WQXR; Ralph N. Weil, WOV; Ralph Brent, WGYN; Ted Cott, WNEW; Charles Baltin, WHOM; Murray B. Grabhorn, WJZ; James D. Shouse, WINS; Herbert L. Pettey, WHN; Henry Greenfield, WEVD; Arthur Hull Hayes, WCBS; William I. Moore, WBNX, and Lilian S. Blake, WNYC. First highlight of the anni observance they'll map special coverage of is the "New York at Work" parade slated June 12.

POOR MAN'S BARGAIN IN GIVEAWAYS ON MUTUAL

Mutual has come up with the poor man's bargain in giveaway stanzas, as well as proof positive of the height to which listeners' giveaway appetites have been whetted. Program is a two-man "sleeper" and the mail pull it showed on a two-week, late-at-night test has MBS programmers agog.

The show, called "Take a Number," is 30 minutes of pure giveaway, with a dash of "answer man" technique for flavoring. Listeners are invited to send in questions, on any topic. Three hundred of the questions are pulled out of the bag and clipped to numbers, hung on a big board. Emcee Bob Shepard and a helper pick off numbers at random, read the attached questions, and if Shepard can't answer a question, the sender gets a car, washing machine or some other prize.

Web put the stanza on the line two Saturday nights at 10:30 and few major outlets took it (WOR, N.Y., played it back 12:30-1 a.m.) but both editions drew in excess of 10,000 letters apiece. As a result, the show is being pencilled into the Friday at 8 spot which Burl Ives is exiting April 9 and is being pitched up for sponsorship at $1,500 a week.

Stanza is packaged by Sam Levine and Bob Monroe.

AGENT WANTED

Standard vaude act wants television and radio only. Panto-character comedian. Has own skits. Will accept parts.

BOX 2104

c/o Variety, 154 W. 46th St., New York 19

Nat'l School Network Seen Strong Need

Indicating a big stride forward, a cross-sectional survey of educational radio stations in the U. S. reveals an average daily operating time of eight hours with presentation of a wide variety of programs. Conducted for Indiana Univ.'s radio department by George Willeford and H. J. Skornia, the survey covers 18 typical stations ranging from public school to university management.

Interest in a national educational network was shown to be widespread, 14 out of the 18 stations voting affirmatively for its establishment. Remaining stations either failed to express an opinion on the network proposition or thought it impractical at the present time.

Annual maintenance budgets for the school stations range from a high of $57,000 to a low of $3,320. In many cases, however, students and faculty members participate in station operations on the cuff with compensation in the form of time off. Station directors, where paid, receive high salaries by academic standards with the average salary reaching $5,580.

In way of equipment, 11 of the stations have at least one news ticker in operation. Average number of studios available to each station totals 3.2. Only three of the stations are currently equipped for television operations.

Only half of the stations indicated that their schedules were coordinated with the school curriculums. Adult educational programming, however, is accented, with 10 stations offering numerous airers for teachers, parents, university students and veterans. Music and talks approximately divide the programming field for most of the stations.

Court Tosses Out 139G Swagger Suit Vs. ABC In Cancellation of Show

A jury in the N. Y. district federal court last week dismissed the $139,000 damage suit filed by Products Distributing Corp. against the American Broadcasting Co. Verdict also awarded the network its counter claim of $1,259 from PDC for monies due for unpaid time on the Swagger program, sponsored by the plaintiff.

Suit stemmed from the cancellation of the PDC program heard nightly over WJZ, N. Y. It was ABC's contention that the program was instituted for the purpose of playing tunes published by the BMI licensed firms controlled by Arthur Jarwood, one of PDC's officers. It was alleged that the purpose of the show was to play tunes published by Jarwood outfits for collecting $48 per plug after number had been played 150 times on the air. Program was cancelled after a 13-week period on the basis that the program plugged tunes far in proportion to their popularity.

Jarwood subsequently filed suit on the basis that cancellation of the program made it impossible for him to carry out his contracts with the manufacturers of Swagger and Carousel toiletries, arrangement of which called for the manufacturers to reimburse Jarwood to the extent of $4 for every $1 expended in plugging the products.

Val Olman's band played the show, which was cancelled in Dec., 1945.

M'CARTHY EXITS KWQ FOR FRISCO TV POST

San Francisco, March 30.

C. L. McCarthy, who for the past 14 years has been president of KWQ, CBS local outlet, today announced his resignation to become general manager of Television California. McCarthy's resignation will become effective April 1.

The Brunton family has purchased McCarthy's interest in KWQ and according to Ralph R. Brunton, acting president, there will be no immediate replacement for McCarthy.

Television California has applied for a commercial television station in Frisco on channel 11.

NBC TO 'DUPLICATE' ON POLITICAL PICKUPS

NBC coverage of the Democratic and Republican political conventions in Philadelphia this summer will be a closely integrated operation as far as the web's AM and television setups are concerned, with simultaneous pickups for the two mediums being arranged wherever possible.

Meeting was held during the past week in which blueprints were drawn for close cooperation, such as pooling of information, etc., between the news and video divisions of the network. William Brooks, news veepee, and Carleton Smith, tele exec, will jointly oversee the coverage, giving the visual end of the operation equal footing with the aural.

Total of at least 150 NBC personnel is expected to be assigned to the two party conclaves.

Buffalo—Jack Medoff, vet Buffalo Evening News reporter, has started new weekly civic and political commentary entitled, "Local Scene" over WBEN.

Brotherhood Boxtops

Proving that tolerance plugs pay off, Mutual's "Superman" airer recently received a staggering load of mail in response to a contest built around the phrase: "All men are created equal." Contest, which lasted only five days, pulled 941,673 letters covering every state in the Union.

Over 1,000 prizes were awarded, but the mail response was nonetheless spectacular in light of the fact that the giveaways had an average retail price of under $1.

Russ Emery to Hires Show

Russ Emery, currently on the cross-the-board Crawford Clothes show on WNEW, N. Y., will succeed Phil Hanna on the Hires Sunday afternoon CBS show starting April 25. He'll be backed by the Satisfiers, the vocal quartet that worked the Chesterfield show. Marty Goodman made the Emery deal.

Hires show goes to a half-hour after the current 13-week cycle.

KICD Buyer on FCC Hot Seat; Found In $19,000 Hock to Radio Preacher

Washington, March 30.

False testimony about his financial resources has landed another broadcaster in hot water at the Federal Communications Commission. FCC last week ordered Ben B. Sanders, owner of KICD, Spencer, Ia., to turn back his license effective April 15 or prepare to defend it in a public hearing.

Sanders recently bought the station, FCC pointed out, and at the time went on record as having a net worth of $27,590. Commission later discovered that Sanders had gotten a personal loan of $19,000 from radio preacher J. Harold Smith in order to meet the purchase price.

Sanders might have gotten by with the deal except for some poking around by FCC attorneys on a station bid Smith has on fire in Knoxville, Tenn. The preacher's own financial arrangements brought out his loan to Sanders.

The revocation order is the second to come from FCC within the month, on financial counts. Hearing was due to open last Friday (26) on an order yanking the license of KGAR, Garden City, Kan. There, principal stockholder Al Pyatt had sworn he had a $36,500 bank loan which was in fact a personal loan.

Don McNeill's 'Pantry Party'

Chicago, March 30.

Don McNeill Enterprises is out to peddle its first radio package, a 15-minute tape-recorded strip with Bob Murphy as emcee. Titled "Pantry Party," the show puts a twist on and participationers by conducting them at parties in private homes.

This is mr. ace, advertising man
of sorrows—three of whom
are shown in this picture.

This is Ken Roberts, a terribly
frequent caller at the Aces',
and a radio announcer to
boot (which mr. ace would
like to do).

These feet belong to a heel called Paul.
Paul is mr. ace's brother-in-law.
He's steadily unemployed, except for the
job he does on mr. ace's nerves.

And this is JANE,
mr. ace's devoted little wife,
who holds him in
the hollow of her head.

They keep calling this show names

Names like "the prize comedy package among the season's entrants" (Variety)..."a gladsome gift to network programming" (Billboard)... "CBS' captivating number" (New Republic)... "Very, very, funny" (New York Herald Tribune) ...and stuff like that.

But even those names don't do justice to our mr. ace and JANE.

For how, after all, do you define the dimensions of *big-time* Radio laughter? How can you find a name for the gaiety of the audience—and of the sponsor, too—when Radio comedy is written and played by *experts?*

One clue, of course, is that mr. ace and JANE are the same Goodman and Jane Ace of "Radio's earliest and sharpest husband-and-wife program" (Time).

Surely it's a surprise to just about nobody that this latest CBS-built program—written, produced and directed by Goodman Ace—is a hit. For it has all the action, situations and lines which make for really big audience laughs. It is expert new Radio comedy *with all the "if" removed.*

So to listeners all over America...
and to the advertiser *now* looking for a better program...
CBS can offer no better advice than more name-calling (from the N.Y. Post):

"This is bright, refreshing...Don't miss it..."

It's on CBS, Saturday night at 7:00, EST.

Columbia Broadcasting System

'Tonite on B'way'

Continued from page 30

alone for the mutual interest of all concerned. No special fees or standby crews are to be required, and the two unions will swap jobs where necessary.

It had been reported that the show would be switched from CBS to DuMont, since the DuMont technicians are all members of IA, whereas the CBS crew belongs to the International Brotherhood of Electrical Workers. DuMont sales staff, in fact, had made a special pitch for the show on that basis but was turned down. Other two shows under the original contract haven't yet been set, with Gosch attempting to line up a musical now that live musicians are permitted to appear on video.

Gosch has signed as assistant director Roland Gillett, former British legit, film and BBC tele director.

F.C.&B. tele veepee Ralph B. Austrian, meanwhile, is making a special pitch to other agency clients for video to compensate for loss of the Luckies' account. Next client to enter tele is expected to be Rheingold Beer. Several show ideas have been made to the brewery recently and a final decision is expected this week. Austrian will head for Chicago immediately after the "Broadway" preem to huddle with execs of the agency's four major Chi accounts, as a followup to an exploratory trip he took several months ago.

Times Spreads Spots For Winny's Secrets

N. Y. Times, which owns WQXR, Gotham indie, is buying a heavy schedule of spots on four other N. Y. stations as well as on its own outlet in a 10-day campaign in mid-April to plug the paper's publication of Winston Churchill's war memoirs. It's believed possibly the first time the Times has gone outside its own station to promote an editorial feature.

Spots, placed via St. Georges & Keyes agency, will run on WOR, WNBC, WNEW and WHN in addition to WQXR.

Nielsen Radio Index—Top Night & Day Shows

(*Week Feb. 15-21*)

NIGHTTIME

TOTAL AUDIENCE*

Cur. Rank	Prev. Rank	Program	Cur. Rating	Points Change
1	1	Lux Theatre	40.1	+3.2
2	3	Amos 'n' Andy	30.9	+1.2
3	7	My Friend Irma	30.9	+4.7
4	2	Fibber McGee	30.3	—2.8
5	6	Truth or Conseq	28.9	+2.7
6	4	Bob Hope	27.3	—1.7
7	9	Godfrey Scouts	26.7	+1.0
8	11	Fred Allen	26.6	+1.4
9	5	Charlie McCarthy	26.5	—0.9
10	8	Fitch Bandwagon	25.9	—0.2
11	12	Life of Riley	25.6	+0.8
12	16	Big Town	25.5	+1.8
13	13	Duffy's Tavern	25.4	+0.6
14	14	Mr. District Attorney	25.1	+0.4
15	10	Jack Benny	24.8	—0.6
16	NR	Screen Guild Players	23.7	+1.2
17	18	Red Skelton	23.7	+0.2
18	NR	Inner Sanctum	22.8	+1.5
19	NR	Blondie	22.7	+1.6
20	—	Your Hit Parade	22.4	—

DAYTIME

TOTAL AUDIENCE

Cur. Rank	Prev. Rank	Program	Cur. Rating	Points Change
1	4	Our Gal, Sunday	12.0	—0.2
2	15	My True Story	11.9	+1.4
3	3	Arthur Godfrey	11.9	—0.4
4	1	Backstage Wife	11.5	—1.2
5	2	Right to Happiness	11.5	—0.9
6	NR	Wendy Warren	11.4	+1.0
7	10	Big Sister	11.2	+0.2
8	12	Ma Perkins (CBS)	11.1	+0.2
9	5	Stella Dallas	10.9	—1.3
10	7	When Girl Marries	10.[illegible]	—1.0
11	9	Rom. Helen Trent	10.6	—0.4
12	14	Road of Life	10.5	—0.2
13	NR	Rosemary	10.4	+0.6
14	NR	Aunt Jenny	10.2	+0.3
15	6	Young Widder Brown	10.2	—1.7

NR—Not ranked in top brackets on preceding report.
* Includes only once a week shows, 15-60 Mins.

(Copyright, 1948, A. C. Nielsen Co.)

Tele Followups

Continued from page 30

DuMont. Jack Carter and Stan Fisher, for instance, were carbon copies of their daytime stints, and since it is reasonable to assume that the average TV fan tunes in on everything available, the hazards of repetition are obvious . . . Bennett Cerf proved himself expert and well-poised over WNBT Sunday night, on "Author Meets Critic," more than holding his own before a rather severe attack on his $500,000 production cost dictionary. Obviously seasoned in front of the mike or iconoscope, the publisher-author gave a good account of himself, second only to the equally personable and poised John K. M. McCaffery.

Theatre Guild's presentation of "Stage Door" over the NBC web Sunday (28) night was the best yet in an otherwise mediocre list of TG tele shows presented thus far. Script was capsuled into a 70-minute program from its original Broadway three-acter, which made it difficult to build characterizations of any in the cast except the leads. Otherwise, "Door" packed more life and movement than any previous TG offering, indicating the legit outfit may show improvement in its next series of six tele shows.

Cast, working under the supervision of Guild producer Theresa Helburn and NBC director Eddie Sobol, was good. Louisa Horton gave a highly-appealing and convincing portrayal of Terry and was given good support by ex-film actor Harvey Shephens as her vis-a-vis. Role of Kay, played neatly by Mary Anderson, was insufficiently grounded to make her suicide credible. Mary Alice Moore, Enid Markey, Anna Minot, Viola Dean and the others performed creditably, with John Forsythe, as Keith, the only one miscast.

Sobol handled his cameras well, with an assist from technical director Bill States. Bob Wade's three sets were good.

Not missing a bet for a remote special event program, NBC and DuMont Video personnel had to be on tap at the unusually early hour of 12 (noon) to cover the annual Easter Sunday parade on Fifth Avenue. Maybe they shudda stood in bed—but then again, the boys could use the practice.

Both programs alternated between interviews of passing clothes horses and panning the cameras up and down the street to catch the crowd as a whole. The interviews, with a few exceptions provided by Dennis James for DuMont, were the usual order of palaver and giggling, while the crowd shots were okay if you like to look at meandering crowds.

While Ben Grauer for NBC played his street interviews straight, James, decked out in tails and topper, tried to give them a slight twist. In fact, he almost turned his portion of the program into a circus. There weren't many authentic swells around so James made the most of the hoi-polloi. The procession before his mike included a couple of bearded farmers from Connecticut, a French modiste with a ballyhoo-seeking retinue of models, the only canine bowler in the U. S. and several other oddities. It looked less like Easter than a sideshow.

And the hats? In the words of Kay Wister for DuMont and Mary Lou Hutchinson for NBC, they were simply exquisite, gorgeous, stunning, adorable and just plain beautiful. On the video screen, they looked like last year's models.

CBS TV Rates

Continued from page 30

charged at the rate of $125 per hour.

In addition, WCBS-TV has instituted a standard charge of $800 for remote pickups on any show using standard equipment and crew. This charge is to be added to the time rate schedule, so that the complete cost of a one-hour remote show would be $1,500. Quotations on network shows, for either live studio or remote pickups, are to be made on request.

Station has also broken down its time charges for the first time into including all other, is to be charged for at 60% of the A rates. In addition, the station will allow discounts based on the frequency of shows, ranging from 5% for a 13-show contract to 15% for 208 or more shows.

Class A and Class B categories. Class A time includes the 6 to 11 p.m. segments Mondays through Fridays and 12 noon to 11 p.m. Saturdays and Sundays. Class B time,

Salt Lake City — Paul Coburn has left the KALL announcing staff to take over as director of sports at KLO, Ogden, starting April 17.

TV Showdown

Continued from page 31

der the film producers' nix on permitting their stars to do video shows.

With the new AFM pact now opening tele to many radio artists, Miller expressed the opinion that those performers under contract to an agency or client will be permitted to do video shows, so long as they don't work for a competing client. Advertiser who bankrolls the star's radio show, in fact, will probably have first refusal or option on the star's services for video. Miller also cited the possibility of the radio networks already having tied up the tele rights of certain radio performers.

Question of the establishment of minimum wages and working conditions by the 4A's for video, meanwhile, is still pending. Tentative rates, which have been under discussion by the 4A's tele committee, make no provision for duplication of radio shows into tele, indicating this factor too will now have to be included. Heller, who's also chairman of the committee, declared that the scales would soon be ready for submission to the nets for negotiation.

Alan Young Scrams Texaco

Hollywood, March 30.

Alan Young and Texaco parted company last week on the eve of the switchover of Gordon McRae from CBS to ABC. Jimmy Saphier agency requested more comedy time for Young and when it was refused asked for and received his release, effective immediately.

On the Tony Martin show Young was given two spots for a total of 10 minutes, which was considered inadequate for his talents on the new setup. Texaco wanted to maintain the ratio and devote most of the program to music, which brought the demand for an immediate and outright release.

ABC

Continued from page 31

Monday (26) for the purposes of reallocating the cable schedule. Still operating on a gratis experimental purpose, the cable has been split up for the last several months among CBS, DuMont and NBC pending FCC acceptance of the rates filed by the American Telephone & Telegraph Co. in Washington this week.

Under present AT&T plans, the webs have been meeting every three months to allocate co-ax time. Meet originally scheduled for March, at which time the allocation was to have been set for April, May and June, was postponed because of the impending rates. With ABC now ready to start programming again, that web was forced to call the meet. In addition to reps from ABC, CBS, DuMont and NBC, other stations represented included WATV (Newark), WPIX (Daily News, N. Y.), WOR (N. Y.), Yankee Network, WFIL-TV, WMAR-TV and WMAR-TV (Baltimore).

ABC has reserved the 6-6:30 p.m. slot Sunday nights on WFIL-TV and WMAL-TV for its programming. It will also pick up the 8-8:30 p.m. slot Thursdays and the 9:30-10:30 segment Saturday nights on the same two stations. Shows will be programmed weekly, but definite plans for the teeoff program haven't yet been set. Move marks the return of ABC to its programming operation last year, when it bought time on four different east coast stations.

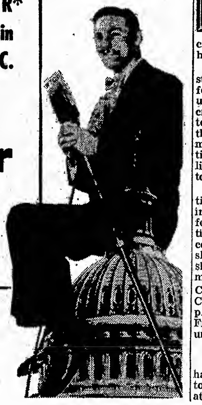
New production will be handled by either the staffs of the Washington and Philly outlets, under the supervision of ABC national tele director Paul B. Mowrey, or by the WJZ-TV production staff. Latter includes Chuck Holden, Dick Goggin, Ralph Warren and Marshall Diskin, all recently added to the staff in various production capacities.

Topeka — Junior Chamber of Commerce has signed the "Ladies Be Seated" show for two performances here April 9. The Tom Moore show on tour will do its regular broadcast originating over WREN at 2 p.m. The troupe will put on a special show in the Municipal Auditorium in the evening before a paid gate for the benefit of the Jaycees.

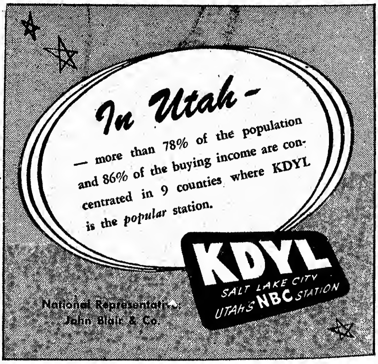
LOVE HIM
IN BRIDGEPORT
WHO? MUTUAL'S
CHARLIE SLOCUM
ON WICC—600 KC
Or WBAM-FM—New York and Mutual Broadcasting Syst.
4:15 p.m., EST—Saturdays

FILE THIS . . .
And when you need a Video Producer with Network Television and Motion Picture experience, drop a line to:
Box 293, Variety
154 West 46th Street, New York 19

HIGHEST HOOPER*
of all the local shows in
WASHINGTON, D. C.
Jerry Carter
Singing star of "DATE WITH JERRY" on 50,000 watt
WTOP-CBS



* Oct.-Dec. 1947, 8.3, with 29% share of audience at 7 PM Saturdays. Show now follows the New York Philharmonic at 4:30 Sunday afternoon.



OUR HEARTFELT

CONGRATULATIONS

MR. RONALD COLMAN

on winning the OSCAR for your magnificent performance in

"A DOUBLE LIFE"

MR. RONALD COLMAN
Host and Narrator on

Favorite Story

RADIO'S MOST BRILLIANT
DRAMATIC PROGRAM

104
HALF-HOUR
PROGRAMS
NOW
AVAILABLE

ZIV
COMPANY
Radio Productions
HOLLYWOOD

TRANSCRIBED BY ZIV MEANS THE GREATEST IN RADIO SHOWS

American Tobacco

Continued from page 25

handle Luckies, BBD&O will relinquish its Brown & Williamson Kool cigaret account.

That the $2,000,000 Pall Mall account (represented on the air by the Wednesday night "Big Story" program on NBC), would be siphoned off to a separate agency in a splitting up of the account, was considered a foregone conclusion. That it went to S-S-C-B didn't come as a surprise to many in the trade. The Pall Mall biz had been with Ruthrauff & Ryan until shortly before the death two years ago of George Washington Hill, Sr., who turned it over to F-C-B.

Riggio's Proxies

There have been reports in some quarters that the American Tobacco account will revert back to Foote, Cone & Belding on the basis that George Washington Hill, Jr., who exited the tobacco company 12 days ago as veepee in charge of advertising, can collect enough proxies among the stockholders to depose prexy Vincent Riggio.

However, it's known that Riggio, now the kingpin in the multi-million dollar operation, has approximately 85% of the proxies to wave before the directorate at the April 7 meeting of the board.

However, the Sullivan-Stauffer-Bayles combo had pulled out of R & R to set up the new S-S-C-B agency and these were the boys, it was figured, with the "in" on Pall Mall.

N. W. Ayer, which has figured prominently in the speculation as to who will get Luckies, will take over all the video programming. Up to now, it had shared the LS/MFT tele account with F-C-B.

BBD&O, along with the Thompson outfit, is one of the few agencies with bigtime radio departments equipped to cope with the intricacies of the American Tobacco biz, 60% of which is channeled into radio. (During the 10 years that Foote had been in control of the account, five years as prez of F-C-B and the previous five years with the old Lord & Thomas regime, it occasioned hectic periods of turbulence that frequently distorted operations and resulted in a parade of radio veepees and directors.)

50% of N. Y. Billings

Loss of the account shaves off more than 50% of the approximate $20,000,000 in billings on the books of the New York office of F-C-B and it's considered a foregone conclusion that the office will be "cut to size." The American Tobacco biz represented about 20% of F-C-B's total national billings of approximately $53,000,000, but it now puts Fairfax Cone's Chicago office, with its approximate $38,000,000 in billings, in a dominant position. The Toni billings, credited to the Chicago office, although some of its programming originates out of New York, is now the agency's top account.

Thus the picture F-C-B now presents has been likened to a fat melon in the middle (Chicago), with two apples on either end (Don Belding's L. A. operation and Foote's N. Y. office, with about $9,000,000 held by each).

Since Foote will obviously make a determined bid to recoup at least part of the lost billings and reentrench himself in the radio picture, it's expected that Douglas Coulter will stay put as head of the New York radio operation. However, the exit of Steve Szufan, account exec on the American Tobacco biz, is believed imminent and speculation is rife as to the fate of the radio staff.

"Bunny" Coughlin, producer of "Hit Parade," is expected to move to BBD&O at the insistence of Frank Sinatra. Hilliard Marx will continue as Benny's producer in the new BBD&O setup, and Lee Strayhorn, who has been looking after the cigaret commercials and acting as liaison between the sponsor and the agency, would also leave F-C-B for the new affiliation.

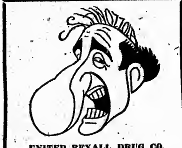
'General Disagreement'

"General disagreement" with the company's executives over advertising policy was the way Foote put it to a press conference last Thursday when he announced the agency was "resigning" the account. But it was an open secret that a conflict in personalities was involved. Ever since the death of Hill, Sr., it was regarded as inevitable that eventually F-C-B would be out of the American Tobacco picture, awaiting only Vincent Riggio's jockeying for the dominant position which he acquired when George Washington Hill, Jr., and Everard Meade were deposed, and Riggio and his son were solidly entrenched at the helm.

Riggio's feeling toward Foote is said to date back to the days when, as veepee in charge of sales, Riggio felt he was getting the brush as Foote carried on his dealings with the senior Hill. Riggio apparently bided his time, eventually effecting the executive reshuffle within the tobacco company that gave him absolute control.

Foote revealed to the press conference that he had volunteered to resign from F-C-B at an agency board of directors meeting the previous weekend in Chicago, if it meant retaining the account, but that the directorate gave him a vote of confidence and agreed, instead, to give up the account.

Foote's press conference last Thursday won the agency a good press and overall favorable comment both in and out of the trade on the basis that to wash up a $12,000,000 account for a principle is a far cry from the usual practices applied to huckstering. It's known that several feelers for new biz have already come in to the agency.



UNITED REXALL DRUG CO.
Wednesday, NBC, 10:30 P.M., E.S.T.
M-G-M—"On the Island With You"
"THIS TIME FOR KEEPS"
Mgt.: LOU CLAYTON

"JINGLES THAT DON'T JANGLE"
LANNY AND GINGER GREY
Radio Programs and Jingles
1350 Madison Ave., N. Y. 28
ATwater 9-4020

TELE-SCRIPTIONS, INC.
FAIRMONT HOTEL
SAN FRANCISCO, CALIF.
presents
"GIVOT FOR FIFTEEN MINUTES"
A HAPPY QUARTER-HOUR OF SONGS AND DIALECT
STARRING
THE INIMITABLE
GEORGE GIVOT
2 Fifteen-Minute Open End Transcriptions With a Top Notch Mail Pitch—Designed to Appeal to Every Member of the Family
A PERFECT SUMMER SHOW
Write, wire, or phone for free audition disc

Radio Reviews

Continued from page 28

"Carnival of Music" rates tops on WHDH, Herald-Traveler indie, lets the three kids air their opinions plenty ad lib. Result is they pull no punches with the disk doesn't click with them. Majority so far have shown pretty good savvy. Lively discussions pop up on controversial topics such as Be-Bop and Stan Kenton.

Final judge is whatever top musical personality is in town at the time. He gives the professional viewpoint, usually backing up the kid jurors but with a more technical approach. At the end of show he picks best juror, who lugs home an album of records and a bundle of Suchard.

Because of conflicting times of airshow and stage show at RKO, where most of the judges appear, most shows have been transcribed. Live show, however, drew over 500 to N. E. Mutual Hall at appearance of Jack Smith as judge. Others who have appeared are Stan Kenton, Art Mooney, Mal Hallet and Joan Edwards. *Elie.*

EVENING TIME
With Warren Brockley, Gordon Seaman & Guest Choirs
30 Mins.; Mon., 8:30 p.m.
CATHOLIC RADIO GUILD
WOKO, Albany

Program, stemming from one presented last summer via WSNY, Schenectady, marks a great improvement over the "Family Rosary" broadcasts started five years agon on WABY, Albany, by Father Patrick Peyton, who has since become nationally known as founder of "The Family Theatre" on Mutual. Recitation of the Rosary is still the basic idea, but music, musicians, script and production have been added to give the feature smoother cohesion, wider appeal and stronger listening pull.

About 25 participate in the half-hour, choirs, soloists and some of the recitationists changing weekly. Warren Brockley, a talented Rensselaer Polytechnic Institute student who writes and produces the program and is one of the leaders in the prayers, and Gordon Seaman, station musical director, are regulars.

Bouncing "Tide" plug immediately after the signoff should be respotted. It reflects commercialism on the heels of deep spirituality. *Jaco.*

NAB Code

Continued from page 27

on programs "specifically intended for that purpose" and clearly identified as such.

3. Old provisos on moppets' and crime programs have been clarified in the new Code. New language on racing shows advises that regular and recurrent broadcasting in advance of sports events of info relating to "prevailing odds, the effect of which would be expected to encourage gambling, should not be permitted." (Like FCC, NAB thought better of cracking down on broadcast of prices paid at the track.)

4. Only major change on "advertising standards" is elimination of some 14 specific types of business formerly listed as "not acceptable for radio." Only change in advertising time limits allows two minutes and 50 seconds of plug in 25-minute shows after 6 p.m. Earlier limit was two minutes and 45 seconds.

5. Language covering general program standards and business precepts has been drastically pared and included in a one-page creed. Creed expresses radio's aims in positive rather than negative language and was drafted largely by NAB prexy Justin Miller.

Kansas City—John Crosier has joined KMBC-KFRM as local sales rep.

From The Production Centers

Continued from page 26

title roler Curley Bradley marking his 10th anni as a kilocycle cowboy ....Procter and Gamble launched a $50,000 Treasure Chest contest on its NBC soapers Monday (29)...."Ladies Be Seated" seats them in Des Moines April 12-16, in co-operation with the Retail Merchants Bureau....Ed Cunningham, of WMAQ spot sales, is new prez of NBC's Chi Athletic Assn....Kit Carson, former WBKB producer, now living in Oklahoma, is tele lecturing at the University of Tulsa....Hank Grank, emcee of "Let's Have Fun," planed to Los Angeles last week to be at the bedside of his sister, critically ill....Norton Jonathan, formerly with Joseph Hicks' flack firm, has joined WJJD's sales staff ....Bob Elson and Ernie Simon stage their "Old Gold Variety Show" at the Melrose Park theatre April 1.

Merritt R. Schoenfeld, of Green Associates, and Sportscaster Harry Wismer, huddling on future plans for "Leahy of Notre Dame"...."Dr. I.Q., Jr.," shifts from 4 to 4:30 spot on NBC April 17....Peter Fox Brewing will bankroll a cross-the-board song series by Billy Leach, starting April 5 on WBBM....Mayor Kennelly is intrigued by that perennial puzzler—how to hypo Chi radio?....Chic Showerman, NBC veepee in charge of midwest operations, says "In practically every instance where records have been available for comparison, the televising of sports and theatrical events has led to increased attendance" ....Paul Gibson, Chi gabber of the Housewives' Protective League, off to Arizona for a three-week vacash. Herb Lateau, producer of "National Farm and Home Hour," has put his impression of the show on canvas. Painting will be presented to the bankroller, Allis-Chalmers ....Poll of 856 visitors at "Welcome Traveler" show reveals one out of five plans to buy a tele set during '48...."R.F.D. America" airs from Grand Forks, N. D., April 1....Newscaster Bob Hurleigh orating at the Ladies' Auxiliary meet of the V.F.W.

Sad Saga

Continued from page 27

CBS. The agency submitted a memo it had received from Wiley containing a scale-up of prices for a period of five years. CBS agreed that this memo was sufficient to indicate that Wiley had intended to sign up his man for that term and it assured K&E that the agency would have an agreement protecting the Kellogg account for the full five years on any network it chose, but it would have to include the following two clauses: (1) Drake could not be held liable for his material and (2) the person using the Drake pseudonym could be replaced providing the substitute is mutally satisfactory.

K&E agreed to the stipulations and CBS expects to have the agreement ready for joint signaturing within the coming week.

Stations Balk

Continued from page 25

of the consequences of 'Truth or Consequences'," beefed an indie programming exec, "but it certainly makes radio the fall guy. You don't see the newspapers being asked and expected to carry the ball for these fund-raising contests —and yet you'll find the publishers represented on most of the boards of directors of the organizations making the appeals."

Despite abortive attempts in the past to establish a permanent operating body of N. Y. broadcasters to coordinate public service efforts, there's a growing feeling among some of the indie execs as well as in flagship quarters that the only answer to the problem is a Greater New York radio committee to present a united broadcaster front to fund-raising time requests.

Boston—Paul A. Hurd, of Methuen, is new chief engineer for WHAV, Haverhill. Was with WDEV, Waterbury, Vt., prior to service with the Navy, returning to WDEV and then to WCCM, Lawrence, before going with WHAV.

Runyon's New Post

Mefford R. Runyon, who resigned as executive v.p. of Columbia Record Corp. about three months ago, has joined the American Cancer Society with the title of director of field organization.

Runyon, a former CBS v.p., wanted to get into public service when he came out of the Navy but he was swayed into taking the CBC post.

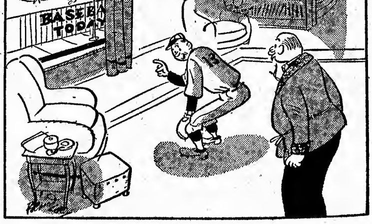
WOV-WLIB

Continued from page 25

been intimated that if Bess should lose out in his bid to take over the station, he may negotiate a deal with Mrs. Thackrey for acquisition of WLIB. Latter station has been having a losing financial streak and Mrs. Thackrey, who also publishes the N. Y. Post, has been mentioned at various times as interested in disposing of the New York station.

5,000 OF THE BEST WATTS
in Central New England
WTAG
WORCESTER

MAMMOUTH GAG FILE
of Radio Writer For Sale
Fresh, socko material for radio or night club routines. Arranged A-Z. Typical listings: Ad libs, art, bonsrs, commercials, fashion, income taxes, insults, love, politics, etc.
ORegon 4-7089 Bet. 9-12 noon



"I play this guy *real* deep—he's a very heavy Wheaties eater!"

Radio Institutes

Continued from page 29

on their respective phases of radio production, Tyler announced.

Awareness of a need for hypoing interest via showmanship techniques and controversial topics seems most keenly felt again this year, as it was last, by the City College of New York in mapping its fourth annual radio and business conference, scheduled April 13-14. Here again, Cott will have a hand in whipping up the fare, including dramatization of industry problems, and he and CCNY's conference plotters are seeing to it that tele, for the first time, gets equal footing with radio on the agenda.

'What Can We Expect?'

As enlivening elements, the roster of participants has been given such names as Fred Allen, Arthur Godfrey and Elissa Landi. Cott's opening session panel on "What Can We Expect From Radio, and Television?" will be peopled by Allen, Harold E. Fellows, manager of WEEI, Boston; Gerald O. Kaye, general sales manager of Bruno-N. Y.; Noran E. Kersta, NBC director of tele operations; Gordon Mills, manager of Kudner Agency's radio department; Paul Mowrey, ABC's tele director; Robert Schmid, Mutual veepee over station relations, and James D. Shouse, president of Crosley.

Questions to be dramatized in skits starring Miss Landi include: Effect of new NAB code on radio commercials; how the competitive problems of AM vs. FM vs. television will be met; plans to stimulate written, objective reactions from listeners; effect of the Mayflower Decision on political broadcasts; emphasis and time devoted to programs other than sports events on tele.

Godfrey will keynote the awards luncheon on the second day with a talk on "Public Service Possibilities of Commercial Radio." Mutual veepee Abe Schechter will moderate a "working session" panel that afternoon on "The Business Future of Radio and Television." Participants will include Harry Bannister, manager of WWJ, Detroit; George C. Dibert, veepee of J. Walter Thompson agency; Bruce Dodge, radio production director of the Biow agency; John S. Hayes, manager of WINX, Washington; Craig Lawrence, manager of WCOP, Boston, and Noran Kersta.

Other institutes and conferences in the offing include those of the Univ. of Georgia, Athens, next Tuesday and Wednesday (6-7) and the Univ. of Wisconsin, Madison, in late summer. Summer institute sessions running over a period of weeks include Stanford Univ.'s, which NBC will co-sponsor for the sixth consecutive year. Directors will be Allen Miller, head of the Rocky Mountain Radio Council in Denver.

Sample of the bypass being given many institutes by the webs is the recent one at the Univ. of Oklahoma, Norman, which drew a lone network exec who happened to be passing through.

As of this week, it looked as though the Ohio meet will draw not more than one web veepee, and perhaps no prexies, Mutual's Edgar Kobak, a standby of past years, being undecided whether he'll go. ABC's delegation of three or four will be headed by veepee Robert Saudek. Sterling Fisher, NBC's new manager of public affairs and education, will head that web's party of five, including Judith Waller and William Drips from the Central division and Clarence Moore from KOA, Denver. CBS will send four, led by Lyman Bryson, counsellor of public affairs; Mutual will send Elsie Dick, director of educational and religious programs, and Dorothy Kemble, continuity chief.

Among those who've made the rounds of annual radio institutes and parleys, there is still the feeling that what the industry needs is one really good, all-out shindig of this nature. Talk of it has been raised in National Assn. of Broadcasters huddles, but never got anywhere.

Spot Filibusters

It's hard for Abe Schechter, Mutual news veepee, to believe, but it looks like the web's "Newsreel," which is built of wire-recorded news pickups, is teaching brevity to traditionally long-winded Congressmen.

Lately the news show's producers have been getting calls from various senators and representatives in Washington offering "40-second comments" on various legislative issues.

'SCHOOL' DEFINITE FOR CBS' AGENDA IN '49

Davidson Taylor, CBS director of public affairs, last week confirmed to the network affiliates that "School of the Air" will return Oct. 4 at 5-5:30 p.m. for its 18th year. It had been reported that the series might be dropped. Taylor sailed Saturday (27) on a business trip to Europe.

CBS had been undecided about continuing "School" next season, as the series is tough on ratings late in the afternoon and no fave with local affiliates, many of whom take it more or less under pressure to make character with the FCC.

Upon Taylor's return from Europe the decision as to program plans for next season will be made. "School" went under supervision of Werner Michel recently, after being under Leon Levine for seven years. Michel is recommending a new educational format with day-to-day sequencing in place of the traditional breakdown into five different series—geography one day, music another, etc.

The network has recalled its earlier success with an educational series called "Wilderness Road," and this may be the model in devising a new setup for 1948-49. The shows would be produced by Michel and directed by various CBS staffers, as before.

San Antonio—A new quarter-hour weekly program heard each Saturday over KABC is titled "Radio Newsreel" and is being sponsored by the Jordon Motor Co.

Say Hearst Radio Changed Hands Three Times Without Notice to FCC

Oldest Newscast on Coast A DST Casualty; Off May 1

Hollywood, March 30.

California daylight savings time claimed its first casualty with the "Richfield Reporter," oldest newscast on the Coast cancelling out on NBC because it loses its traditional 10 p.m. time. DST moved it up an hour. Company officials declared a "tradition was broken" after 17 years but didn't indicate whether they would seek another network or withdraw.

NBC is helpless since previous nine o'clock airers have been moved up. Richfield goes off May 1. Efforts of Hixson-O'Donnell Agency and Frank Berend of NBC proved unavailing. John Wald has been commentator for 11 years following Sam Hayes into spot.

Miller, Hopkins Grab Up Rights to Maris Yarn; Harts Signed to Script

Hollywood, March 30.

Colin Miller, of Enterprise Productions, and Robert Hopkins, son of the late Harry Hopkins, have signed James and Elizabeth Hart to script a radio series based on the experiences of Philadelphia lawyer Herbert L. Maris, who has obtained freedom for more than 300 convicts from unjust prison terms. The Harts will spend the week of April 5 with Maris in Philly formating the initial 13 broadcasts.

Miller edged out Martin Gosch, who also was bidding, by planing to Philly to sign Maris after noting the radio possibilities in a story about the attorney in the January Readers' Digest. Miller-Hopkins rights cover radio, films and television.

Washington, March 30.

Charge that control of William Randolph Hearst's radio properties has changed hands three times since 1937 without prior FCC approval, climaxed the final day of hearing here Friday (26) on pitch of columnists Drew Pearson and Bob Allen to take over the channel held by Hearst's WBAL, Baltimore.

Counsel for Pearson and Allen, on another count, wrung from Hearst's general manager, Maj. E. M. Stoer, an admission that Marion Davies held an interest in the Hearst radio empire. Stoer admitted Miss Davies, along with Hearst's five sons, owned a 15% beneficial interest. Her participation had never been disclosed in reports to FCC.

Cohn & Marks, counsel for Pearson and Allen, claimed first illegal switch of control over the Hearst empire was made in 1937 when a trust fund was set up to save Hearst from financial collapse. The fund appointed former Judge Clarence J. Shearn of New York as voting trustee.

In 1944—after an unsuccessful court suit by Hearst—Shearn was paid off and resigned as voting trustee. Transfer of the assets to five Hearst executives who became the new trustees "constituted a second illegal transfer of control" and addition of two new trustees and replacement of others since 1945 "has resulted in a third transfer," it was charged.

Dempsey & Koplovitz, counsel for Hearst, declared the Commission had full knowledge of these transactions in periodic reports filed by the Hearst stations. Opposing lawyers claimed, however, that the radio act required FCC approval on all such deals, and demanded a thorough investigation. Commissioner Rosel Hyde, who presided over the hearing, reaffirmed his refusal to call on publisher Hearst for personal testimony on WBAL.

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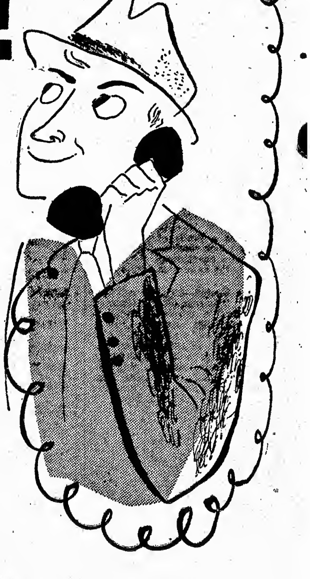
this call is for YOU!



EVERY MORNING at 11:15, housewives (hundreds of thousands) stick close to home, leave the upstairs beds unmade, hover around the telephone hoping for a call from WOR's "TELLO-TEST". Those who do, win cash for answering a question correctly.

That's all there is to WOR's "TELLO-TEST". That's all; just a formula so full of bite that it has piled up a 4.8 Hooper. Mighty good listening for a morning airer that you can buy for—pennies, practically.

YOUR COMMERCIAL. Neatest part of "Tello-Test" from where you stand, is the way Bruce Elliot and Dan McCullough make the commercial part of the conversation. The whole show (commercial included) is like a friendly phone conversation between a couple of pals who grew up on the same block.

All right, gentlemen, we've called YOU. Why don't you give *us* a ring, NOW? About "TELLO-TEST"? Phone LOngacre 4-8000 and ask for Sales.

heard by the most people where the most people are

WOR

mutual

Jocks, Jukes and Disks

By Ben Bodec

Buddy Clark—"Spring in December," "Talking to Myself" (Columbia). Because of its superior charm and lyrical quality "Spring" sounds like the side that will do the selling. Clark handles the Harold Rome composition with his best brand of suavity and tenderness. The other ballad is also polished off with professional finesse, and the backing in either case, especially the strings on "Spring," is extra special.

Doris Day—"It's the Sentimental Thing to Do," "It's a Quiet Time in Crossbone County" (Columbia). The ballad section is ably carried off, with the style in spots sounding a little like Peggy Lee's. "Sentimental's" arrangement is also

My Favorite Five

By GEORGE CURTIS (WGAN, Portland, Me.)

"Begin the Beguine" (Artie Shaw).

"Deep Purple" (Larry Clinton).

"Rhapsody in Blue" (Paul Whiteman).

"Body and Soul" (Herb Jeffries).

"Stompin' at the Savoy" (Charlie Ventura Trio).

heavily lacquered with guitar. The humor of "Crossbone" cuts through the song recital with ample appeal, but the number just doesn't seem to jell with the Day manner and personality. The comedy impact flows from the joint efforts of the chorus, an unbilled male character and the sound-effects man.

Frank Sinatra—"Ever Homeward," "I've Got a Crush on You" (Columbia). "Homeward," which Sinatra does in "The Miracle of the Bells," may mean something in the Polish market, since the melody is of Polish origin and he does a chorus in that language, but its chances of being a bellringer otherwise seem slim. Production-wise, that side is not good. On the other hand, the standard from "Strike Up the Band" finds the vocalist pitching away with plenty of rhythmic zip. For a change, the instrumental fanfare behind him is kept down to a minimum with a fancy hand at the piano doing most of the support.

Irving Fields and His Campus Trio—"Far Into the Night," "La Ola Marina" (Victor). This pianist's vigorous tonal style hits the jackpot in "Night," an adaptation from "The Pearl Fishers" into the bolero idiom. It's an exciting batch of melody and rhythm. The coupling, a quaracha, just tags along.

Art Lund—"For Every Man There's a Woman," "Some One Cares" (M-G-M). Lund will likely find the competition on "Woman" at this point a little tough, and it's dubious whether his treatment of the other torch passage will cut much more of a swath. However, Johnny Thompson's accompaniment merits a special nod.

Freddy Martin Orch—"Jungle Rhumba," "The New Look" (Victor). Barclay Allen's piano paces the rugged instrumental sweep of "Jungle," a novelty that could serve as a pinch of salt to the average jock session. The smooth ensemble chanting of the Martin Men is the lone asset of the other side.

Stan Kenton—"The Peanut Vendor," "Thermopolae" (Capitol). "Vendor," a current standby in Kenton's stage repertoire, has all the glamor and clamor of the Kenton insignia of ultra-modern jazz, spiced in this instance with bongo, cowbells and a liberal helping from Milt Bernhart's expressive trombone. As for the reverse grooving, the Persians could have blown the Spartans right out of that mountain pass with the help of those wild, eerie chords from Kenton's brass section. Kenton is the first jazzman to haul in Greek history to make a point, although what that point is his version of Thermopolae doesn't make quite clear.

Johnny Mercer—"Hills of California," "Goofus" (Capitol). An odd combination this. On the "Hills" side, it's a balmy little exercise on a geographical theme between Mercer and the Pied Pipers, while the mate poses the gravel-voiced personality in a vaude routine around the oldtime novelty, trimmed with barnyard sound effects. Obviously geared for the rural trade.

Jack Fina Orch—"Piano Portraits Boogie," "Samba Caramba" (M-G-M). The "Boogie" item represents perhaps the flashiest and most stimulating piano performances that the conductor-pianist has turned out under this label. With the string section riding the melody, the boogie beat moves in mounting tempo to a sock finale. The samba also has a lot of spirit and Fina's sparkling ivory technique. A crack item for programming.

Sarah Vaughn—"The One I Love," "What a Diff'rence a Day Made" (Musicraft). Two bright samples of this stylist's sensitive phrasing. Each of the standards is fused with warmth and embellished with a melodic byplay all her own. If there is any flaw about her manner, it's her tendency to overflourish the final note or two of a song, as happens here with "Diff'rence." Ted Dale delivers a smart background for "Love."

Beale Street Boys—"Teach Me, Teach Me, Baby," "Why Does It Have to Rain on Sunday?" (M-G-M). A standard vocal group with a standout bit of close harmony grooving on the comedy side in "Teach Me." It's their number. The backing rates as a select segment of mood sketching.

Mel Torme—"Do It Again," "Makin' Whoopee" (Musicraft). A pair of oldies that are given a new sheen by a vocalist who has the happy knack of treating each lyric with a distinct phrasing. In other words, it's a case of fitting his technique and personality to the song, and not vice versa. His consistent meticulousness is the badge of a fine craftsman.

Detroit Elects Jack Ferentz

Detroit, March 30.

Jack Ferentz has been unanimously reelected president of the Detroit Federation of Musicians.

Also unopposed for reelection were George Clancy, secretary-treasurer, and Edward Werner, vice-president.

Maestro Slowed to Waltz In Mo. Mayoralty Vote

St. Louis, March 30.

Jimmy Downey, maestro of a local dance band, finished a lame third in a race for nomination for mayor of Richmond Heights, a St. Louis County suburb. Downey, father of 10 children, tossed his hat into the ring on a one-plank platform; more playgrounds and recreational facilities for the kiddies.

Without a campaign manager or committee, Downey found himself with 83 votes when the primary election returns were counted last week. Lee Dugan, administration-backed former city clerk, polled 2,675 votes, with the runner-up, Jack Oates, receiving 1,461.

Phil Harris' Waxing Of 'Cards' Launches 4-Star Beef to AFM

Hollywood, March 30.

Bill McCall, Four Star Records head, is plenty miffed over RCA-Victor's-Phil Harris' waxing of "A Deck of Cards." McCall, who had the only version of "Cards" (plattered by T. Rex Tyler) until Harris etched tune two weeks ago, took his complaint to Phil Fischer, in charge of recording for AFM, Local 47, who bucked it directly to James C. Petrillo.

McCall stated that Local would have ordered Harris, a member of musicians' union, not to cut as it is an infringement on Petrillo's recording ban. Fischer's office, however, asserted that McCall was informed that problem would have to go to the Federation for comment.

Although Harris did record after the wax ban, action against him is questionable as no instruments were used and the maestro has not tooted in some time. A vocal quartet was used in the session. McCall, meanwhile, said that he would try to shame RCA into shelving the Harris version of "Cards" and, if unsuccessful in this, would bring suit against Victor, charging unfair competition.

Band Reviews

LAWRENCE WELK ORCH (14)
With Cathy O'Mara, Peter Nelson, Bob Cromer
Hotel Roosevelt Grill, N. Y.

With Guy Lombardo absent from the Roosevelt Grill, his traditional stronghold, Lawrence Welk has mounted the podium in the interim with a highly listenable and danceable combo. Outfit comprises three violin, three rhythm, four reed and four brass plus Welk's occasional accordion.

Welk emphasizes the quieter motif, leaning toward standards sprinkled with frequent pop ballads and novelties. When caught last week outfit failed to program a single Latin tune despite the current popularity of rhumbas, sambas, etc., in the New York area. Group's sweet style is pointed up by liberal use of muted brass as well as a neat employment of clarinets.

Ably fronting his men, Welk also throws in a few accordion solos on his own, showing a nice mastery of the squeezebox. Vocal department is handled by a trio of warblers, one femme and two males. Former is blond Cathy O'Mara, who has a pretty face and a fair voice, while others are Peter Nelson and Bob Cromer. Both pipe their chores in acceptable fashion.

Gilb.

CHUCK FOSTER ORCH (14)
With Milly Coury, Tommy Ryan
Meuhlebach Hotel, K. C.

Spring season is being welcomed here with a new policy on bands, larger and more prominent crews being on the docket for the next couple of months. First to spark the change was Ted Weems early in March, and the Chuck Foster orch held forth for a week. Biz was up somewhat in keeping with the increased outlay, but it was nothing startling.

Music put out by Foster here shows a stylized band, one which leans heavily on the five reeds. This is Foster's own section, and sax-clarinet work is featured most of the way. There is also some special work by the piano. Crew shows a wide variety in its catalog and a way of handling each that is compelling. Sidemen held down the volume nicely, as required for this intimate room, without losing any of the general style of the band. The instrumentation of four brass (three trumpets, one trombone), five reeds and three rhythm could easily swamp the room; Foster, however, fronts the band continually while getting in his own ace reed work.

In the two singers, Milly Coury and Tommy Ryan, Foster has a couple of better young voices. Gal only recently joined the crew, coming over from the Ray Robbins orch, and carries her share of the rhythm and novelty songs in creditable style. Ryan has been with the Foster band couple of seasons. His baritoning on ballads and sweeter numbers is firstrate. Both are young singers and coming along nicely. Crew goes in for considerable glee club work to round out the vocals, and Foster takes a turn now and then on a novelty tune.

The Terrace Grill date for Foster was cut short to enable the band to make a March 27 opening at the Stevens, Chi, where orch is set for eight weeks.

Quin.

HENRY JEROME ORCH (11)
With Dick Judge
Green Room, Hotel Edison, N. Y.

Booked for an eight-day stand in this street-floor spot for the transients, Henry Jerome's new combo is said to be modeled after the band of the late Hal Kemp. However, on the basis of the style it demonstrated when caught last week, the crew appears to be aping Johnny Long's mode of playing.

Every other number called for one of those mass vocals on the chorus which Long used years ago with his famed "Shanty in Old Shantytown." A little of this old hat goes a long way. Jerome, who led a smaller group off and on at Child's Paramount Grill, N. Y., for years, enlarged his outfit several months ago to venture a stab at some better dates under MCA's guidance.

Comprising four reed, four brass and three rhythm, band impresses as just fair aggregation at the moment which may develop into more promising timber once its cliched techniques are cast aside. Leader is inclined to favor the oldies, but to his credit he mixes up the rhumbas and ballads plus an occasional jump number. Vocals are supplied by Dick Judge, a capable warbler.

Gilb.

VARIETY 10 Best Sellers on Coin-Machines

Week of March 27

1.	NOW IS THE HOUR (9) (Leeds)	Gracie Fields ... London Bing Crosby ... Decca
2.	MANANA (8) (Barbour-Lee)	Peggy Lee ... Capitol
3.	BEG YOUR PARDON (6) (Robbins)	Francis Craig ... Bullet Frankie Carle ... Columbia
4.	FOUR LEAF CLOVER (10) (Remick)	Art Mooney ... M-G-M Uptown String Band ... Mercury
5.	LITTLE WHITE LIES (3) (BVC)	Dick Haymes ... Decca
6.	SABRE DANCE (5) (Leeds)	Woody Herman ... Columbia Freddy Martin ... Victor
7.	BUT BEAUTIFUL (3) (Morris)	Bing Crosby ... Decca
8.	SERENADE OF THE BELLS (12) (Morris)	Jo Stafford ... Capitol Sammy Kaye ... Victor
9.	GOLDEN EARRINGS (14) (Paramount)	Peggy Lee ... Capitol Dinah Shore ... Columbia
10.	BALLERINA (19) (Jefferson)	Vaughn Monroe ... Victor Jimmy Dorsey ... M-G-M

Coming Up

MATINEE (Morris)	Vaughn Monroe ... Victor
HAUNTED HEART (Williamson)	Perry Como ... Victor Jo Stafford ... Capitol
THOUGHTLESS (Feist)	Buddy Kaye ... M-G-M
BIG BRASS BAND FROM BRAZIL (Morris)	Art Mooney ... M-G-M
TERESA (Duchess)	Andrews Sis-Haymes ... Decca Vic Damone ... Mercury
SHINE (Shapiro-B)	Frankie Laine ... Mercury
BECAUSE (Chappell)	Perry Como ... Victor
THOUSAND ISLANDS SONG (Morris)	Louis Prima ... Victor Johnny Mercer ... Capitol
DICKEY BIRD SONG (Robbins)	Freddy Martin ... Victor Larry Clinton ... Decca
BABY FACE (Harms)	Art Mooney ... M-G-M
PIANISSIMO (Santly-Joy)	Perry Como ... Victor Buddy Clark ... Columbia
BEST THINGS IN LIFE (Crawford)	Jo Stafford ... Capitol Dinah Shore ... Columbia
IN LITTLE BOOK SHOP (BVC)	Vaughn Monroe ... Victor Guy Lombardo ... Decca
TELL ME A STORY (Laurel)	Sammy Kaye ... Victor Ames Bros ... Decca
RED WAGON (Leeds)	Andrews Sisters ... Decca Tony Pastor ... Columbia
ALL DRESSED, BROKEN HEART (Marks)	Buddy Clark ... Columbia Peggy Lee ... Capitol
ST. LOUIS BLUES MARCH (W. C. Handy)	Tex Beneke ... Victor
YOU CAN'T BE TRUE, DEAR (Biltmore)	Ken Griffin ... Rondo
TOOLIE OOLIE DOOLIE (Southern)	Andrews Sisters ... Decca Van Horton ... Continental

[*Figures in parentheses indicate number of weeks song has been in the Top 10.*]

On the Upbeat

New York

Sammy Kaye's orchestra will not play the Astor Roof this year; other commitments will prevent it. Kaye had sought the final third of the Roof's season, but the Astor wanted him for the second and they hadn't gotten together when other deals interfered... Abe Lyman in N. Y. for several weeks from Coast... BVC, publishing "Guest In the Nest," written by Cherry Balaban, daughter of A. J. Balaban, and Bob Russell (Count Basie recorded)... Chesapeake Beach Park, Md., going in for name bands this season ... Shorty Sherock band returns to the Arcadia ballroom, April 8, for four weeks and follows with Deschler-Wallick hotel, Cincinnati, May 6.

Leighton Noble orchestra now booked by Mus-Art; he's at Mapes hotel, Reno... Bob Chester's initial release by Bullet Records out this week with "Just One More Chance" and "Melancholy" coupled... Lionel Hampton plays Roanoke, Va., April 8; Norfolk, 9; Richmond, 10; on first trip south since 1941... Don Goins left Music Corp. of America to join Wayne Varnum agency... George Levy, of Leeds Music, to Florida for three weeks ... Milton Karle forced to side-track himself for several months on doctor's orders; Virginia Wicks takes over plugging of Carlos Gastel talent temporarily... Jack Schiffman moved from Republic Music staff to Words & Music... Manie Sachs out on road for week visiting distributors, dealers... Shep Fields held over at New Yorker hotel until May 4... Tex Williams' "Artistry in Western Swing" Capitol disk a vocal duplication of Stan Kenton's "Artistry in Rhythm"... Frank Sorrell's orchestra into Casa Marina hotel, Key West, Fla.

Hollywood

Earle Spencer and Mel Henke have been signed by General Art-

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SLOW SERVICING SNAGS HITS

Jack Robbins Returned to ASCAP Director Board as Indie Publisher

Jack Robbins has been restored to the director board of the American Society of Composers, Authors and Publishers, along with seven incumbent writers and publishers who were up for reelection. Robbins, who was replaced on the board by Abe Olman when he sold out his 26% interest in the Big 3 to partner Metro over a year ago, was eligible for a spot on the board because he had gone back into publishing via his J. J. Robbins & Sons firm.

That Robbins would be elected over Dave Dreyer and Sam Fox, named with Robbins to fill the shoes of Johnny O'Connor, was a foregone conclusion. Robbins had the weight of the major firms behind him due to his intense loyalty to ASCAP through the years. O'Connor himself had advised ASCAP weeks back that he did not wish to be considered a candidate for reelection, after more than 10 years as a board member.

Aside from Robbins election, the balloting went according to expectations. Publishers Max Dreyfus, Donald Gray, Jack Mills, and writers, Gene Buck, Ray Henderson, George W. Meyer and John Tasker Howard were all returned to their positions.

Pitt 1-Niters Extended Beyond April Deadline

Pittsburgh, March 30.

One-night concert biz, which has been terrific here all season, will continue this year well into spring. Usually middle of April is the deadline but on basis of takes turned in here already by Spike Jones, Stan Kenton and Illinois Jacquet-Ella Fitzgerald, Ralph Harrison, local booker and promoter, is going to chance the possible warm weather in May and play both Horace Heidt and Vaughn Monroe at 3,800-seat longhair capital here, the Syria Mosque.

Heidt's gang comes in May 3 and Monroe 10 days later. Harrison's last promotion was the "Queen for A Day" show, which caused such a furore among 7,000 women that sponsors refunded price of admission to everybody who asked for it.

Capitol Gross Up, But Net Is Down

Capitol Records financial report for 1946, issued last week, spotlighted a story similar to Decca Records' statement of last week—a jump in gross business and a drop in net earnings, due to increased expenses, expansion, etc. Gross for 1946 reached $14,510,200 in round figures, a jump of $1,427,-400 over the previous year, but a letdown in net earnings from $741,-149 to $318,528.

A good portion of the year's earnings, of course, are sunk into inventory, representing the vast amount of recording done by all companies to forestall for a fair period the disk ban in effect since Jan. 1.

Vitacoustic Files 182G in Liabilities, 204½G in Assets

Chicago, March 30.

Vitacoustic Record Co. last week filed a listing of its liabilities and assets before Judge Walter LaBuy, in Chi federal district court.

Company, which has been operating since Feb. 16 under Chapter 11 of the Chandler Act, owes in excess of $182,000, and assets total $204,500. The largest, and the only big creditor listed under Schedule A-1 (creditors to whom priority is secured by the act), is the U. S. Government, which is holding Vita responsible for almost $15,000 in excise taxes, $252.95 in social security, and $2,585.69 in withholding.

Two other major creditors are Perfection Plastics Co., of Pasadena, Cal., firm's Coast distrib, listed in the summary for $14,400, and Jerry Murad's Harmonicats, whose recording of "Peg O' My Heart" was original reason for organizing the firm. Latter are on books for $14,600. In the case of Perfection, they hold securities totaling $3,300, and Long Island Plastics, eastern distrib, whose bill amounts to $8,500, holds $1,400 worth of securities.

United Broadcasting is listed for almost $14,000, Majestic Records, $621, and Universal Recording, $9,000, are the subjects of controversy. Vita disputes United bill to the extent of $2,000, and the other two in their entirety.

According to the last inventory, taken Feb. 1, 1948, Vita has a total of 156,900 records, valued at $42,-269.68, on hand and at various distributors. Inventory listed only Lloyd Garritt and Jack Buckley as officers and only holders of more than 25% of the firm's stock.

Coinmachine-Radio, Held 'Threat' to Wired Music, In New York Unveiling

J. P. Seeburg will unveil a new combination coinmachine and radio at a five-day showing at the Savoy-Plaza hotel, New York, beginning today (Wednesday), which some tradesmen feel represents a threat to wired-music services. New development, which will sell for $2,050 for commercial uses (there's a home counterpart for $1,500), will carry 100 records, either 10 or 12-inch, playing both sides of a disk. Automatic timers will start the machine going at a given hour, or cut it off and pick up a pre-selected radio program.

Where the threat to wired music services comes in is that the machine can feed its output to two other locations as well as its own site, via telephone hookups. For example, an industrial user can use one machine to feed three buildings reasonably close to one another. Seeburg has planned on this selling angle by establishing a program director who will supply buyers with paced programs of disks, which may or may not be interspersed with radio broadcasts. CBS is televising part of the Savoy demonstration proceedings.

Difference between the Seeburg idea and Muzak's wired service is that the latter is a lease proposition whereas the Seeburg idea calls for outright purchase of the equipment, with the show-planning an additional service, the disks, of course, to be supplied by the buyers themselves.

CZECH REDS TAKE OVER RECORDING INDUSTRY

Washington, March 30.

New Czech Communist government has just nationalized the phonograph and record industry, according to a broadcast from Prague, monitored here.

The industry has been taken over by the Czechoslovak Ministry of Information, which figured "the production of records should not be separated from cultural aims, and that the close relation between the production of records and the radio must be observed."

Barnet Buys Cocktailery

Hollywood, March 30.

Orch leader Charlie Barnet has bought a cocktail lounge, Doll House, with Jimmy Brewster.

Lounge will feature "behind the bar" entertainment.

Barnet will not be part of show.

DISK RETAILERS CITE HEADACHES

Perhaps the major problem confronting, major and minor disk manufacturers today is the servicing of distributors with hit records while they're still hits. Since the hundreds of independent companies began a year or two ago in establishing what the industry calls "overnight" clicks, the task of cutting, processing and shipping pressings has become a headache to the originating company as well as others seeking to hop on the sales bandwagon of a hit with versions of their own.

This point is glaringly spotlighted in answers to a poll taken by VARIETY among retail dealers in every section of the country. It's cited as the industry's No. 1 cause for aspirin among retailers. So rapidly has the business expanded in the past few years and so suddenly do some of the click disks that, formerly, were confined to definite regions break out into national demand, that dealers are sometimes weeks behind the demand for a particular record. This causes a loss of a certain percentage of potential sales which are never recovered and is often the basis of sharp irritation between dealer and distributor.

In many ways there isn't much corner-cutting possible in the method of getting finished pressings to the consumer. There's still the physical restrictions on the making, processing, pressing and shipping of platters. And when a company presses in various sections of the country, there's still the problem of transporting stampers, etc.

Decca this week is doing one of the fastest jobs ever in getting out a hit. It cut the Andrews Sisters in Hollywood last Tuesday (23) on two hits (see separate story) and will have pressings available the end of this week. That's unusual speed.

The bill of grievances, as revealed by the poll, is long and manifold but the thing that seems to irk the dealers most is that they can't keep up with the disk jockeys. While some of the dealers polled grant that the platter-spinner has done much to stimulate interest in records, the dominant contention of the complaining retailers is the fact that the jockeys get the releases so far ahead of those who sell them that they're "played to death" before the retailer can cash in on them.

A goodly percentage of the dealers who raised this issue in their answers seemed to be of the opinion that the trade as a whole would in due time get a bad kickback from the situation. One dealer remarked that it was about time that the promotion and production departments of the manufacturing companies got together and balanced their operations.

Among the other dominant peeves and suggestions aired by the dealers were:

1. The buying public is beginning to show signs of resisting the one-price idea for all pop records, regardless of the standing of the artist.

2. Some of the "B" sides kill the sale of an "A" side. The public is turning choosey about the material on both sides of a platter, and also resents the duplication of the same tune in successive albums put together by the same company.

3. Far too many releases, and too closely together, with the result that the dealer tends to overstock.

4. Distributors in most cases don't stock ahead but wait until the orders have come in from dealers contacting the manufacturer.

5. Distributors overloading the dealer, or including unordered records and albums along with regular orders. Also flagrant substitution.

6. Long waits for replacements of broken or defective records in albums.

7. Too many recordings of the

(Continued on page 48)

Decca Cuts First Platters of Either Ban; Andrews' 'Saber,' 'Heartbreaker'

Decca Records actually became the first major disk manufacturer to put music on records since the record ban applied by the American Federation of Musicians last Jan. 1. Decca cut the Andrews Sisters in California last week, using a harmonica group as background to arrangements of "Sabre Dance" and "Heartbreaker," and it's racing to get the pairing on the market. It should be released this week.

Decca once before used harmonica men on a record. It did "Helen Polka" thusly several weeks ago in New York, but later decided not to release the disk. Decca explained at that time that the cutting was in the nature of a test that hadn't turned out as well as expected.

Two tunes the Andrews gals did are published by Leeds Music, headed by Lou Levy, manager of the trio and husband of Maxine Andrews. Tunes have been getting increasing attention during recent weeks, which caused the recording. On "Sabre" the trio used the vocal recently concocted to fit the melody.

While other majors have made disks since Jan. 1, they were done a capella—one by Columbia using Buddy Clark, the Charioteers and 16 additional voices, and another by RCA-Victor using Phil Harris and a vocal group. Victor cut this tune in Hollywood two weeks ago, and at the time it was made the company claimed Harris was simply putting a vocal to music recorded before the first of the year.

Victor, incidentally, is also se-

(Continued on page 49)

Rate Recorders' Support

Following are the two service queries in VARIETY's poll of record dealers and the summary of their answers in terms of percentages:

1. What record manufacturer gives you the best advertising support?

Victor	59%
Columbia	22%
Decca	9%
Capitol	7%
Others	3%
	100%

2. What record manufacturer gives you the best sales promotional material?

Victor	53%
Columbia	28%
Capitol	9%
Decca	6%
Others	4%
	100%

Kapp Still Talks With Majestic Re Deal; Legal Moves

Chicago, March 30.

Jack Kapp, president of Decca Records, and Gene Tracey, head of Majestic, have reopened conversations concerning the possible purchase of the latter diskery, or a portion of its assets. Kapp and Tracey originally discussed a deal several weeks back, but broke off talks when they couldn't get together on financial arrangements.

Meanwhile, Majestic's affairs moved closer to outright bankruptcy. Firm's attorneys last week petitioned federal referee in Northern District court for a change from Chapter XI of the Chandler Act to Chapter X, which makes room for a bankruptcy petition, as against Chapter XI, which is a reorganization move.

Majestic's affairs in New York were being moved around, too. Company's lease on its offices and studios has been taken over by Benton & Bowles ad agency, and the one or two people remaining to handle loose ends moved to space in the Reeves Studios. Lee Sabin, artists and repertoire, parted with the firm due to reluctance to listen to ideas of moving his now limited activities to Elgin, Ill., home office site.

Majestic has advised N. Y. music publishers, to whom it owes royalty coin, that a general meeting of creditors will be held next week.

ELLINGTON (SANS BAND) GETTING 10G IN LONDON

Duke Ellington is going to England for a series of concerts, plus a date at the Palladium, London. But he goes without his band since the British Musicians Union is adamant against admitting U. S. musical organizations. Spike Jones and Dizzy Gillespie were recently denied admission after arrangements for dates had been completed.

Ellington's biggest bid is from the Palladium, which is handing him $10,000 a week for four weeks. Prior to that, however, the pianist-maestro-composer will play concerts in the provinces, starting June 7 for two weeks. He'll do the single dates and the Palladium in company with two vocalists. Who the latter may be is not yet revealed.

Ellington's band undoubtedly will lay off during its leader's trip abroad.

Mex Deadlock On Disk Prod. Ends

Mexico City, March 23.

Disk production with orchestras has resumed in Mexico after suspension for more than a year resulting from deadlocking of the recording companies and the tooters on terms. Producers are Columbia, Victor, Peerless and Amphion, whose investment is figured at more than $15,000,000 (Mex) (about $3,000,000 U. S.). Resumption also includes singers.

Peace pact, signed by these companies and the Sole Syndicate of Musical Workers (SUTM), allows the tooters hourly pay of from $18 (Mex) ($3.60 U. S.) to $20 (Mex) ($4 U. S.) plus 5% of wages as a fund for social benefits.

Disker's London, N. Y. Offices at Odds Over Dennis' T.D. Contract

London Records' New York and British offices are not in accord over whether Denny Dennis' recently signed contract to sing with Tommy Dorsey's orchestra will allow his recording with Dorsey for RCA-Victor if and when the disk ban is lifted. Dennis is under a five-year contract to the British outfit for solo disks, and its N. Y. office emphatically denies that he will be allowed to cut with Dorsey. On the other hand, Dennis himself, who arrived in this country last week to work with Dorsey, asserts he has full permission of London's top execs in Britain to cut with T.D.

T.D's agreement with the singer specifically states that he will record with the band. This term was made known to Dennis and the London execs before the contract was signed through the William Morris agency, and there isn't any question as to whether he has the permission of the London label.

Elliot Lawrence's orch. set to return to the Pennsylvania hotel's Cafe Rouge May 24 for six weeks.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is based on information gathered from disk-spinners across the nation and is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2, and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

WEEK ENDING MAR. 26

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Pub.		New York: Paul Brenner—WAAT	New York: Tedd Lawrence—WHN	New York: Jack Lacey—WINS	Los A.: Ira Cook—KFAC	Los A.: Bill Anson—KFWB	Chicago: Jerry Saxon—WIND	Chicago: Rosemary Wayne—WJJD	K.C.: Bob Kennedy—WHB	Charlotte: Alonzo Squires—WAYS	St. L.: Gil Newsome—KWK	Dallas: John Hitt—KSKY	D. C.: Ed Gallaher—WTOP	Denver: Herb Trackman—KMYR	Syracuse: Ed Murphy—WSYR	Seattle: Bill Griffiths—KOL	Phil.: Joe Grady—WPEN	Cincinnati: Nelson King—WCKY	Cincinnati: Paul Dixon—WCPO	S. F.: Les Malley—KYA	Memphis: Bill Gordon—WHHM	Boston: Ranny Weeks—WCOP	N. O.: Johnny Murray—WDSU	Detroit: Fran Pettay—WJR	Pitt.: Art Pallan—WWSW	TOTAL POINTS
1	1	10	Peggy Lee	Capitol	Manana	Barbour-Lee	ASCAP	6	6	4	..	2	5	..	5	3	..	3	4	2	1	..	..	2	3	3	9	..	2	3	..	124
2	2	12	Art Mooney	M-G-M	Four-Leaf Clover	Remick	ASCAP	7	..	5	..	..	2	..	2	1	8	..	8	..	2	..	..	5	1	1	4	..	..	2	..	95
3	5	7	Vaughn Monroe	Victor	Matinee	Morris	ASCAP	8	2	1	2	3	..	..	..	..	..	..	2	5	9	..	..	..	..	..	2	2	7	10	8	82
4	3	12	Bing Crosby	Decca	Now Is the Hour	Leeds	ASCAP	..	3	2	..	..	..	..	3	..	..	1	1	..	..	..	..	1	4	2	1	..	..	..	..	81
5	9	7	Dick Haymes	Decca	Little White Lies	BVC	ASCAP	5	1	3	..	..	..	..	..	..	..	..	..	..	..	..	2	3	8	..	..	..	3	..	1	62
6	14	5	Woody Herman	Columbia	Sabre Dance	Leeds	ASCAP	..	8	7	..	1	..	..	..	..	..	..	..	1	6	..	..	4	7	..	..	..	1	..	..	53
7A	7	12	Gracie Fields	London	Now Is the Hour	Leeds	ASCAP	..	..	..	3	4	..	..	..	4	..	..	..	..	8	..	..	..	..	..	..	4	..	1	..	42
7B	6	23	Frankie Laine	Mercury	Shine	Shapiro-B	ASCAP	1	..	..	..	..	..	..	..	..	..	..	..	..	4	..	1	10	6	..	..	..	..	..	2	42
9	11	9	Frankie Carle	Columbia	Beg Your Pardon	Robbins	ASCAP	..	..	..	..	..	..	..	4	..	..	..	..	..	3	..	..	6	5	..	5	..	..	7	..	36
10	8	11	Francis Craig	Bullet	Beg Your Pardon	Robbins	ASCAP	..	..	..	6	..	..	..	..	2	..	4	..	4	..	..	..	..	..	4	..	..	..	..	..	35
11	4	23	Vaughn Monroe	Victor	Ballerina	Jefferson	ASCAP	10	10	6	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	7	10	..	..	4	..	25
12	21	8	Macklin Marrow	M-G-M	Sabre Dance	Leeds	ASCAP	9	..	..	1	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
13	22	9	Arthur Godfrey	Columbia	Slap Her Down Again	B. Miller	ASCAP	..	..	..	..	..	..	..	6	..	..	..	9	6	..	..	..	..	9	..	8	..	..	..	9	19
14	9	19	Peggy Lee	Capitol	Golden Earrings	Paramount	ASCAP	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	..	10	..	..	..	5	..	17
15	..	6	Esy Morales	Rainbow	Jungle Fantasy	San Juan	BMI	..	..	..	..	..	6	1	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	16
16A	23	8	Andrews Sis-D. Haymes	Decca	Teresa	Duchess	BMI	3	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
16B		1	Van Horton	Continental	Toolie Oolie Doolie	Southern	ASCAP	..	..	..	..	..	..	4	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	15
16C	19	7	Eddy Howard	Majestic	Now Is the Hour	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	4	..	..	15
16D	.	2	Jon-Sondra Steele	Damon	My Happiness	Blasco	ASCAP	..	..	..	..	..	..	..	1	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
20A	47	6	Perry Como	Victor	Because	Chappell	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	6	5	..	..	14
20B	35	4	Ferko String Band	Palda	Heartbreaker	Leeds	ASCAP	..	..	..	..	..	..	3	..	9	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	14
20C	18	5	Freddy Martin	Victor	Sabre Dance Boogie	Leeds	ASCAP	2	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	14
23A	..	4	Ray Block	Signature	Sabre Dance	Leeds	ASCAP	..	..	..	..	..	..	7	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	13
23B	41	2	Jerry Sellers	Crown	Heart and Soul	Famous	ASCAP	4	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
25A	44	5	Louis Prima	Victor	Thousand Islands Song	Morris	ASCAP	..	..	..	5	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
25B	24	6	Frank Sinatra	Columbia	But Beautiful	Morris	ASCAP	..	..	..	10	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	3	..	..	..	..	12
27A	13	8	Russ Morgan	Decca	Four-Leaf Clover	Remick	ASCAP	..	..	..	..	..	..	..	..	..	4	..	..	7	..	..	..	..	..	..	..	..	..	..	..	11
27B	33	3	Milt Scott	Universal	Heartbreaker	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	9	..	..	11
29A	30	3	Ray Bloch	Signature	Four-Leaf Clover	Remick	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	10
29B	..	2	Buddy Clark	Columbia	Now Is the Hour	Leeds	ASCAP	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
29C	28	7	Ben Light	Tempo	I Cried for You	Miller	ASCAP	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
29D	17	3	Nellie Lutcher	Capitol	Fine Brown Frame	Northern	P. D.	..	..	..	..	..	..	..	..	..	3	..	..	9	..	..	..	..	..	..	..	..	..	..	..	10
29E		3	Frank Sinatra	Columbia	If I Had a Match	Morris	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	10
29F		4	Mark Warnow	Coast	Who Put Dream in Eye	Stuart	BMI	..	..	..	4	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35A	16	3	Tex Beneke	Victor	St. Louis Blues March	W. C. Handy	ASCAP	..	..	..	7	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	10	..	..	9
35B		2	Guy Lombardo	Decca	Frankie & Johnny	D. D.	P. D.	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	9
35C		4	Les Paul	Capitol	Brazil	Peer	ASCAP	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
39A	..	2	Sammy Kaye	Victor	I Love You, Yes, I Do	Lois	BMI	..	..	..	..	..	8	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	8
39B	32	5	Buddy Kaye	M-G-M	Thoughtless	Feist	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	8
39C	..	1	Peggy Lee	Capitol	Laroo Laroo Lilli Bolera	Shapiro-B	ASCAP	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	8
39D	49	2	Johnny Long	Signature	Just Like That	Robbins	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	8
43A	..	1	Perry Como	Victor	Laroo Laroo Lilli Bolera	Shapiro-B	ASCAP	..	..	10	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	6
43B	..	3	Perry Como	Victor	Pianissimo	Santly-Joy	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	6
43C	31	23	Sammy Kaye	Victor	Serenade of the Bells	Morris	ASCAP	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	6
43D	..	3	Art Mooney	M-G-M	Big Brass Band	Morris	ASCAP	..	..	8	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6
43E	..	1	Dinah Shore	Columbia	Crying for Joy	BVC	ASCAP	..	..	9	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	6
48	..	3	Don Reid	Metrotone	More Than Ever Before	United	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5
49A	52	2	Ames Bros	Decca	Tell Me a Story	Laurel	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	4
49B	..	2	Frankie Yankovic	Columbia	Just Because	Leeds	ASCAP	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	4
51A	..	1	Russ Morgan	Decca	Bye-Bye, Blackbird	Remick	ASCAP	..	..	..	..	..	9	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	3
51B	51	4	Les Paul	Capitol	Lover	Famous	ASCAP	..	..	..	9	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	3
52	..	1	Ken Griffin	Rondo	You Can't Be True, Dear	Biltmore	ASCAP	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3

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DECCA salutes OKLAHOMA!

ON ITS FIFTH ANNIVERSARY

Our Congratulations..

...to Richard Rodgers and Oscar Hammerstein II for their immortal words and music. For such songs as "The Surrey With The Fringe On Top," "Oh, What A Beautiful Mornin'" and "People Will Say We're In Love."

...to the Theatre Guild for making the presentation of *Oklahoma!* an outstanding achievement of the American stage.

...to Rouben Mamoulian for the skill and artistry displayed by his superb direction of the entire presentation.

...to Agnes DeMille for the ingenuity and enchantment of her brilliant choreography.

...to everyone who has contributed his talents to the tremendous success of the show...for retaining its original freshness and vitality and making it typical of the real musical spirit of America!

and Our Thanks..

...for choosing Decca to record *Oklahoma!* with the original cast. It's the largest selling show album in America.

Decca pioneered in recording the musical shows America loves... shall continue to record them *in the Decca way*... just as they're heard on the stage... with the hit tunes... and every word clearly spoken, easily understood.

* * *

We look forward to the tenth anniversary of wonderful *Oklahoma!*

THE GREATEST OF ORIGINAL-CAST SHOW ALBUMS

OVER 800,000 SOLD!

(AND STILL SELLING AT THE RATE OF 100,000 SETS A YEAR!)

DECCA RECORDS

"Decca" Reg. U.S. Pat. Off. ©1948, Decca Records, Inc.

N.Y. Cops Follow New Crime Detecting Trail With Morris 'Tenderly'

The Morris Music offices in New York was one of the stops last week in the search by the District Attorney's office for clues to the motive for a street killing several weeks ago. Member of the D.A's staff spent considerable time with the Morris staff endeavoring to find what portion of the lyric of the song, "Tenderly," or what part of Randy Brooks' Decca recording of it might, psychologically, have caused the homicide.

It seems that one Santo Monteleone was picked up by police for murdering a guy he never knew on N.Y.'s east side. He admitted the shooting but wouldn't give a reason. Police checked his past and found he spent hours listening to Brooks' disking at a cafe disk box, often playing it as much as 40 times a day. One night he walked out of the spot to shoot a guy named Rosario Salvo.

Cop spent hours with the Morris staff digging into the lyric and disk and finally took copies of both back to the D.A.'s office for more listening in order to get a clue.

Morris office is being jokingly called Murder, Inc., as a result. Several weeks ago a cafe patron shot to death a woman who played a recording of "Civilization" too many times in succession. He killed her as she put another nickel in the machine. Morris also publishes "Civilization."

Bob Miller, president of Music Contact Employees Union, already at work preparing for outfit's annual gold tourney, which won't take place until late August.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Mar. 27

National Rating This wk.	Last wk.	Title	Publisher	New York, G. Schirmer, Inc.	Chicago, Lyon & Healy	Detroit, Grinnell's	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Preeman	San Francisco, Pac. Coast Music Co.	Boston, H. N. Homeyer	Indianapolis, Pearson's	St. Louis, S. L. Music Supply Co.	Seattle, Capitol Music Co.	San Antonio, Southern Music Co.	TOTAL POINTS
1	1	"Now Is the Hour"	Leeds	2	1	1	1	1	1	1	2	2	1	2	106
2	2	"Four Leaf Clover"	Remick	1	2	2	3	2	2	2	1	1	2	1	102
3A	3	"Beg Your Pardon"	Robbins	7	3	3	5	3	6	10	3	3	3	4	71
3B	4	"Manana"	Barbour-Lee	3	5	6	4	4	3	3	..	4	4	3	71
4	7	"But Beautiful"	Morris	5	4	..	7	..	4	8	5	6	5	6	49
5	5	"Serenade of the Bells"	Morris	4	9	..	2	5	8	9	..	5	6	5	46
6	6	"Ballerina"	Jefferson	6	..	7	10	8	9	..	..	9	6	..	22
7	9	"Teresa"	Duchess	..	..	..	..	..	5	7	..	..	8	7	17
8	12	"Pianissimo"	Santly-Joy	..	..	5	..	7	7	..	..	..	..	10	15
9	8	"Golden Earrings"	Paramount	8	..	..	..	6	..	..	..	8	..	..	11
10A	..	"Dickey Bird Song"	Robbins	..	6	..	8	..	..	..	..	..	..	..	8
10B	..	"Best Things Are Free"	Crawford	..	..	4	..	..	10	..	..	..	..	..	8
11A	..	"Because"	Chappell	..	..	..	..	..	..	4	..	..	..	..	7
11B	11	"The Stars Remember"	Harms	..	..	..	..	..	..	..	4	..	..	..	7

How to Fall Into A Hit Record; Wayne's Tale of Rondo Disk

Circumstances of the recording by Jerry Wayne of the vocal to Ken Griffin's hit recording of "You Can't Be True, Dear" are unique. Griffin, an organist, made the Rondo label disk some time ago, originally aiming it as music to accompany iceskaters in public rinks. Tune began to elicit interest from the skaters under Griffin's treatment and it eventually came to the attention of Dave Dreyer, New York music publisher.

Dreyer, aware that the tune could not be successful for him without a vocal, had Wayne dub a lyric onto the Griffin disk, and the words were, literally written while the singer waited to do the recording. Taken to a recording studio, Wayne was fitted with headphones into which was fed the organ solo, and he tried for some time to match words to music. Though the original cutting made no provision for a vocal and there was no break in the melody to allow a voice to slip in, in addition to which it was not in Wayne's key, the task was completed to everyone's satisfaction.

Recording has since created quite a stir in midwestern cities, and N. Y. disk jocks, Ted Husing for one, is beginning to find unusual response to it.

Eberle's New Yorker Date

Ray Eberle's orchestra gets its first crack at a major New York location when it follows Shep Fields' orchestra at the New Yorker hotel's Terrace Room. Eberle opens May 5.

Mooney Burns As String Band Fiddles 'Baby Face'

Art Mooney raised a laugh in the music business around New York last week by burning against the Kranz label's recording of "Baby Face" to the extent of considering suing the company for copying his arrangement.

Mooney and M-G-M Records, for which he records, in the past have made no bones about the fact that they took the Uptown String Band's arrangement of "Four-Leaf Clover," originally launched by Kranz, and duplicated it to make Mooney's hit disk of the same tune. When Mooney's "Baby Face" showed up and started to click, Kranz followed with its own arrangement, which Mooney felt Kranz and the String Band lifted.

Best British Sheet Sellers

(Week Ending March 25)

London, March 25.

Tree in Meadow	Connelly
Near You	Wood
Who's Kissing	Feldman
Sweet Sixteen	Darewski
Serenade	Kassner
Wintertime	Cinephonic
Serenade of Bells	Morris
Civilization	Morris
Too Fat Polka	F. D. & H.
Old Postman	F. D. & H.
Peg O' My Heart	Ascherberg
Make Up Everything	Maurice

Second 12

Blossom Wedding	Connelly
Golden Earrings	Victoria
I'm Happy Here	Unit
Coffee Song	Southern
And Mimi	Connelly
Little Old Mill	Dash
Tell Me Story	Dash
Sorrento	Ricordi
South America	Feldman
Nice Know You Care	Unit
Garden in Rain	Connelly
Never Loved Anyone	Yale

Hot Philly Election Battle, Four Candidates Take Aim

Philadelphia, March 30.

A hot election battle for the presidency of Local 77, AFM, looms here with at least four avowed candidates circulating petitions in advance of the local's nominating meeting on April 5. The scramble may produce several slates of candidates for the huge local's posts of president and secretary.

In addition to the four seeking the top spot, observers said at least two more aspirants may be named at the nominating session.

Known candidates now are Frank P. Liuzzi, incumbent; Romeo Ceili, former president; Edward Springman, executive board member, and Charles McConnell, former musical contractor at the Earle theatre here. Guy A. Scola is the local secretary.

Guy Lombardo to Try Again at Boat Record

Miami Beach, March 30.

Bandleader Guy Lombardo was forced to abandon his attempt to crack the American speedboat record because of engine trouble last week. The previous day, the nautical maestro broke a seven-year old Gold Cup mark when he piloted his supercharged Tempo VI at more than 113 miles-per-hour over a mile-course on Indian Creek.

Lombardo declared he'll be back in June for another try at the U.S. record held since 1932 by Gar Wood with a run clocked at 124.9 mph.

Robbins' English Hit

Jack Robbins' recent switch to pop songs will include the publication in this country of the English hit, "Shoemaker's Serenade." Robbins has completed a deal with the British Kassner firm to handle the tune here.

Robbins only recently decided to turn his new publishing outfit, formed after he sold out his interest in the Big 3 to Metro, into pop channels. He had been confining himself to educational and various other music phases.

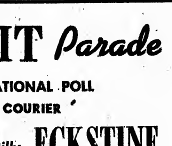
"SUNRISE SERENADE" successor
DREAMY LULLABY
OXFORD MUSIC CORP.
1619 Broadway
New York 19, N. Y.

"SLAP 'ER DOWN AGIN, PAW"
CHOICE MUSIC, INC.
Garet Romero, Prof. Mgr.
9109 Sunset Blvd. Hollywood 46, Cal. CRestview 1-5254
1576 Broadway New York, N. Y. COlumbus 5-7880

SOLD OVER 100,000
And Still Going Strong
The ORIGINAL Recording
By the FERKO STRING BAND
HEARTBREAKER
Backed by KELLY AND HARRIGAN
A 2-Minute Novelty
(PALDA 109)
And Other Smash by the Ferko String Band
BABY FACE Backed By
Take Me Out to the Ball Game
PALDA RECORD CO.
8406 Lyons Ave., Philadelphia 42, Pa.
Saratoga 9-4137

National HIT Parade
WINNERS OF NATIONAL POLL
PITTSBURGH COURIER
The RAVENS
WATCH FOR RELEASE DATE
9039 FOR YOU / SEARCHING FOR LOVE
NOW ON SALE
9042 TOGETHER / THERE IS NO YOU
9040 FOOL THAT I AM / BE I BUMBLEBEE OR NOT
9038 SUMMERTIME / WRITE ME A LETTER
9035 OL' MAN RIVER / WOULD YOU BELIEVE ME
Charlie Ventura
9043 SOOTHE ME / ELEVEN SIXTY
29036 BLUE CHAMPAGNE / SYNTHESISE
Lilyann Carol and Charlie Ventura
7015 PLEASE BE KIND / HOW HIGH THE MOON
Billy ECKSTINE
NOW ON SALE
9041 ALL OF ME / SHE'S GOT BLUES FOR SALE
9037 GLOOMY SUNDAY / IN THE STILL OF THE NIGHT
9030 TIME ON MY HANDS / I LOVE THE LOVELINESS OF YOU
9017 PRISONER OF LOVE / ALL I SING IS BLUES
9014 A COTTAGE FOR SALE / I LOVE THE RHYTHM IN A RIFF

The SMASH M-G-M Record # 10156

BABY FACE by ART MOONEY and his ORCHESTRA

Currently ROXY, New York—4th Week

Bands at Hotel B.O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Emil Coleman*	Waldorf (400; $2)	25	2,175	55,800
Dick Jurgens	Pennsylvania (500; $1-$1.50)	5	1,575	7,425
Shep Fields*	New Yorker (400; $1-$1.50)	5	1,275	6,500
Johnny Pineapple	Lexington (300; $1-$1.50)	72	825	64,450
Lawrence Welk	Roosevelt (400; $1-$1.50)	2	1,550	3,150
Buddy Moreno	Commodore (400; $1-$1.50)	1	900	900

**Don Richards-Robt. Lamouret at Waldorf; Ice Show at New Yorker.*

Chicago

Chicago, March 30.

Skinnay Ennis (Empire Room, Palmer House; 550; $3.50 min.-$1 cover). Holy Week took its toll; 2,000 second week.

Herbie Fields (College Inn, Sherman; 650; $2-$3.50 min.). Kay Starr and Meade Lux Lewis opened Friday (26) after slow b.o. show with John Kirby did only 1,700 last week.

Chuck Foster (Boulevard Room, Stevens; 650; $3.50 min.-$1 cover). New ice revue policy opened Saturday (27). Sock 1,200 for night.

Ray Morton (Mayfair Room, Blackstone; 300; $3.50 min.-$1 cover). Lucienne Boyer's debut offset slump of Jimmy Savo's finale Thursday (25). Big 1,500.

George Olsen (Marine Room, Edgewater Beach; 700; $1.50-$2.50 min.). Gil Maison now heading revue. Okay 2,500.

Location Jobs, Not in Hotels

(Chicago)

Tommy Carlyn (Aragon; $1-$1.15 adm.). Warm weather brought in great 12,200.

Del Courtney (Trianon; $1-$1.15 adm.). Fine 9,800.

Marty Gould (Chez Paree; 500; $3.50 min.). Jack Cole Dancers, Jackie Green and Connie Haines swell 3,000 Easter week.

Art Kassel (Blackhawk; 500; $2.50 min.). New show. Okay 1,800.

On the Upbeat

Continued from page 42

ists Corp. . . . Pete Johnson reoptioned at Brass Rail, Glendale, for four weeks . . . Eddy Howard reopened at Aragon ballroom, Chicago, for eight weeks, Sunday (28). Howard orch takes off on one-niter tour through midwest and into west coast after Aragon stint . . . Dick LaSalle orch starts stint at Fairmount hotel, San Francisco, opening April 20 . . . Nat Brandwyn outfit set for stand at Palace hotel, San Francisco, commencing April 8.

Garwood Van orch opens at Mark Hopkins hotel for indef stay, starting April 20. . . Jimmy Zito band's option picked up for 12 weeks at Sherman's nitery, San Diego . . . Frankie Carle outfit playing week at Zantzen Beach, Portland, Ore., starting June 24 . . .

Chicago

Leon Barry takes over the organist post at the Trianon ballroom . . . Louis Armstrong opens at the Orchid Lounge, Springfield, April 13 . . . Fred Benson, Ray Anthony's manager, in Chi for confabs with GAC. Reported that Frances Foster was added to Anthony's band, and that Danny Kern replaced Ronnie Deauville . . . George Winslow set for two weeks at the Prom ballroom, St. Paul, May 19, and makes his first Trianon appearance June 1 to July 25 . . . Slam Stewart takes over the Blue Note April 12, co-starring with the Esquire All-Stars . . . Buddy Stewart, Kai Winding and the Ray Rodney Sextet opened at the Mayfair Club, Kansas City, for three weeks.

Disk Data

London Gramaphone's latest personnel and policy doings include James P. Bray's appointment as a v.p., Joseph F. Hards' joining the organization to handle the full-range library service and the introduction of Scottish records under the Beltona label.

Basil Cornell and James Parks, who have worked in the New England area as disk jockeys and song-pluggers, have joined with Roger Barrett, musical director of WFEA, Manchester, N. H., to handle the distributorship of Exclusive Records for New Hampshire, Maine and Vermont.

Frank Dailey Will Fold Meadowbrook July 4 For Rest of Summer

Frank Dailey will close his Meadowbrook, Cedar Grove, N. J., for the summer July 4. Competition of summer resorts and other summer activities are responsible for the decision.

Until closing, however, Dailey has a string of top band names set, with the final period, from June 6 to July 4, still in doubt. It was originally to have been filled by Elliot Lawrence, but that band goes into the Pennsylvania hotel, N. Y., for six weeks opening May 24. Dailey now has Frankie Carle, gets Louis Prima, April 6; Tony Pastor, April 27; Art Mooney, May 11, and Tex Beneke, May 27 to June 6.

Combination of Carle and clear weather, plus the passing of Lent, incidentally, has given the Meadowbrook the first decent b.o. it has had all winter. Heavy storms which hit the N. Y. area since Xmas all but ruined the spot's biz. Carle played to 400-odd Saturday (27) evening and 1,100 Sunday on matinee (4:30 to 6:30 p.m. tea dance) and evening performances.

Longines Copyright Suit vs. Pubs May Be Settled Out of Court

Case instituted last year by Longines-Wittnauer against various music publishers and Harry Fox, agent and trustee for pubs in mechanical royalty matters, may be settled out of court. There have been several conferences between the principals during the past few weeks, and the case may never go to trial although there are publishers who would like to see the point involved tested and settled once and for all.

Suit involves the 2c statutory royalty allowed by the copyright law for popular recordings, but in this case Longines is seeking to apply that royalty principal to transcriptions, which were unknown when the law was written in 1909, hence are not specifically covered. For years, the music business has set its own rates for transcription royalties, usually calling for 25c per-disk-per-performance for the use of the average tune, and 50c each for uses of more valuable standard copyrights, show tunes, etc.

Last year, Longines prepared a series of transcriptions and forwarded to Fox a check for about $6 to cover the royalties on the basis of 2c per use. Fox returned the check and demanded the usual amount, whereupon Longines launched an action in N. Y. federal court.

Ever since the suit was launched, certain music business executives have been endeavoring to determine who actually was behind the action. It was theorized that neither Longines execs themselves, nor their attorneys, were sufficiently versed in music business affairs to pose such a situation. It was figured that some attorney now involved in music biz prompted the Longines action, and this angle was strengthened when the watchmaker's attorneys' papers were filed in preliminary moves in the suit. They were too well planned, it was opined, to have been laid out by attorneys not expected to have a full knowledge of the vast intricacies of copyright problems.

Goodman's 7G Gross For 2 Coast Concerts

Hollywood, March 30.

Two weekend jazz sessions promoted by Gene Norman, with Benny Goodman's sextet toplining, grossed over $7,000, after taxes, at $3.60 top. Goodman got 50% take, paying off all talent.

Friday, in Russ auditorium, San Diego, about $2,100 represented about an even break for Norman. On Saturday, Pasadena and sellout hit nearly $5,000 for hefty profit.

Satchmo for Carnegie

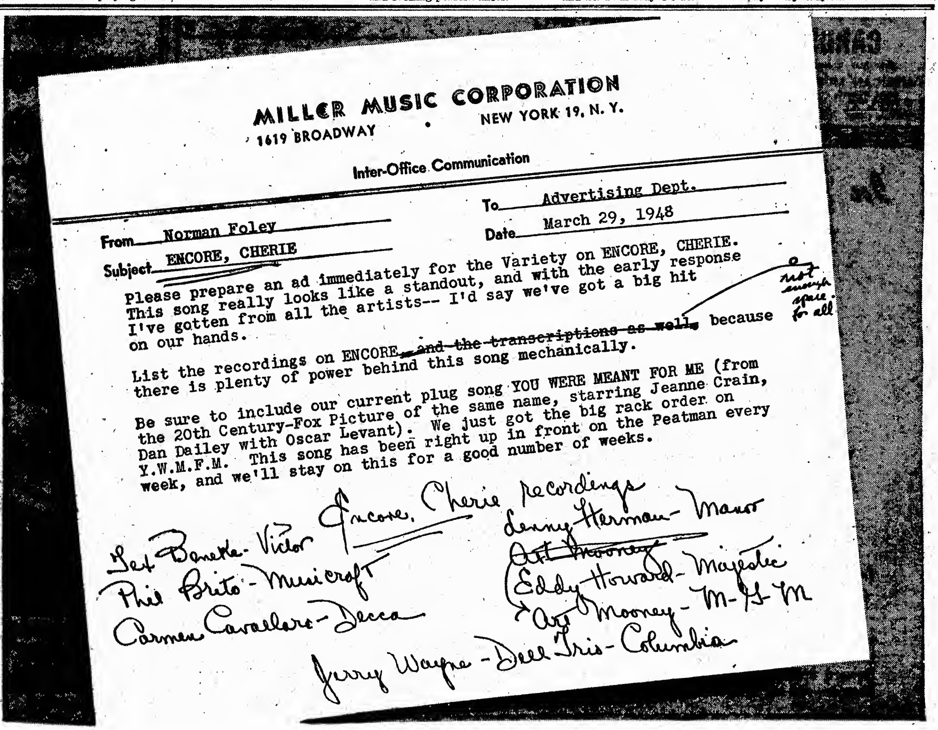
Louis Armstrong's small orchestra will take part in the Carnegie Hall, New York, Pops Concerts, which run from May 1 to June 6. Armstrong will be shown May 3.

Trumpeter's group will be on a concert series at that time. May 1 he works at the Music Hall, Detroit, doing an 8:30 p.m. and midnight performance and a single show there the following night (2). Following the Carnegie booking he does Rochester, Minn., Minneapolis and St. Paul May 8-9-10.

Husing Doesn't Claim To 'Make' Tunes as Jock

Ted Husing is one of the few disk jockeys who doesn't claim to "make" or "revive" any tunes. In fact, the WHN (N.Y.) platter-chatterer gets "nary a rumble" about the artists or selections, since he does a different-type show wherein the artists are grouped, such as a quarter hour of Crosby, the "girl friends" (thrushes), "boy friends" (male singers), etc.

Only exception has been the reaction to a Rondo disking of a German tune, "You Can't Be True Dear," by Ken Griffin (vocalized by Jerry Wayne.)



MILLER MUSIC CORPORATION
1619 BROADWAY • NEW YORK 19, N. Y.

Inter-Office Communication

To: Advertising Dept.
From: Norman Foley
Date: March 29, 1948
Subject: ENCORE, CHERIE

Please prepare an ad immediately for the Variety on ENCORE, CHERIE. This song really looks like a standout, and with the early response I've gotten from all the artists-- I'd say we've got a big hit on our hands.

List the recordings on ENCORE ~~and the transcriptions as well,~~ because there is plenty of power behind this song mechanically. *not enough space for all*

Be sure to include our current plug song YOU WERE MEANT FOR ME (from the 20th Century-Fox Picture of the same name, starring Jeanne Crain, Dan Dailey with Oscar Levant). We just got the big rack order on Y.W.M.F.M. This song has been right up in front on the Peatman every week, and we'll stay on this for a good number of weeks.

Encore, Cherie recordings

Tex Beneke - Victor
Phil Brito - Musicraft
Carmen Cavallaro - Decca
Jerry Wayne - Dell Trio - Columbia
Lenny Herman - Manor
~~Art Mooney~~
Eddy Howard - Majestic
Art Mooney - M-G-M

Glen Isle Gets $3 B'cast Tax

Glen Island Casino, New Rochelle, N. Y., was handed somewhat of a setback last week by the New Rochelle local of the American Federation of Musicians, which instituted scales and broadcast rules similar to those exercised by New York Local 802.

To begin with, the Westchester county local slapped a $3 per man broadcast tax on all radio remotes emanating from the spot, which inevitably must restrict the number of remotes per week. Formerly, a band could be asked to play an unlimited amount. AFM rules demand that a spot owner pay the tax, but in the past the major percentage of such coin has been paid by the bandleaders themselves.

After setting the broadcast tax, the New Rochelle local jumped scales from $75 per man weekly to $103.50, a move that's likely to have a sharp effect on bands yet to be booked for the Casino's season, which will open around May 29. Like all other niteries and band locations in the N. Y. area and elsewhere, Glen Island was last year a "weekend operation," i.e., it did minor biz midweek and holdout biz weekends. If that biz factor is expected to hold, it could, in relation to the increased scales, have a major effect on the talent sought to play the spot.

Under such scales, the Casino, being run this year again by Michael DeZutter, who last season sold his lease to maestro Shep Fields and then bought it back again, will buy either a small band and try to keep costs down, or go into more expensive names than he did when last he ran the place. If he goes into a large medium-name outfit his music costs would be topheavy under the new scale.

The No. 1 Folk Record of the Nation

T. TEXAS TYLER'S

"DECK OF CARDS"

Four Star Record 1228

AMERICAN MUSIC, INC.

Garet Romero, Prof. Mgr.
9109 Sunset Blvd. Hollywood 46, Cal. CRestview 1-5254
1576 Broadway New York, N. Y. COlumbus 5-7880

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 11 cities, and showing comparative sales rating for this and last week.

Week Ending Mar. 27

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Liberty Music Shop)	Chicago—(Hudson-Ross)	Detroit—(Grinnell's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Denel's Mus. Shop)	San Francisco—(Sherman-Clay)	Boston—(Boston Music Co.)	Indianapolis—(Pearson)	St. Louis—(S. S. Kresge Co.)	Seattle—(Sherman-Clay)	Minneapolis—(Art Leary)	TOTAL POINTS
1	1	PEGGY LEE (Capitol) "Manana"	1	1	3	2	..	2	2	4	10	4	1	90
2	2	ART MOONEY (M-G-M) "Four-Leaf Clover"	4	6	..	4	3	6	..	..	1	1	..	52
3	3	GRACIE FIELDS (London) "Now Is the Hour"	2	..	2	..	..	..	1	..	2	..	2	46
4	5	BING CROSBY (Decca) "Now Is the Hour"	..	..	..	1	2	1	..	..	..	3	..	37
5	6	FRANKIE LAINE (Mercury) "Shine"	..	3	..	..	..	7	5	..	..	..	4	25
6	15	FREDDY MARTIN (Victor) "Sabre Dance Boogie"	..	7	..	..	1	..	..	..	..	2	..	23
7	7	FRANCIS CRAIG (Bullet) "Beg Your Pardon"	..	..	..	3	..	3	..	..	..	..	5	22
8	4	FRANKIE CARLE (Columbia) "Beg Your Pardon"	..	..	8	..	..	..	..	3	5	..	..	17
9	11	MACKLIN MARROW (M-G-M) "Sabre Dance"	..	..	..	6	..	..	4	..	..	..	7	16
10	..	VAUGHN MONROE (Victor) "Ballerina"	7	..	..	8	4	..	..	..	..	..	..	14
11	13	FREDDY MARTIN (Victor) "Dickey Bird Song"	..	..	..	..	8	10	..	2	..	..	..	13
12A	..	KEN GRIFFEN (Rondo) "You Can't Be True"	..	..	6	..	..	..	..	..	4	..	..	12
12B	14	STAN KENTON (Capitol) "Lover"	..	..	9	..	..	..	..	1	..	..	..	12
12C	..	VAUGHN MONROE (Victor) "Matinee"	..	..	..	..	7	..	3	..	..	..	..	12
13	16	BING CROSBY (Decca) "But Beautiful"	6	..	..	5	..	..	..	..	..	..	..	11
14A	14	ROSETTA HOWARD (Columbia) "Ebony Rhapsody"	..	..	1	..	..	..	..	..	..	..	..	10
14B	8	WOODY HERMAN (Columbia) "Sabre Dance"	..	..	..	..	..	4	..	8	..	..	..	10
15A	9	LES PAUL (Capitol) "Lover"	..	2	..	..	..	..	..	..	..	..	..	9
15B	10	PERRY COMO (Victor) "Because"	..	..	10	7	..	..	..	7	..	..	..	9
15C	..	TEX BENEKE (Victor) "St. Louis Blues March"	..	..	..	..	5	..	8	..	..	..	..	9

FIVE TOP ALBUMS	1	2	3	4	5
	"GOOD NEWS" Orig. Cast M-G-M	"MILLER'S MASTERPIECE" Glenn Miller Victor	"ARTISTRY IN RHYTHM" Stan Kenton Capitol	"GOES TO TOWN" Dorothy Shay Columbia	NELLIE LUTCHER Capitol

M-G-M Disks May Jump Tap to 75c

Hollywood, March 30.

M-G-M Records is expected to boost the retail price of its product in the near future to 75c from the current 60c for its pop material. During recent weeks, since RCA-Victor decided to jump its pop prices from 60c to 75c, to bring it in line with Columbia, Decca and Capitol, M-G-M has been holding back on increasing the tap for its own product in the hope that a lower price would help retail dealers solidify the label with customers and also provide a more attractive buy for coinmachine operators.

However, in the past several weeks, top execs of M-G-M decided that a 60c retail price as against the 75c asked by other companies meant nothing. M-G-M believes that if the public wants a particular hit disk it doesn't matter whether the cost is 60c or 75c. As in the case of Victor, retail clerks weren't too concerned anyway with making price distinctions with customers and were charging 75c, rather than the official 60c. Add to that a suspicion among sales execs that the disk-buying public is wary of paying less for a disk than the standard labels ask, in the thought that the product is cheaper.

Jukes Slugged Out of Biz

St. Louis, March 30.

Jukeboxes in the Community Youth Center, Highwood, Ill., have been "slugged" out of existence.

Last week the coin-operated music boxes were withdrawn from the Center by two companies that owned them because more than 90% of the "take" was found to be metal slugs.

The No. 1 Plug Make It Yours

WHO WERE YOU KISSING

(When You Kissed Me Last Night)

BOURNE, INC.

799 Seventh Ave.
New York

In Grateful Acknowledgment

—1945—

TILL THE END OF TIME
WALKIN' WITH MY HONEY

—1946—

FULL MOON AND EMPTY ARMS
DON'T BE A BABY, BABY

—1947—

I'LL CLOSE MY EYES
THE THINGS YOU LEFT IN MY HEART

—1948—

THE TREASURE OF SIERRA MADRE
THOUGHTLESS

(And the Start of The BUDDY KAYE QUINTET on M-G-M RECORDS)

TOTAL: 3,000,000 COPIES—6,000,000 RECORDS

Lyrics by BUDDY KAYE

THANKS TO: Santly-Joy, Republic, Barton, B-V-C, Peter Maurice, Lewis, Remick and Feist—and to my co-writers—Ted Mossman, Dick Manning, Howard Steiner, Billy Reid, Leighton-Taianni and Carl Lampl—M-G-M Records—and my wife.

Disk Snag

Continued from page 43

same tune under the same label.

Those concerned with the economic side of the record business may find food for thought in the fact that 37% of the retailers reported that business was worse than it was a year ago, though 47% pegged their business to be on the up side. The summary to the poll's query on the dealers' business status as compared to a year ago ran: about the same, 16%; a little better, 32%; much better, 15%; a little worse, 27%, and much worse, 10%.

The phase of the poll dealing with the proportion of sales on various disk classifications is illuminating in especially one facet, and that is, the children's field. The fact that this type of recording averages $10 out of every $100 taken in over the counter indicates that the demand for kid fare has undergone a huge advance in the past year or two. Also that this end of the business has even greater possibilities than the trade as a whole of late has begun to suspect. An interesting sidelight on this angle of the dealer returns was that the proportion of kid record sales did not differ according to sections of the country. In other words, the ratios were higher in the larger cities, and suburbs, but the like relationship prevailed in the south and southwest as much as it did in the north and northwest.

The results of the question to dealers on the division of their sales in terms of types of records were as follows:

Popular	59%
Classical	20%
Children's	10%
Others	11%
Total	100%

Great Modern Novelty—Recorded by Arthur Fiedler (Victor) Camarata (London)

FIDDLE-FADDLE

MILLS MUSIC, INC.
1619 Broadway New York 19, N. Y.

Songs with Largest Radio Audience

The top 32 songs of the week based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

Survey Week of March 19-25, 1948

All Dressed Up With a Broken Heart	Marks
Baby Face	Remick
Ballerina	Jefferson
Beg Your Pardon	Robbins
Brass Band From Brazil—*"Angel In the Wings"	Morris
But Beautiful—†"Road to Rio"	Morris
Dickey-Bird Song—†"3 Daring Daughters"	Robbins
Easter Parade	Berlin
Feathery Feelin'	Beverly
Golden Earrings—†"Golden Earrings"	Paramount
Haunted Heart—*"Inside USA"	Williamson
I'm a Comin' a Courtin' Corabelle	Dreyer
I'm Looking Over a Four Leaf Clover	Remick
Laroo Laroo Lilli Bolero	Shapiro-B
Lone Star Moon	Advanced
Love Is So Terrific	Mellin
Manana	Barbour-L
Now Is the Hour	Leeds
Oooh Look-a There, Ain't She Pretty	Leeds
Passing Fancy	BMI
Pianissimo	Santly-Joy
Saturday Date	Southern
Sat. Night Central Park—*"Make Mine Manhattan"	T. B. Harms
Serenade Of the Bells	Melrose
Tell Me a Story	Laurel
Teresa	Duchess
Thoughtless	Feist
Toolie Oolie Oolie	C. K. Harris
Treasure Sierra Madre	Remick
What'll I Do	Berlin
You Turned the Tables On Me	Fox
You Were Meant For Me—†"You Were Meant"	Mills

The reemaining 20 songs of the week, based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast Over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director.

A Fellow Needs a Girl—*"Allegro"	Williamson
A Tune For Humming	Paramount
An Old Sombrero	Shapiro-B
Cutest Little Red-Headed Doll	United
Dreamy Lullabye	Oxford
Fool That I Am	Mutual
Hooray For Love—†"Casbah"	Melrose
How Lucky You Are	Maurice
I May Be Wrong	Advanced
I Wish I Knew the Name	Maurice
I'll Never Say "I Love You"	Mood
In a Little Book Shop	Triangle
Man On the Carrousel	Miller
Matinee	Morris
My Gal Is Mine Once More	Crawford
My Sin	Chappell
Sabre Dance	Leeds
Thousand Islands Song	Morris
With a Hey and a Hi and a Ho Ho Ho	Bourne
You've Changed	Melody Lane

* *Legit Musical.* † *Filmusical.*

File Suit Vs. Barnet

Hollywood, March 30.

Casa Manana, Inc. (Stillman Pond, Joe Zucca and Harry Schooler) suit against Charlie Barnet, Bob Dawes and Musicians Local 47 has been filed in Los Angeles municipal court.

Casa Manana, which operates the Mardi Gras ballroom, now playing non-union crews, is suing Barnet and Dawes for $75,000 and Local 47 for $75,000 because Barnet was yanked without warning when he still had two weeks to go on contract. Barnet and Dawes had previously filed suit against Mardi Gras, alleging payment was withheld on salary check given Barnet and crew.

No Col. Records Deal Yet for Pub Rights

Columbia Records has not completed any deal for the publishing rights to the tunes it has been gathering for several years in its own Columbia Music catalog. Record manufacturer has been talking deals with various publishers but has not yet settled on any proffered arrangement.

Meanwhile, Morris Music still holds a handful of melodies Columbia turned over to it several weeks back. Among the items Morris has is "Peculiar," released by Columbia as recorded by Buddy Clark.

There are close to 150 copyrights within the Columbia catalog.

PUB, WRITER GROUP IN FINAL PACT ADJUSTING

Attorneys for the Music Publishers Protective Assn. and the Songwriters Protective Assn. will meet later this week in New York to make final adjustments on the clarification of the language that will go into the new SPA-MPPA contract, now some 16 months overdue.

Though there are one or two points remaining to be settled by the two factions, neither of them at the moment deemed important enough to block a final agreement, the contract is being readied for submission to the membership of both organizations.

Louis Bernstein in Florida on third trip south of season. Back in New York in another 10 days.

TELL ME A STORY

LAUREL MUSIC CO.

1619 Broadway

New York

TOMMY VALANDO

A Great Two-Four Standard

I FEEL A SONG COMING ON

Music by . . . JIMMY McHUGH

ROBBINS

America's New Instrumental Hit!

FIDDLE-FADDLE

By Leroy Anderson

MILLS MUSIC, INC.

1619 Broadway New York 19, N. Y.

Skyhigh Disk Sales Of Philly Non-Union Bands

Philadelphia, March 30.

Skyrocketing sales of recordings made by Philly Mummers non-union string bands, and the plugging of these platters by Philly radio disk jockeys, has officials of the Philly local of the musicians' union doing a burn.

There's nothing the union can do about this. Meanwhile, the Mummers bands are reaping a harvest with one band, The Ferko String agggregation, reportedly making as high as $13,000 in royalties on the record, "I'm Looking Over a Four Leaf Clover."

Decca Cuts

Continued from page 43

curing a version of "Heartbreaker," which it did not record before Jan. 1. It is going to England again for a master. Joe Loss made it for the HMV label (Victor's English affiliate), and the master is being shipped here.

Capitol Records is said to be planning recording with Jack Smith. In the event the singer does disk it's probable he will do a-capella versions of new pops.

M-G-M Records is also figuring on going overseas for a recording it wasn't able to get in before Jan. 1. It has sent to EMI, English recorder with which the company has a working agreement, for the latter's master of "A Tree in the Meadow," new Shapiro-Bernstein song.

M-G-M is not too clear on what English artist made the disk, but it wants to hear the recording. If it's decided that it is sufficiently well made to be able to compete with U. S. artists, it's likely M-G-M will press the EMI version in this

I UNDERSTAND

Lyric by KIM GANNON

Music by MABEL WAYNE

Don't miss out on the first popular request* exploitation in the history of the music industry!

with these great records

JIMMY DORSEY .... Decca
SID FISHER .... Vitacoustic
HARRY JAMES .... Columbia
SAMMY KAYE .... Victor
JOHN LAURENZ .... Mercury
BOB MANNING .... Click
GORDON MacRAE .... Capitol
THE FOUR TUNES .... Manor

*When the radio ban on ASCAP music was in effect back in 1940, "I Understand" earned a great popularity even though restricted to music machines and recordings. Ever since that date, the popular demand has been so high that the publishers have been forced to exploit the song in this current promotion.

Program This High-Riding Hit!

Thoughtless

Lyric by Buddy Kaye

Music by Carl Lampl

Leo Feist inc. • 1619 Broadway, N Y 19

Heidt's Boff Grosses for Loew's Has Others Mulling Return of Stageshows

Fresh, potent attractions are capable of opening more circuit houses to stageshows than currently on the books. Point was illustrated recently with the Loew circuit's offer to Horace Heidt of eight full weeks throughout the country. That's more vaude than the chain has had in many years.

The Heidt crew, which recently played the Capitol theatre, N.Y., has taken two other Loew dates, one of which was Loew's theatre, Richmond, and has accepted a May date at the Midland, Kansas City. In the Richmond date last week Heidt pulled $20,000, considered a healthy figure for the house. Various zone managers have been inquiring on the possibilities of getting Heidt for dates in their areas. Heidt, however, was forced to turn them down since his radio commitments make it necessary for him to be back on the Coast for the Phillip Morris talent finals.

With more bands of that calibre and a sufficient number of new names, the bookers say that they could open any number of houses to vaude. Lack of such attractions makes it improbable. Bookers declare nearly everything left with b.o. pull has repeated circuits so frequently that their b.o. draught has been drained. But Heidt is making his first theatre tour in several years and has gained stature via terrific publicity with his radio show.

They Can Dream, Can't They?

The bookers say that it would be unwise to gamble with most packages making the rounds, as one unwise choice would probably negate further receptivity for stageshows.

Virtually every circuit has a large number of houses that would take a fling into stageshows, when there's an even chance of hitting a top gross. The talent buyers, however, cannot find that kind of talent.

In addition to the Loew chain, the RKO and Paramount houses are faced with the same situation. However, latter two circuits, frequently take chances with spot bookings throughout the country, with varied results. However, they'd all jump at a surefire grosser, even though there haven't been live shows in some situations for years.

RKO, Cincy, Sets Bands

Cincinnati, March 30.

Name bands dominate the schedule of stageshows for the RKO Albee theatre, which is booking on a spot basis, during April and May.

Art Mooney's orch is due the week of April 15, to be followed by Frankie Carle's combo. Comes a vaude interruption the week of April 29 with the Mills Bros. topping. Horace Heidt and his crew appear the week of May 6, and Vaughn Monroe's orch May 27.

K.C. NITERY PADLOCKED

Kansas City, March 30.

The Pilot Club, a showboat anchored in the Missouri river on the Kansas side here, was padlocked last week by John J. Theroff, Wyandotte County (Kans.) sheriff when the spot was declared a nuisance.

Harvey J. Emerson, county judge, issued the order ending the 10-year career of the nitery, on complaint of Harold H. Harding, county attorney.

JUDY MAGEE

Panto-Mimicry

Currently

Blackamoor Room

MIAMI BEACH

BACK AGAIN!

LANDRE and VERNA

DANCE SENSATIONS

CURRENTLY

COTTILLION ROOM

HOTEL PIERRE, NEW YORK

(THANKS TO CHARLES READER)

Direction

INTERNATIONAL THEATRICAL CORP.

1501 Broadway, New York

Canada Exhib Date May Curtail O.&J. London Run

Olson & Johnson's run at Prince's theatre, London, in "Helizapoppin'" will be cut short because of team's booking at the Canadian National Exhibition in August.

Comics went over originally to play a date at the Casino theatre, London, and subsequently decided to expand revue to legit proportions.

Talent Shaves Salaries So Show Can Go On At Carnegie Hall, N.Y., Concert

Performers came to the rescue of the Saturday afternoon (27) concert at Carnegie Hall, N.Y., by waiving one-third of their salary to permit the show to go on. Gross was so dismal that Victor Rocco, American Guild of Variety Artists representative, demanded that promoter Barney Weinstein put up $500 in addition to the $1,500 already posted with the union to guarantee salaries.

Apparently, there was less than $500 in the boxoffice. Talent costs came to $2,000.

After a 45 minute delay, doors opened and show started about an hour later than schedule.

Schedule of acts for the layout included Lisa Kirk, Morey Amsterdam, Janet Sayre and Hotshots, Al Melvin, Jack Carter, Helen Humes, Fisher & White, Lou Folds, Robert Q. Lewis, Bella Smaro, Ruth Gilbert and Cass Franklin and Monica Moore.

While the acts will probably make no cl[illegible]n for the remainder of their salary, AGVA expects to get amounts due out of subsequent promotions of Weinstein.

MPLS. CAFES UP TALENT NUT TO BOLSTER BIZ

Minneapolis, March 30.

Local cafes are going in for name and personality attractions in effort to bolster sagging business.

For example, the Dome, one of the loop's leading such establishments, is just finishing with the Page Cavanaugh Trio and is immediately following them with the Joe Mooney Quartet. Latter last played Hotel Radisson Flame Room, one of town's two swankiest supper clubs.

Poor Comedy Taste Mars Friars' Chevalier Lunch

Following two clicko ribfests by the Friars, honoring Frank Sinatra and John Garfield at respective luncheons, with Milton Berle as "roastmaster," the one thrown for Maurice Chevalier in New York last Thursday (25) missed fire. The shindig was just all right when it should have been great because, even transcending the previously honored guests, there were two elements to be considered. The lesser of the two was Franco-American amity and the courtesy to a foreign artist; the truly dominant one was that the show business fraternal organization was honoring one of the greatest single-man entertainers extant.

Therefore the true values should have been more judiciously appraised. And what emerged dominantly was a Johnny-one-note accent on French-postcard type of joke.

Obviously the Gallic star cued the Yank conception of rue Blondel humor, but it was belabored to the point of poor taste. Despite this, however, Berle was again in fine fettle, with Bobby Clark, Garfield, Walter Abel, Phil Silvers, Henny Youngman, Jerry Bergen, Carl Ravazza, Maxie Rosenbloom, Earl Wilson, Jack Carter, Dan Shapiro, Arthur Lesser, et al. also on the dias, most of them doing their stuff.

Rosenbloom topped Berle, who was ribbing him for maltreating the language, when he observed, "Why do you want me to do, speak like Noel Coward and starve to death?" Clark's nifty was about the actor who was cremated and willed that 10% of his ashes be thrown in his agent's face.

Thursday was a double-luncheon booking, since the Circus Saints & Sinners honored Bert Lytell as the "fall guy." The ex-Equity prez and present sh[illegible]herd of The Lam[illegible]s got the us[illegible] going-over befor a capacity turnout. *Abel.*

Accent on L'Affaire AGVA Switches To Rivalry in Delegation Slates

Accent on the internal affairs of the American Guild of Variety Artists has transferred from the legal snarls resulting from the firing of Matt Shelvey, the union's former national administrator, to the election of delegates. Voting for delegates to the union's first constitutional convention, to be held at the Astor hotel, N. Y., May 7, is now the major issue among the membership.

As a result, two major slates have been formed in N. Y., with alliances in other cities being sought. One faction has been formed by Arthur Ward, onetime executive secretary of the AGVA San Francisco local. This slate consists of Ward, Henry Dunn, Hal Sherman, Jimmy Hollywood, Charlene Harris, George Rowland, Jerry Baker, Marty Barrett, Russell Swann, Joe Smith, Margie Coates and Adam DiGitano. Other slate, which was formed by the program committee, is headed by Phil Irving, a former executive secretary of the N. Y. local. That lineup consists of Irving, Virginia Richmond, Jack Guilford, Ralph Shaw, Noel Hytown, Phil Foster, Murray Lane, Renee Wilde, Bob Sydney and Jon Nichols. One slot is still to be filled. N. Y. will have 12 delegates to the convention.

The program committee has already made an alliance with Boston membership. Among the Hub's nominees, the committee is supporting Charlie Brett, Phil Bayon, Ralph Morgan and John Ardolino. This group claims to have the backing of the Philadelphia membership as well, although the Philly branch recently adopted a resolution not to participate in the convention.

Program Committee Platform

The program committee has adopted a platform calling for amendments to the unemployment compensation laws, which would permit a performer credit on work done in states other than that in which he resides. Other planks include passage of legislation which would permit an act to choose whether he shall be classified as an employee or independent contractor in order to qualify for social security benefits. Other items include establishment of an insurance, welfare and death benefit fund, maintenance of strict sanitary conditions in dressing rooms, and elimination of all benefit shows. At a meeting Monday (29), the program committee adopted a resolution asking that the first convention adopt union working conditions as well as a constitution. They will also fight to have the voting procedure changed so that convention delegates will be voted upon on a branch basis instead of on a national basis, as is being done for the first confab.

The Associated Actors and Artistes of America is still working upon a suggested constitution to be presented at the convention. Final draft is expected to be made at a 4A's meeting tomorrow (Thurs.).

Last week also saw the resumption of conferences between attorneys for Shelvey and the 4A's. Justice Null, of the N. Y. supreme court, is attempting to bring both parties together on a mutually agreeable solution on the injunction suits brought by both sides which would establish the rightful head of the union. The suggestion that a mediator be appointed has already been nixed.

Slate Bros. Into N.Y. Cap

Slate Bros. have been signed for the Capitol theatre, N. Y., starting April 8 to replace Dean Martin and Jerry Lewis, who open that night at Copacabana, N.Y. Former will be the only change on the bill, which also includes Tex Beneke's orch, plus "Naked City" (U).

Slates have been signed for one week and options but are expected to play at least three weeks.

PHIL REGAN

Currently

OLYMPIA THEATRE

MIAMI

Management

HARRY A. ROMM

HARRY A. ROMM

38 E. 57th St. New York, N.Y.

MAGIC EQUIPMENT FOR SALE

to settle estate. Original cost $5,000. Make reasonable offer. William Naythons, administrator. 919 Brockman Bldg., 520 W. Seventh Street, Los Angeles 14, Cal. (Trinity 6425).

VOTE FOR

these 12 nominees for New York delegates to the AGVA Convention—all experienced performers—know your problems

HENRY DUNN	ARTHUR WARD
JIMMY HOLLYWOOD	RUSSELL SWANN
JOE SMITH	HAL SHERMAN
ADAM DI GITANO	JERRY BAKER
MARGIE COATES	CHARLENE HARRIS
GEO. ROWLAND	MARTY BARRETT

They want you to have . . .

- HOSPITALIZATION
- DEATH BENEFITS
- AGVA'S OWN WELFARE FUND
- A LEGISLATIVE COMMITTEE TO REOPEN THEATRES AND NITE CLUBS
- MEMBERSHIP PARTICIPATION IN ALL AGVA AFFAIRS

They don't want you to have . . .

- ONE MAN RULE
- ANY FORM OF TOTALITARIAN REGIME

Survey Shows Biz Off 28% in Hotel Nitery Rooms Due to 20% Tax Bite

Chicago, March 30.

Otto K. Eitel, managing director of the Bismarck hotel here, last week disclosed that a survey of dine-and-dance rooms in 34 major hotels showed a decline in patronage of 27.5% during the first two months of this year as compared with 1946. Drop is due to the 20% amusement tax, according to Eitel, who predicts that, unless the levy is lifted, most inns will shutter their entertainment rooms.

Survey revealed that 4,828,670 patrons attended the 34 spots in 1946 as against 3,969,393, or a decline of 18%, in 1947. During the first two months of the current year 244,060 fewer patrons were clocked than in the same period of '46. Individual declines in some instances wen to 86%.

Incomplete figures for March show that decline was accelerated. Dollar revenue has not decreased in the same degree as covers, but Eitel pointed out that this is misleading because rise in labor, food and entertainment costs have necessitated higher prices. Due to increased costs, most spots are now operating at a loss.

Eitel claimed that the amusement industry was discriminated against, in that, in all other industries, war-imposed levies have been removed. He asked that tax be reduced to 5% pre-war level.

Area of Survey

Cities and hotels surveyed were: Chicago — Bismarck, Blackstone, Congress, Drake, Edgewater Beach, Palmer House, Sherman, Stevens; Boston—Statler; Buffalo—Statler; Cleveland—Statler; Detroit—Statler; Kansas City—Muehlebach; La-Porte, Ind.—Rumely; Los Angeles—Biltmore; Memphis — Peabody; Minneapolis — Nicollet; New Orleans — Roosevelt; New York—Commodore, Pennsylvania, Roosevelt, Waldorf-Astoria; Peoria, Ill.—Pere Marquette; Rock Island, Ill.—Fort Armstrong; San Francisco—Palace, St. Francis; Shreveport—

(Continued on page 54)

Pianist Held on Murder Rap in Death of Singer

Toronto, March 30.

With death of his singing partner, Mrs. Margaret (Mickey) Meredith, 23, Leslie Davidson has now been charged with murder instead of manslaughter.

The 29-year-old piano accompanist to the former torch singer, allegedly shot her in the City Grill after she made a phone call and refused to tell him whom she had spoken to. Davidson was arrested later in the evening while playing piano in the Elm Grove Club here.

Reade Chain Sets 1-Nite Vauders

With five acts of vaude used by the Walter Reade circuit in several of its houses since last fall, the chain now represents a full week of time for performers with the addition of the loop's Congress theatre, Saratoga Springs, N.Y., to its flesh policy. According to a Reade spokesman vaude has definitely proved a b.o. stimulus to its theatres in New Jersey and upstate New York based upon results to date.

Booked by Al and Belle Dow, acts are grooved into the Oxford, Plainfield, N. J.; Majestic, Perth Amboy, N. J.; St. James, Asbury Park, and Broadway, Kingston, N.Y., besides the Congress. It's understood Reade may extend vaude to other of his houses in the near future. The Dows also are booking several other stands including Beacon theatre, N.Y.; Gayety, Montreal; Shubert, New Haven; Victory, Bayonne, and are dickering with another indie circuit for possible playing time in nine more houses.

FRANK MARLOWE

Coming home after a 2 year sensational run of the Broadway Musical "Toplitzky of Notre Dame" and on a personal appearance tour of the nation's leading theatres including a repeat engagement at the Strand New York within 8 months. Opening Oriental Theatre, Chicago, April 8th.

Management: SINGER & TISHMAN

Publicity: IRVING CAHN

BILLIE IN STRONG N.Y. COMEBACK; 7G GATE

Billie Holiday's comeback concert at Carnegie Hall, Saturday (27), indicates that her confinement at a federal hospital for nearly a year hasn't dimmed her popularity or skill. On what is traditionally considered one of the worst nights in show business, the eve before Easter Sunday, Miss Holiday drew a packed hall, with 300 standees, who paid a record gate of $7,100, of which Miss Holiday got a $2,500 cut.

Response to her concert was so big that a repeat date for April 17 was immediately booked.

Concert, which was presented under Ernest Anderson auspices, belied the fact that the sepia singer had only 10 days to prepare for the date. Voice was in top form and her skill in handling an audience was evident at all times.

Shelvey May Launch Rival Vaude Union Tied to Lewis' Mine Workers

Matt Shelvey, deposed national administrator of the American Guild of Variety Artists, is reported forming an independent performers' union and affiliate with John L. Lewis' United Mine Workers District 50. Application for affiliation with the Lewis union is regarded as Shelvey's ace-in-the-hole if a decision adverse to him is handed down by Justice Null of the N. Y. supreme court. Shelvey is seeking to enjoin the present AGVA administration from using the organization's funds, while the administration is pressing a counter-injunction suit seeking to enjoin Shelvey from representing himself as being affiliated with AGVA.

Arthur Cowan, Shelvey's attorney, refused to deny or confirm the possibility of affiliating with Lewis. He merely said, "No comment."

If application for a District 50 tieup is made, another parallel to the 1939 situation will crop up. At that time, the Associated Actors and Artistes of America revoked the charter of the American Federation of Actors. Ralph Whitehead, then the AFA head, sought to affiliate with the International Alliance of Theatrical Stage Employees, but move was defeated.

Affiliation with Lewis would automatically separate the variety field from affiliation with performers in other fields. It's also regarded that any move would not have the backing of either the AFL or CIO, inasmuch as Lewis recently stepped out of the AFL. The UMW maintains its District 50 as a "catch-all" organization with which it can step into any field.

Jimmy Starr, Partners Win Concession Suit

Los Angeles, March 30.

Damages amounting to $9,921 were awarded Jimmy Starr and his three fellow concessionaires at Slapsy Maxie's in their suit against Sam Lewis and Ben Blue, former owners of the nitery. Plaintiffs had sued for $75,000, charging the concessions had been sold out from under them.

Starr's partners in the venture were Ned Washington, Seymour Chotiner and Ray Gruber.

Nerrett Heads Cincy AGVA

Cincinnati, March 30.

The snafued situation in the Cincy affairs of the American Guild of Variety Artists neared solution last week, with Fred Nerrett taking charge of the branch. Prior to that, Benny Hurst and Al Wilson, who headed the office, first resigned from the Associated Actors and Artistes of America faction and aligned themselves with Matt Shelvey, deposed AGVA head, who is seeking to regain AGVA control.

During the week, however, Wilson broke away from Shelvey for undisclosed reasons.

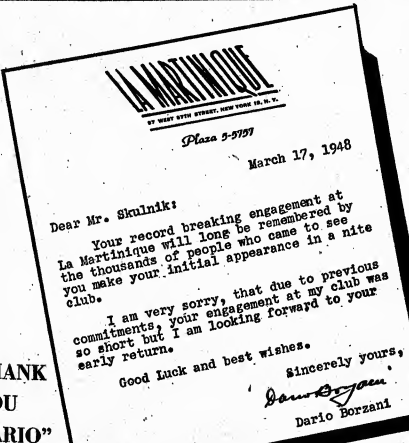
The situation here represents a series of intrigues and counter-intrigues. Hurst had been sent here by the 4A's to check up on Wilson. However, he resigned because, he revealed, he felt his presence in the union might prove embarrassing because of a certain "situation" years ago.

Ann Thomas, radio and legit actress, is not to be confused with the "Anne Thomas" referred to in house review and New Acts sections March 17.

LEWIS' VAUDE DATES

Robert Q. Lewis, who heads an across-the-board comedy show over CBS, is getting set for vaude appearances. He's trying out an act at Proctor's theatre, Yonkers, April 6.

He'll line up other one nighters before hitting major houses.



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March 17, 1948

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Dusting the Attic

(For no other than nostalgic reasons these Palace bills will be reprinted each week, and for the corresponding week, as they originally appeared in VARIETY 25 years ago.)

PALACE, N. Y.

(March 29, 1923)

Monday night's running order revealed a strange arrangement of a snappy and variegated bill. Long Tack Sam and his Chinese wizards, first billed to open and then programmed to close, open intermission; Gordon Dooley and Martha Morton, a light-comedy act in "one," closed the show, coming on at 11:02 and holding in the mob until 11:20. Nahan Frank Symphony Orchestra closed the first half and did 36 minutes, most of it wasted. And Four Casting Stars opened the show and stopped it.

There were three brand new acts and several others new to Palace audiences. The Fairbanks Twins & Co., in their vaudeville debut with Richard Keene; Emma Haig & Co., Long Tack Sam, a Palace stranger; Dooley & Morton, ditto, and several others in the same position. The new booking impresario of the Palace, whether by design or fortuitous coincidence, surely put up a run of the unfamiliar as well as the worthwhile for this week.

With that the bill was not a complete walkaway. Franko is unfitted for vaudeville entirely, and the Fairbanks girls, past all hazard as dancers, still took up some lengthy spaces meant for laughs that resulted in dead gaps between their and Keene's brisk numbers. With the Fairbankses, Keene and Miss Haig it looked like a Music Box alumnae reunion. Keene and Miss Haig were partners for several seasons, besides.

The Four Casting Stars, working on wide-apart horizontal bars and over nets, did some hair-raising double somersaults and flipflops in air to difficult and intricate handholds, and with about half a house in kept Martha Pryor off the stage during three or four introductory choruses. Miss Pryor, in a cloth of silver dress with lace over the skirt (the costume cost a pretty kopeck!) revealed a bodice that was as daring as anything ever seen on any stage, with a decollete V in front and behind that would have shed to bare skin had it slipped from the waist up. Her southern ditties went well, but she should avoid the straight ballad verse and chorus, as its gets her out of the Kentucky accent and spoils the illusion; even though she uses the episode to support a wench version. She would also do better if she didn't have Bob Geraghty sing a piffling doggerel about how good she is before she comes on. She is good—better than the song about her. And that dress! A whole libretto could be knocked out about that. Miss Pryor took four bona fide bows, very strong in the early spot and following a surprise opening sensation.

Miss Haig, with George Griffin and a girl pianiste, stood up beyond anything she had previously shown in vaudeville, and established herself immediately as having a big-time entry.

Holmes and La Vere knocked the house for a flock of statues in the comedy hall of glory. Their material is an uninterrupted succession of wows, with the droll Holmes slamming in the points and Miss La Vere loading his artillery. The piano scene was a yell, and the finish left the audience exhausted. Nothing more could be desired in a two-act that Holmes and La Vere delivered.

Franko delayed the intermission, and it was rushed through, with almost no time to stretch, even the Topics being passed up and into Long Tack Sam's dizzy production the show tore. This world-polished Celestial has made good all over the globe. For years he has craved a spot at the Palace. A freak set of "breaks" landed him in the sweetest groove on a bill worthy of his best. His troupe whizzed through a comparatively brief routine. And with about half the stuff that Sam does better than anybody else right now on earth his offering was a rousing hit. The finish saw the whole company at it, like a three-ring circus, with his marvelous bar spinner in the center of his amazing web-worker and his girl twister holding the ends. His comedy scored and his stunts got cannonades. It was an unusual get-over.

Jack Norworth, with Dorothy Adelphi, the red-haired pianiste who accompanied Rae Samuels anonymously some seasons back, followed with a hearty reception and a far stronger and tighter routine than he had when he first broke in the combination late last year. The Fairbanks kiddies did not get a round in appearance, nor did Gordon Dooley and Martha Morton.

But the newest alliance of two royal vaudeville families worked up. Entering past 11 o'clock and with nothing to follow them, held the house in solid and got all their laughs and took their work with poise and ease. Martha has grown to a fine, strapping girl, improving every day in stage sense and beatific appearance. Dooley makes of her a marvelous foil. Sam, Kitty and Clara Morton sat beside this reviewer, unnoticed by the surrounding seat-holders, while the youngsters talked of them and got their biggest laughs at them. The sister and parents wiped their eyes as they laughed. And so did many another.

It was a marvelous exhibition of personality, concentrating the hundreds without a program fluttering under the circumstances. Martha single-handed held that stage and that audience at 11:18 with a song and dance. Surely that was a test of the Morton blood and bone, and like a Morton, she went over the top. Two names so long beloved in vaudeville will go on; the new generation will carry them along as befits. *Lait.*

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Det. Niteries Up Talent Budgets, Shave Prices In Competish for Biz

Detroit, March 30.

The nitery war is on. Prices are being slashed and show budgets upped to lure patronage.

Club Stevadora and The Ship started the ball rolling with prewar prices and eight-act floor shows.

Other bistro operators are watching experiment and feel they have to fall in line to meet stiff competition.

The larger floorshows will mean, if all clubs adopt similar policy, work for about 200 acts weekly in this area.

The Latin Quarter is expected to get its liquor license this week and will install floorshow with a line of girls.

Savoy Plaza, N.Y., To Resume Talent April 6

The Cafe Lounge of the Savoy Plaza hotel, N. Y., will resume shows after a lapse since 1941. Initial bill starting April 6 will comprise Johnny Thompson and Barbara Barrie. The Jules Ziegler office is booking.

This spot, which was a war casualty, was considered a top showcase for talent. Hildegarde came to bigtime attention here. Lena Horne played her first upper-crust date at the spot.

Reopening of the Cafe Lounge virtually completes the roster of the carriage trade rooms that flourished just before the war. The only major spot that's missing is the Rainbow Roof, which is currently operated as a cocktail lounge by the Union News Co.

New Det. Nitery Opens

Detroit, March 30.

Sammy Sofferin opened his Indian Room last week (22) in connection with his Wonder Bar and drew capacity crowd.

Designed by architects Charles N. Agree, Inc., and Wright & Wright, its gold, red and fawn coloring gives an authentic Indian touch to the room. A large television screen has been installed for sports events.

Opening show has Tonita and her South American Sextet, Frank Gagen's orch and singers Eilene Fay and Russ Wright, the latter a full-blooded Indian in native regalia.

Vaude for RKO, Syracuse, N.Y.

Syracuse, N. Y., March 30.

Reviving annual stageshow policy for spring, RKO-Keith's will bring Horace Heidt orchestra-revue for a week opening April 8.

MACK TRIPLETS SETTLE 25G DAMAGE CLAIM

Mack Triplets made an out-of-court settlement last week in their $25,000 damage claim against De Luxe records. Suit claimed that the singers failed to get proper publicity on their platters.

It was alleged that the Macks had an eight-side deal with De Luxe and recorded four, for which they were paid $80 each. They later did two more for $200 but allegedly were never paid. However, law firm of O'Brien, Driscoll, Raftery & Lawler, representing the Macks, claimed that major damage was done to the girls' rep by failure to publicize them as was guaranteed in their contract.

Chi Nitery Ignores Slicing, Sets Cole 3

Chicago, March 30.

While many downtown spots are cutting budgets, and with business almost back to pre-war level, the Rag Doll, small northside nitery, has skedded the King Cole Trio, for a May 14 opening, at a reported $3,500 per week. The trio will follow the Raymond Scott quintet, now completing a 16-week engagement at 350-seater.

Management is also negotiating with General Amus. for an early-summer appearance by Nellie Lutcher.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 30.

Frank Kaplan, steward of the Will Rogers, distributed palms on Palm Sunday to infirmary patients who were unable to attend church services.

Walter Romanik elated over being upped for meals and mild exercise.

Ines Groething now permitted outdoor exercise.

Alice Dudley appointed assistant switchboard operator at the Rogers.

Hugh Carney got his all-clear and left to resume work with Columbia Broadcasting System playhouse in N. Y. C.

Seni Okun, author, okayed for go-home papers next month.

Thanks to Joe McCarthy for his untiring efforts in aiding the less fortunate of this colony.

George Leyton, member of the downtown colony and head announcer of radio station WNBZ for the past 18 months, resigned to take similar spot in Amsterdam, N. Y., with station WTSS.

Knitting fever has hit the infirmary with males topping the list as outstanding needle pushers. G. Albert Smith, Al Michalski and Garry Vandermast received prizes for their work in recent display.

Benny Ressler to N. Y. C. for a 10-day furlough. He'll also arrange bookings for attractions to play this colony during the summer months under aegis of Chamber of Commerce.

The Great Grocini, magician, in to visit Carl Kessle ("The Amazing Mr. Ballantine") who's flashing nifty clinic reports.

Forrest "Slim" Glenn upped for meals and appointed downtown shopper.

(Write to those who are ill.)

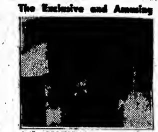
London Yens For More U. S. Acts

British audiences are now shopping around for the best entertainment buys, according to Robert Nesbit, producer for Val Parnell, British circuit operator, who arrived in the U. S. last week to pact an all-Negro show for the Palladium, London.

Audiences, he declared, are now more selective and American performers, he said, give British boxoffice a terrific boost. Most of the native British acts, Nesbit said, were repeated too often during the war. Talent coming from the U.S. provides a fresh note to variety audiences.

Commenting on the recent engagements of Danny Kaye at the Palladium, Nesbit declared that there probably will never be another performer who will again capture British imagination and goodwill as did Kaye. Nesbit said Kaye could have sustained top grosses at the Palladium indefinitely had he been able to stay.

The Exclusive and Amusing



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Sunbrock Must Pay Claims, 5G Fine Or Do 6 Mos. in Jail

Larry Sunbrock, promoter of circuses and rodeo thrill shows, is in double trouble again. The reputedly stormy petrel of such promotions who allegedly has given the American Guild of Variety Artists more headaches than there are aspirins, according to Dave Fox, assistant national director of AGVA, was sentenced on a two-count conviction of violating the N. Y. state labor laws in the court of special sessions, N. Y., Monday (29).

On the first count he was fined $5,000 or six months in the workhouse and given until Friday (2) to get coin up or else; on the second he was sentenced to one year in the workhouse, which was suspended. He was also ordered by the court to use $6,500 cash bond to pay off salary claims involved in the indictment, which according to the information filed by N. Y. attorney general's office, involves about $12,000 owed to employees since 1943, when Sunbrock, operating as Big Top, Inc., spotted an open-air circus adjacent to the Roxy theatre, N.Y., which proved a flop.

AGVA Also Cracks Down

At about the same time Sunbrock was hearing the bad news in court, AGVA was taking unfair action against him for failing to post bond guaranteeing salaries of acts with his current show now in Baltimore. In addition to other indebtedness, AGVA is holding Sunbrock responsible for salaries on cancelled contracts of the Redingtons and Egony trio, who were to have joined the show in Jersey City prior to the Baltimore date, but didn't when union pulled the other acts after Sunbrock failed to post cash bond.

AGVA Suspends Fine On Sepia Singer Who Slugged Union Agent

Claudia McNeil, sepia songstress, was adjudged "guilty of conduct unbecoming a member" in a hearing at American Guild of Variety Artists last week (25) and fined $150 by union. However, fine was suspended subject to good behavior in the future.

Singer was charged with having assaulted Max Bernstein, deputy of the N. Y. local of AGVA, when he refused to okay her contract on current date at the Red Rooster, Patchogue, L. I., because of being in arrears on dues, persuant to regulations of the union. Singer, a hefty gal, is alleged to have slugged him. Bernstein didn't care to make an issue of the affair but AGVA felt such actions called for disciplinary measures.

ODT RELAXES BAN ON R.R. TRAVEL FOR CIRCUS

Washington, March 30.

Ringling Bros., Barnum & Bailey's circus will open on schedule in Madison Square Garden April 7 in a last minute relaxation of a government ban against railroad travel on coal-burning trains. At their winter quarters in Florida, circus execs received permission to hook on their special trains to regular freight cars if it didn't mean curtailment of regular service. Controls on railroad travel were imposed by the Office of Defense Transportation to counter effects of the coal strike.

Another beneficiary of the new ODT order was the Strates Show, carnival and circus operation, which is scheduled to open in Washington, D. C., this week. They hooked on to a fruit train traveling up from Florida.

Gordon's 'Happy' Unit

Bobby Gordon, who originally produced the cafe package, "Fun for Your Money," is slated to start a similar show with the production of "Slap Happy." Layout will play niteries.

Gordon has signed Eddie Hanley for new unit. "Fun" unit is still making the rounds, now owned by Leo Fuld.

Portuguese Quota Setup Stymies Bid for U.S. Acts

Lisbon, March 23.

Interest recently expressed by Portuguese theatres and niteries in American and other foreign name talent has been dampened to some extent by a decree published by the government which restricts importation of acts. According to the new regulations licenses will only be granted when spots hire one Portuguese turn to every foreign performer.

Quota is relaxed for circuses in that only one Portuguese need be engaged for every four foreigners who appear in the same show. Excluded from the above restrictions are theatres here in Lisbon and Porto as well as first run film theatres using stage shows.

Nitery Dates

Dolly Dawn is heading the bill at Dinty's Terrace Garden, Albany, which opened (27) after being dark since New Year's.

Nellie Lutcher goes into Red Feather, Hollywood, for three weeks, starting May 18 at a reported $1,750 per stanza.

Lorette Trio opened in the Rainbow Lounge of the Hotel Syracuse, Syracuse, N. Y., Tuesday (30).

Zero Mostel into the Bachelor Club, Pittsburgh, tonight (Wed.) for a five-day engagement.

Bernice Parks into the Beverly Country Club, New Orleans, April 8.

Joan Edwards, Glenn Rendezvous, Newsport, Ky., April 2.

Jack Durant pacted for the Flamingo, Las Vegas, April 1.

Actors, Theatre Men Seek Govt. Aid; Lower Tax for Paris Vaude Houses

Paris, March 30.

Terrific slump in the number of vaude stands due to high taxes and generally unsettled economic conditions has caused both performers and operators to appeal to the government for aid. Seriousness of the situation is pointed up by the fact that some 20 years ago there were about 80 theatres using flesh in the French capital while today there are practically none left with the exception of a few which occasionally present revues.

Talent as well as the ops discussed their problems with A. Jaujard, head of the government's Fine Arts department, and followed this huddle with a meeting of the Vauders Protective Assn. several days later. Conclave was held at the Capucines theatre with the house's owner, Mitty Goldin, presiding. Trend to revues has been brought about by the fact that only a 14% tax applies to their grosses, while a 35% bite is in effect on vaude shows.

Agent Sammy Burke sails to Europe, April 14 on the Queen Elizabeth to be on hand for the May 3 opening of the Berry Bros. at the Casino theatre, London. He'll be gone about six weeks.

Night Club Reviews

Mayfair Room, Chi
(BLACKSTONE HOTEL)

Chicago, March 26.

Lucienne Boyer, Ray Morton Orch (8); cover 1, minimum $3.50.

Lucienne Boyer brought out the top-drawer cafe society to fill this swank spot on Good Friday. It was obvious that most of the patrons were rusty on their basic French as there was running audible translation and questioning. However, as the chanteuse continued din died down; this was also due in part of singer's switching to a brief synopsis before each number and interpolation of English lyrics in several tunes.

La Boyer, attractively draped in a blue evening gown, runs the gamut of emotions, from the waiting lover to the smart, gayful gamin. It's all solid and pays off in applause dividends. Her business with a hand-mike in "Simple Story," in which she flirts with a ringsider, had the room chuckling.

Numbers comprise "The Man I Love," "Too Many Memories," "Pigalle," and "Speak to Me of Love."

For her bowoff, she does a special version of "Au Revior" for additional plaudits. In most of her numbers singer is accompanied by her violinist-conductor, Frank Porcel, who does an excellent job on setting the mood, mainly dramatic. He also takes over Ray Morton's orch during her stint. Morton continues to keep dance floor crowded between shows. *Zabe.*

Glass Hat, N. Y.
(HOTEL BELMONT-PLAZA)

Georgie Price, Phyllis Arnold, Eddie Stone orch, Castellanos Rhumba Orch; $2.50 minimum.

There's apparently still one sure way of hypoing nitery biz—bring back an established oldtimer and let him take over. Belmont-Plaza's Glass Hat has done that for its new show, bringing in Georgie Price to give out with the nostalgia. With only one other act on the bill, Price carries the show practically by himself. And he's pulling near-capacity attendance.

Comedian is on the floor more than 40 minutes, selling the same routine he's been doing over the years—and he could stay longer. His stage-presence, personality and ease of delivery transform the barnlike atmosphere of this essentially cold room into one of intimacy. He still plays up his Gus Edwards days, imitates Jolson, Jessel, Cantor, et al., and sells the corn—but it never becomes a drug on this market.

Other act is songstress Phyllis Arnold (New Acts). Eddie Stone's orch cuts the show well, except for a slight tendency towards too much volume. Stone's dance music ranks with the best of the hotel bands and he's capably spelled in that department by the Castellanos rhumba crew. *Stal.*

Chez Paree, Chi

Chicago, March 26.

Jack Cole Dancers (6), Connie Haines, Jackie Green, Chez Adorables (10), Marty Gould Orch (1), Don Chiesta Combo (5); $3.50 minimum.

Current revue is a rapidly paced show that just misses ringing the bell. While all the acts do sock jobs, routining of material, in some cases, is poor. Tightening here and there would make for better results.

Jack Cole dancers open and close. Having the dancers as opener sets a fast pace. Cole has been revising his group and now has two boys and three girls. Cole remains the spark of the outfit and is still the master of the hoke school of the modern dance with the jerky head movements, coy eye treatment, and the arm akimbo style. Costuming is fresh and authentic. For closer Cole returns to do two West Indian patterns that are highly emotional in content, depicting the struggle of young maidens. Dance reaches frenzied state as Cole does a bent-knee slide chasing the girls.

Connie Haines, petite songstress, purveys the standard pops for sock payoff. However, she doesn't do too well on "Glocca Morra" but really cooks on "Someone to Watch Over Me" and "Sunny Side of the Street" for solid salvos.

If Jackie Green, comedian, would work as hard on individual material as he does in fine mimicry of other stars, the youth would be in the top drawer set. He starts strong with "Same Old Shilelagh" but bogs down with dated gags. Follows with impresh of Eddie Cantor singing "Making Whoopee" and Jolson on "April Showers," then Jimmy Durante singing "You Got to Start Each Day With a Song" for nice returns.

Marty Gould orch does neat job in backing show and on dance tunes.

Don Chiesta's group handles the rhumba tunes. Adorables repeat line numbers from previous show. *Zabe.*

Latin Quarter, N.Y.
(FOLLOWUP)

They're making big ones out of little ones this year, according to indications in the current Latin Quarter layout. Added to the smooth and glib functioning of the entire production at the Lou Walters hospice, the most distinguishable factors in this show is the union of two standard acts into a top comedy team, and the reunion of two performers that had previously become separated.

In Buddy Lester and Steve Condos, a significant merger has been affected. The blending of Lester's talents with that of Condos (ex-Condos Bros.) has resulted in an extremely funny pair. Together they're not an official act, of course, inasmuch as each performer is bought individually, but once on stage their excellent gagging and well-conceived comedy indicate long playing time together. More of them in New Acts.

Other item of major interest is the reunion of the original personnel of the Hermanos Williams trio. Several years ago, Louis Kuhn broke away from this group to form the Hermanos Santos trio, and Pablo Williams subsequently taught the act to two burly Latins with Amanda Williams retaining the vocal spot. The Santos turn didn't fare too well, and Williams' Latins were subsequently deported for overstaying in this country. Now the originals are together again and knocking off their original acrobatic tango to excellent salvos.

Other newcomer on the LQ layout is Jane Dulo, who has appeared locally in a variety of intime rooms. She has smartly tailored material that can stand up in the smart spots, and a good delivery. However, her attributes weren't too evident opening night. Laughs were scattered and came mainly from the rear section of the room. But she'll do better as she goes along.

Rest of the show continues to function smoothly. Corinne and Tito Valdez continue to hold their dance spot admirably, while Muriel King and Linda Lombard do well in the song sections, with Piroska and Patricia Adair hitting it well in the terp spots. Vincent Travers provides neat showbacking. *Jose.*

Club Ebony, N. Y.

Una Mae Carlisle, Lewis & White, Shoaergud Balinese Dancers (4), Pete Nugent, Tops & Wilda, Ebonettes (6), Joe Bailey, Buster Harding Orch (8), Jose Curbello Orch (12); minimum $3 weekdays, $3.50 weekends & holidays.

Despite the traditional damper Holy week annually casts upon the nitery business, a revue topped by pianist-singer Una Mae Carlisle managed to draw a fair amount of attendance following its preem Thursday (25). And now with Lent out of the way this week, show's biz prospects are brighter.

Chief fault of this show is its plethora of dancing. Produced by Dickie Wells, this colored-show bailiwick tees off with the sextet of gals doing a tepid terp routine. Tops & Wilda, veteran dance combo, follow with a spirited Lindy. Pete Nugent displays some smart footwork, and Shoaergud dancers score with a native Balinese dance. Quartet is composed of three women and a lone male. In illustrating this classic gambol from the Orient, group goes through varied anatomical writhing and twisting, but in general the overall result is considerably toned down compared with performances elsewhere.

Lewis and White, in the comedy spot, click with some banal gags. Act, which employs a stooge from the audience, is more suited for vaude houses than for a moderate-sized room such as the Ebony. Nevertheless, boys were well received. Joe Bailey delivers some okay vocals with the band.

In the closer is Miss Carlisle. A sexy lass, she shows a captivating personality in throatily warbling a medley of her own tunes. "I See Your Face Before Me" and "Walkin' By the River," among others. Completely uninhibited, she cuts loose on the ivories with "Piano Boogie," another self-written composition. Her work is charged with a rare sense of timing and clearly shows she rates high among the top piano-warbling gals such as Hazel Scott, Mary Lou Williams, et al.

Buster Harding's crew adequately backs the show while Jose Curbello's band supplies the rhumba music. Henry Le Tang, who did the choreography, rates a nod for his creations. *Gilb.*

Golden Fiddle, N. Y.

Carlo Hatvary, Ruth Korda, Nitza Dupree, Rudi Baron Orch; no minimum, no cover.

Reopening after a brief hiatus in its operation, Golden Fiddle is offering a touch of that Old World cuisine and entertainment. Located north of the Times Square area in the 70's, this atmospheric cafe is pitching directly for the numerous Continental expatriates located in that area. What they'll find here is a generous slice of strudel and gypsy fiddling dished up with informal pleasantness. Size of the room cuts out customer hoofing.

Carlo Hatvary opens the modest layout with vibrant baritone renditions of several Hungarian romantic numbers. He has good pipes which he handles in conventional fashion. Standout performer on the bill is Rudi Baron, a remarkable trick fiddler, who solos several difficult numbers with sock results. Baron can move out of the preliminary events.

Rest of the bill is comprised of two femme singers in different keys. Nitza Dupree, self-accomped by a mandolin, delivers nicely with a series of Spanish folk numbers, using a small voice to good advantage. Ruth Korda, soprano, registers okay with a couple of old ballads and semi-classical tunes which she handles in a well-trained operatic style. *Herm.*

Survey Shows

Continued from page 51

Washington-Youree; South Bend—Hoffmann; St. Louis — Jefferson, Chase, Statler; Washington, D. C. —Mayflower, Raleigh, Statler.

Byfield's Tax Cut Pitch

Chicago, March 30.

Ernest L. Byfield, head of the Sherman and Ambassador hotels, Chicago, will cite the decline in grosses at the College Inn before the House Ways and Means Committee in an effort to reduce or eliminate the 20% amusement tax. Byfield will submit figures showing a 40% decline in March from a mediocre February, and a 60% dip from March of last year.

The Midwest Hotelmen's Assn. is campaigning to reduce tax from the current 20% to 10%.

Miami Bistros' Biz Dips 15%

Miami Beach, March 30.

Figures released Internal Revenue's collectors office here, showed a drop of approximately 15% in nitery receipts for the past three months (height of season), as against last years figures.

Based on collection of the 20% cabaret tax, it was disclosed that Colonial Inn dropped from $36,000 in '47 to $30,000 this year. One of the larger beach spots also sagged, showing $22,000 as compared to a collection of $27,000 for the same period in '47.

"Juke joints" also, were noted as dropping in payments against receipts. By "juke joints" the bureau office explained they meant any place offering dancing or entertainment subject to the government bite.

Based on these estimates, which figure six times the amount of the tax, biz of one big spot dropped some $36,000 in February and another big spot $30,000. Some observers point to the no minimum policies adopted by several, as the reason for the drop. Others simply to "too big salaries and not enough business."

New Acts

BUDDY LESTER & STEVE CONDOS
Comedy, Dance
45 Mins.
Latin Quarter, N. Y.

Buddy Lester and Steve Condos have been recognized as standard acts for several years, with Lester having hit the tall coin up to $2,750 weekly. For more than a year, this pair have been playing dates together and have devised a comedy routine that provides added dimension to their individual talents. Together, they stand a chance of hitting the top brackets.

Just as Dean Martin and Jerry Lewis formed a comedy team as the result of being booked on several bills together, and thus increased their value to cafe and vaude operators, this team promises to repeat the pattern.

They have a series of well conceived zanyisms which hit with a heavy impact. Lester, naturally carries the major share of the comedy, but Condos' contributions are okay too. He has developed nice sense of vocal projection and straights with equal facility. Withal, he does not neglect his terps, which are still strong and can carry the dance spot in any vauder or cafe.

After Condos' dance turn, Lester takes over to combine new items with some of his oldies for top results. His takeoff on the old vaude acts is clever and "Alaska" number still goes over neatly. *Jose.*

PHYLLIS ARNOLD
Singer
10 Mins.
Belmont-Plaza, N. Y.

This attractive brunet songstress has most of the attributes necessary for the bigtime—a good voice, personality, looks and showmanship. The one thing that might keep her back is her very close similarity in both appearance and styling to Ethel Merman. Resemblance in their voices is almost amazing and, while Miss Arnold may not be trying to trade on the reputation of her more established confrere, her choice of material indicates she's fully aware of the similarity. In fact, one of her numbers is an announced semi-tribute to Miss Merman's ability.

Whether her playing up that similarity is good for her is extremely doubtful. She'd be wiser to forget it and sell herself on her own merits, which she demonstrates she can do. She tees off with "Show Business" (how similar can you get?) and then evidences the quality of her own work with a feeling rendition of "Manhattan Towers." Merman tribute follows, with her closer being a reprise of "Show Business." Routine is well-set and the gal has what it takes—if she forgets the Merman business. *Stal.*

SHAYE COGAN
Singer
10 Mins.
Village Vanguard, N. Y.

Newly-arrived in Manhattan from Detroit, where she broke into club work, Shaye Cogan is a blonde beaut whose song styling closely parallels her looks. Apparently a youngster, she has a well-trained, middle-register voice which she uses capably. Best part of her work is her unique styling, evidencing considerable study. She projects extremely well in the ultra-intime Village Vanguard.

Miss Cogan sells both the dream stuff and faster tunes with equal facility. She opens here with a touchy "Let's Keep It Casual" and then swings into a neat arrangement of "I Want a Little Boy." Closer is "It's the Little Things You Do That Count" for a good pace-changer. Choice of tunes is okay but selection of at least one better-known song would have lent more impact to her work.

Whether she can sell as well in a large room is questionable, but she's definitely primed for the better-class intimate spots. *Stal.*

BETTY GEORGE
Songs
6 Mins.
Hotel St. Moritz, N. Y.

Formerly a chirper for a string of name bands including Glen Gray, Sam Donahue, et. al, Betty George is now striking out on her own as a single. She's a pleasant package whose dark-haired physical charms are further emphasized by smart gowning. Her warbling conveniently takes in a wide range to include Spanish, Greek and pop American tunes for this spot's mixed clientele.

Here at this choice midtown bistro adjacent to Central Park, Miss George does a fair delivery of novelty numbers such as "Squeeze Me," but her real forte lies in the Latino tunes. She pipes "Chiu Chiu" with a neat sense of rhythm punctuated by sock salesmanship via use of appropriate gestures. With further experience augmenting her natural versatility, she may ultimately carve a niche for herself in a Broadway musical. *Gilb.*

TOM SCOTT
Songs
12 Mins.
Hotel Pierre, N. Y.

Tom Scott, making his class cafe debut at the Hotel Pierre's Cotillion room, is a familiar name to concert audiences having made several appearances in New York's longhair emporia. He's an accomplished balladeer with a catalog of authentic American folk-tunes which are projected with feeling and authority. Pipes, in the brass baritone register, hit the audiences nicely and are of the calibre that warrant encores. He provides own guitar accompaniment.

In this tune groupings, he includes several spirituals, but these tunes do not achieve the feeling that he gets out of his ballads. The spirituals he does are unfamiliar to the general run of cafe audiences. But primarily, he's superior at ballads so that the spiritual offerings are anti-climactic.

Nonetheless, Scott is a good bet for arty cafes, and his clean cut appearance would aid him in filling a legit spot. *Jose.*

HOCTOR & BYRD
Dance
13 Mins.
Hotel Pierre, N. Y.

Hoctor and Byrd, who have appeared in "Call Me Mister" impress as being ideally suited for the class cafe circuits. This youthful and clean-cut duo have a skillful blend of tap and ballet routined into neat commercial patterns.

Most of their efforts are concentrated on tap work, but interspersed with their cleating are good leaps, clever spins, and a savvy of what audiences want. They do some solo stints as well with the boy knocking off pleasing tap designs, while the girl offers a tasty ballet sequence. The breakup into solo parts, gives the femme a chance to change costumes.

The pair having shown ability in legit and cafes, could do well in any visual entertainment medium. *Jose.*

MELROSE COLBERT
Songs
9 Mins.
Village Vanguard, N. Y.

A sepia songstress with a fair blues voice, Melrose Colbert is making her New York nitery preem here. Her styling is along standard lines, with her best work—some neat be-bop breaks—sounding like imitations of better-known, established thrushes. Her pipes are extremely heavy and, with her playing too close to the mike, sound overly voluminous.

Choice of tunes could be improved on, since the first three are all sung at the same tempo. She partially negates the mood of "Don't Worry 'Bout Me" by speeding the beat. "I Could Make You Care" is better, but her "Without a Song" loses punch since it maintains the same rhythm. Best tune is "Sometimes I'm Happy," in which she wraps up a scat chorus with good results. Inclusion of more be-bop would help build her act. *Stal.*

JACK PARKER
Juggler
9 Mins.
Hotel Pierre, N. Y.

Jack Parker, on his first major cafe assignment in New York, impresses with the fact that he's had considerable experience in juggling. He's an excellent manipulator of Indian clubs and balls, displaying expert execution of intricate patterns.

Parker infuses a nice brand of humor into his work with frequent departures from the standard juggling designs.

He's of youthful appearance and can fill vaude stands neatly. *Jose.*

House Reviews

Strand, N. Y.

Claude Thornhill Orch (18) with Gene Williams and Fran Warren; Helene & Howard, Morey Amsterdam; "April Showers" (WB), reviewed in, VARIETY *March 10, '48.*

This is the week where there isn't much room for error, box-office - wise. It doesn't matter what the theatre is, or whatever the entertainment—Easter Week is going to do biz on Broadway even with a bill of nothing but Japanese acrobats.

Now, of course, there's no affinity between the current Strand bill and Jap acrobats. Claude Thornhill at the piano paces an entertaining band. Morey Amsterdam has a rather disarming way of telling jokes. And Helene and Howard, a comedy dance team, gather their quota of laughs. Another plus-factor is the staging and lighting. It all adds up to satisfactory entertainment, though there have been times when it's been much better.

There are few bands with a flair for arrangements that Thornhill gives to this outfit. He's a self-effacing maestro at the black-and-whites, and there's never a moment when his group's nine-brass, four rhythm and five-reed combo isn't contributing a full measure of entertainment. With the outfit are singers Gene Williams and Fran Warren, both of whom manage to win their share of attention, especially the girl.

Amsterdam skirts the precarious with his gags, which, many of them, are out of the nitery mold. But he's a funster who keeps punching all the time, an object lesson for the younger comics with too great a sensitivity to their sit-on-their-hands audiences. Amsterdam hits clinkers with some of his jokes, either because they're so old or so bad, but he's always punching whatever the reception.

Helene and Howard are a mixed pair with strong memories of the kind of act that the late Roy Rognan and Jeanne Lorraine (now Lorraine Rognan) did so well until the Lisbon Clipper crash of some years ago broke up the act. Helene especially is doing the same kind of comedy biz done by the Rognan girl. They're an entertaining pair on their own, however, but should avoid duplication. Come to think of it, though, there's hardly an act around that hasn't borrowed a little here, a little there.

This good-looking pair starts off doing straight ballroom acros—and the lifts are pretty good, too—then suddenly they go into the comedy stuff that has for its clincher finale a takeoff on jitter-bugs. *Kahn.*

Capitol, Wash.

Washington, March 27.

Maureen Cannon, The Debonairs (5), Coley Worth & Marcia Mann, Fredarrys (3); "Three Daring Daughters" (M-G).

Holiday crowds who are swelling Capitol grosses current stanza, seem enthusiastic about vaude layout, though it is sans big name or showstopper. Quartet of acts is pleasant and mostly routine.

Though Maureen ("Up in Central Park") Cannon gets marquee billing, payees single out "The Debonairs" for headline attention. Group of five men, garbed in white-tie-and tails, have a hep act well-suited for anybody's stage, vaude or nitery. Combining terp and vocals, they do two numbers, both on novelty lines. First, "No Worries, No Cares," is a round-robin with gestures, depending for effect on split-second timing and coordination. Second is the sure-fire "Machine Age" number, with top-notch precision dancing.

Miss Cannon makes mild impression with trio of ballads, "If This Isn't Love," "Aintcha Ever Coming Back," and the "Finian's Rainbow" hit, "That Great Come-and-Get It Day." Despite her Broadway background, chantoosey lacks flare and showmanship necessary to put a tune across in a house this size. Voice is pleasant but unexciting.

Coley Worth, with femme assistant Marcia Winn, do okay in comic spot, with assorted inanities, in song, dance, fiddle and gags. Always popular here, comic gets good share of laughs.

Fredarrys, European trio of cyclists, raise curtain and payees hair with some truly daring stunt on a variety of wheels. Working solo and in various combos, eam does stunts right out of Ripley, like jumping rope and twirling in air on bicycles. Big Top routine garners rousing reception. *Lowe.*

State-Lake, Chi

Chicago, March 26.

Kathryn Grayson & Johnnie Johnston, Jan Murray, Rudy Cardenas, Castle Sisters (2), Henry Brandon Orch (18); "Adventures of Casanova" (EL).

Although the emcee format of the '20s hasn't been exhumed as part of the current nostalgia (how nostalgic can you get?), Jan Murray proves that the form can be reapplied with punch. Comic's deft introes and entre-act yock sessions give sustained drive to the layout.

Castle Sisters' terp opener has them wearing mandarin jackets which they shed for two-piece briefies in tapping out standard routines for okay returns. Black-garbed Rudy Cardenas repeats the stick, ball and hat manipulations that scored with Empire Room patrons here last fall. Hardworking juggler wins salvos.

Johnnie Johnston turns in top vocal of "Old Black Magic." Singer's rewarding go at a Gershwin medley of five tunes is followed by banter in which Murray builds up a yen to croon. Familiar bit gets a better than average payoff with Murray supplying "yi's" in "S. A. Take It Away." Comic's interim stuff as a pappy whose kid spurns cereals is somewhat on the nitery side.

Johnston switches from business suit to tux in fronting orch for Kathryn Grayson's trilling of an operatic aria and "Tales From the Vienna Woods." Both bring ample response, plus a bonus for "Jealousy." Johnston latches on for a girl-swain refrain and they close to brisk hand with dueting of "The Song Is You." *Baxt.*

RKO, Boston

Boston, March 26.

John Calvert, Mayo Bros., 3 X-treems, Larry Flint house Orch; "Panhandle" (Mono).

John Calvert's layout dominates this sparse stage bill, the two acts teeing the show off proving okay but not strong enough to warm up the audience.

Mayo Bros., solid performers, do a standard tap routine, finishing with a patter and acro stuff for good reception. Three X-treems, depending mostly on wide physical contrast, horse around, do a few terp routines and wind with a comic ballet bit that gets cordial reception.

Calvert does about five productions, most of them sleight-of-hand gags with his Merry Maids of Magic lending decor. Standout is Calvert's work with the customers. He gets about 20 of them on stage for mass hypnotism which wows the stubholders. Finale is beheading with an electric saw.

First show caught the production off balance, Calvert's stage manager having planed out for emergency illness at home. Result was a couple of tricks failed to work and a couple of musical numbers got mixed up, but this only served to demonstrate Calvert's savoir faire in handling an unruly audience and putting on a sock show despite handicaps. Addition to show is a trio of femmes, a violinist, pianist and singer, who do an arty musical number. Biz was off at opener, but picked up after Good Friday let-down. *Elie.*

Olympia, Miami

Miami, March 26.

Elton Britt, Sybil Bowan, Curry, Boyd & Leroy, The Latinos, Chas. Carrer, Les Rhode House Orch; "Treasure of Sierra Madre" (WB).

Oddly assorted layout here doesn't add up to consistent playing for the stubholders, who react in sporadic fashion.

Topliners Elton Britt and Sybil Bowan offer a complete contrast in variety, with the corn the "cow-boy" purveys a startling switch from Miss Bowan's British music hall type of mimicry.

Britt's assortment of hillbilly and western songs are okay with those who like that stuff. At show caught, that element didn't number enough to rack up too healthy a reception. Not that his turn isn't projected in apt manner. He does the recording hits he's identified with, tosses in some well turned yodeling and accomps self nicely on the guitar.

Miss Bowan is an adept mimic, but her act, as presently constituted, isn't larded with enough of commercial stuff to bring it into sock class. Idea of changing costume and character before the aud is a good one. Best sequence in her series is the Gracie Fields bit, plus the Beatrice Lilliesh limnings.

Balance of show is fair. Charles Carrer earns neat reception with juggling and balancing. Comedy ballroomology of Curry, Byrd and Leroy has been seen here before. Garner laughs with the drunk sequence. The Latinos work on the wires is standard, with the topper the leap-through-hoop for boff hand.

Les Rhode and house orch turn in usual competent job on the backgrounding. *Lary.*

Apollo, N. Y.

Lucky Millinder Band (13) with Annisteen Allen, Paul Breckenbridge, Bull Moose Jackson; Tip & Toe, Garner & Wilson, The Martingales (2); "I Cover the Big Town" (Par).

Lucky Millinder band and colored revue top the Apollo's current session. A fave here, Millinder should keep the tickets busy. Opening day, Good Friday, attendance was somewhat off but weekend had them standing up.

Millinder's outfit, comprising three rhythm, five saxes, 5 brass, offer a varied routine that has audience whistling and stomping most of the time. After a sizzling opener, Annisteen Allen, personable songstress, neatly does a couple of rhythm tunes. The Martingales, ofay mixed team, follow and win enthusiastic reception for their slick acro-contortions. Their adagio routining lifts turn above stereotype routines of similar acts.

Millinder, who fronts capably and energetically, waves his crew into a sweet arrangement of "Blue Skies" and a symphonic touch on "Sabre Dance" for additional appreciation. In these he gives several of the sidemen an inning for sock tootling that help materially on the overall results.

Garner and Wilson, male comedy duo, take over for crossfire gab that's plenty corny but it does very well here. They top gab with some solid hoofing and off to nice returns. Bull Moose Jackson, flanked by three other sidemen billed as The Bearcats, go to town instrumentally on a trio of comedy numbers, with the former handling vocals to nice returns. Paul Breckenbridge, other band vocalist, scores with his tenoring of a brace of ballads. Tip, Tap & Toe close and practically cop the show with their solid standard hoofing, giving them everything in the book and walking off to heavy palm-whacking. *Edba.*

Nostalgic Turns Steal Show at NVA Benefit; Adds 8G to Welfare Fund

Nostalgia ran rampant at the 33d annual benefit of National Variety Artists at the Imperial theatre, N. Y., Sunday (28) night. Although far from a sellout despite slicing of top from $25 to $15, there was plenty of "snow" dressing in the house to make it look like a sellout. When seat sales began to lag there was a hasty distribution of ducats among indigent members of the NVA, who had a night of it thanks to Lou Handin, prexy, and Joe Verdi, chairman of the welfare committee, who also chairmanned the benefit. Hence it was nostalgic on both sides of the footlights. Despite the lagging b.o., the 40-page souvenir program, studded with paid greetings from almost everybody who is anybody in show biz, bolstered the take for about $17,-000 gross, which should net the welfare fund of the NVA $8,000 after tax bite, promotional expenses and Theatre Authority 15% nick is deducted, which accumulatively will amount to 50% of the gross.

To be sure there were plenty disappointments in non-appearance of names programed failing to show, but nevertheless those who did contributed their best to the three-and-a-half hour show, which was

(Continued on page 58)

Variety Bills

WEEK OF MARCH 31

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Mose; (P) Paramonnt; (R) RKO; (S) Stoll; (W) Warner

NEW YORK CITY

Capitol (L) 1
Tex Beneke Orc
Dean Martin
Jerry Lewie

Music Hall (I) 1
Paul Haakon
Stephanie Antle
Paul Franke
A Andree & Bonnie
Bellak & Elaine
Rockettes
Corps de Ballet
Glee Club
Sym Orc

Paramount (P) 31
Buddy Rich Bd
Mills Bros
Dean Murphy
The Coletons

Roxy (I) 31
Art Mooney Orc
Galli Sis
Betty Bruce
Al Bernie
Salici Puppets

Strand (W) 2
Claude Thornhill O
Helene & Howard
Morey Amsterdam

BRONX

Windsor (I) 2-4
Bobby Rollins
Beau Jenkins
Skating Macks
Foran Sis

BROOKLYN

Flatbush (I) 2-4
Morris & Ryan
Wilfred Mae 3
Gee & Whiz
Don Hooton

QUEENS

Jamaica (I) 31-3
Tanit Ikao
Malone & Sharon
Wilkie & Dare
Tom Barry
Milo & Moran
Bert Gilbert
(two to fill)

BALTIMORE

Hippodrome (I) 1
Don Henry 3
Mastsrs & Rollins
Clark Dennis

Royal (I) 2
Sugar C Robinson
Mitchell & Gibson
Roy Milton
Rimmer Sis
D Dellan Cats
Johnny Vegal

State (I) 1-3
B & J Peterson
J Jimae Co
Jimmy Reynolds
The Jades

4-7
DeLeon Sis
Kay DeWitt
Lee Steele
J Meyand & Eva

BOSTON

Keith's (R) 1
Horace Heidt Orc

CAMDEN

Towers (I) 2-4
Venti & Ward
Tune Tattlers
Mary McClanahan
Milton Douglas
The Latinoe

CHICAGO

State-Lake (P) 2
S Henderson Bd
Alan Carney
Johnny Coy Co

Oriental (I) 1
Nellie Lutcher
Tito Guizar

Harrison, Carroll & Ross
Gaudsmith Broe
Carl Sands Orc

COLUMBUS

Palace (R) 5-7
Woody Herman Or
Don Cummings
Berk & Hallow

HARTFORD

State (I) 2-4
Henry Busse Orc
Martin Broe
Georgie Kaye
Acromaniacs
Vic Damone
Georgia Gibbs

HOLYOKE

Valley Arena (I) 4 only
Bob Chester Orc
Ann Russell
Don Rice
Anson Sis
Southernaires
Jackie Cooper
Lloyd & Willis

MIAMI

Olympia (P) 31
Chris & Cal
Marvela
Phil Regan
Artie Dann
4 Evans

NEWARK

Adams (I) 1
Joey Adams
Mark Plant
Tony Canzoneri
Connie Haines
Eddie Peabody
Pat Rooney

PATERSON

Majestic (I) 1-4
Hicks & Berry
Betty Percy
Sonny Sparks
Yorke & Pierce
Jim Wong Trp

5-7
Gonzales Sis
Val Eddy
Stan & Art Catron
Bert Gilbert
The Jadee

PHILADELPHIA

Carman (I) 1
Lew Fitzgibbone
Bud Sweeney
Detrick & Diane
Wayne Marlin 3

READING

Rajah (I) 1-3
Louis Prima Orc
Jane Wynn
3 Honey Bros

ROCKFORD

Palace (I) 2
Whiz Bang Revue
Johnny Laddie Co
Marvin Himmel
Coleman Clark Co
2 Ashtons
Pat McCaffery
Paul Walker Orc

SPRINGFIELD

Court Sq (I) 1-4
Hal Sande Girls
Coco Steve & Eddy
Al Schenk
Jimmy Blair
3 Harpere

WASHINGTON

Capitol (L) 1
Bowes Graduatee

WOONSOCKET

Capitol (I) 4 only
Herbe Selle
Anthony & Rogers
The Raymonds
Fabian & Co

BRITAIN

BIRMINGHAM

Hippodrome (M) 29
3 Dancettes
Forsythe
Seamon & Farrell
Van Dock
Hutch
Craftons
Ted Ray
Desmond & Marks
Boryl Orde
DeCamp & Dodge

Royal (M) 29
Puse in Boots
Leo Franklin
Rosalind Melville
Ernest Arnley
Jimmy Godden
Wheeler & Wilson
Zena Dell
Gloria Day

BRIGHTON

Hippodrome (M) 29
Ramond Girls
G & B Bernard
Harry Bailey
Scott Sanders
Roy & Ray
Eve Drury Co
Grafton Sis & Jacques
Henri Vadden Co

CARDIFF

New Theatre (S) 29
Sleeping Beauty
Freddie Forbee
Nita Croft
Phil Strickland
Bert Murray
Billie Love
Isabel Marden
Bill Dunckley
Leon & Kiki
Hamilton Robins
Vilma De Boer
Sidney Trevelyan
Robs & Globe Gis
Balmoral 4
Charles Ancaster
Beaton's 12 Juves

CHISWICK

Empire (S) 29
Merry Mace
D & J O'Gorman
Herschel Henlere
Kathleen West
Donald Stuart
Rob Murray
Hengler Broe

FINSBURY PARK

Empire (M) 29
Skating Royals
Borrah Minevitch
Harmonica Rasc'ls
Gold & Cordell
Tovarich Trp
Roach & Royan
Leslie Strange
Ziska
Sharpe & Iris
Doyle Kids

GLASGOW

Alhambra (M) 29
Ice Revue
Cecilia College

Empire (M) 29
Trinder Show
Tommy Trinder
Ganjou Bros & Juanita
5 Orlandere
Woods & Jarrett
Bemand & Pigeons

Jerry Allen 3

HACKNEY

Empire (S) 29
Donald Peers
Rosemary Andree
Collison & Breen
Ali Bey
3 Aberdonians
Iris Sadler
Drage
Vivianne & Irene

LEEDS

Empire (M) 29
O'Doyle Bros & Jean
3 Appletons
Richman & Jacks'n
Rex Ramer
Joe King
Dick Henderson Jr
Joe Loss Bd

Royal (M) 29
Red Riding Hood
Norman Evans
Margery Manners
Percy Garside
Betty Martin
Gray
Austin & Worth

LIVERPOOL

Empire (M) 29
2 Redheads
Jimmy James Co
Yvonne Watte
Wood & Harmer
2 Valore
Morton & Kaye
Delya
Scott & Foster
Dick Henderson

LONDON

Hippodrome (M) 29
Vic Oliver
Pat Kirkwood
Fred Emney
Melachrimo Orc
Marilyn Hightower
Michael Bentine
Julie Andrewe
Jean Carson
Santigo Bd

Palladium (M) 29
Martha Raye
B Minevitch
Harmonica Rascals
Yost Royal Guard
Peter Cavanagh
M Eddie Gray
M & H Nesbitt
C Warren & Jean
S Baba & Rudsa 2
J Billings & Diana
Olsen & Sea Lion

Stoll (S) 29
Stars on Ice

MANCHESTER

Hippodrome (S) 29
Buster Shaver
Olive George & Richard
Robin Richmond
Organ Gdrs Sng
Gaston Palmer
Pierrotye
Betty Jumel
Norman Carroll
Floyd & B'Nay
Wright & Marion

Palace (M) 29
Dancing Years
Barry Sinclair
Nicolette Roeg

Elizabeth French

NEWCASTLE

Empire (M) 29
Piccadilly Hayride
Nat Jackley
4 Hurricanes
4 Pagoias
Marienne Lincoln
Jack Francois

NOTTINGHAM

Empire (M) 29
Zio 3
Max Miller
Alfred Thripp
3 Jokers
Johnson Clark
A J Powers
Skating Avalons
Mariora
Marie Wilson

SHEFFIELD

King's (M) 29
Thanks Memory
G H Elliott
Gertie Gitana
Nellie Wallace
Ella Shields
Randolph Sutton
T O'Farrell
Billy Danvers

SHEPH'RDS BUSH

Empire (S) 29
Arthur Askey
Barna & Brook
Swain & Swing Sis
Janet Brown

Keefe Broe & Annette
Mills Sis & Michael
Bunny Doyle
Cleef & Moroney

SOUTHSEA

King's (M) 29
Traveller's Joy
Yvonne Arnaud
Chas Victor

SUNDERLAND

Empire (M) 29
On With Modley
Albert Modley
J Curry Co
Billy West & Harmony Boys
Balaguer 3
Lynda Rose
Bert Lindon
Highland Pipers
Zio Angels
Wonder Starlets

WOOD GREEN

Empire (S) 29
D' Reinhardt
S Grappelly
French Hot Club 5
George Lacy
George Noonan
Michael O'Duffy
A Fontenay Co
Charles Cameron
Laureye
Helga Stone

Cabaret Bills

NEW YORK CITY

Bagatelle
Dorothy Ross

Blue Angel
Douglas Byng
Alice Pearce
Marc Lawrence
Delta Rhythm Bys
Ellis Larkin 3
Hal Cooke
Jane Harvey

Cafe Society (Downtown)
Timmie Rogers
Ginnie Powell
Fats Pichon
Cliff Jackson
Edmund Hall Orc

Bradley's
Dorothy Careless
Vin Roddie
F Curbello Orc

China Doll
Katharine Chang
Jack Soo
Laurie Long
3 Cantons
Matt Tuck
Noro Morales
J Frase

Copacabana
Martin & Lewis
Vivian Blaine
Betty Bonnie
Ward Donovan
M Dureo Orc
Alveres Orc

Iceland
Boyd Heath
C & F Simpson
Ginger Kinney
Ben Ribble Orc
Jack Ripley Line

Hotel Edison
Alvy West Orc

No 1 Fifth Ave
Patricia Bright
Tony Craig
Hazel Webster
Downey & Fonville

Hotel Belm't-Plaza
Georgie Price
Eddie Stone Orc
Machito Orc

Hotel Biltmore
Larry Green Orc
C Turecamo Orc

Hotel Commodore
Eddy Howard Orc

Hotel Lexington
Pineapple Orc

Hotel New Yorker
Shep Fields Orc
Marshal Beard
Phil Romayoe
Terry Brent
Jay Martin
Muriel Pack
Janice Hamilton

Hotel Pennsylvania
Dick Jurgens Orc

Hotel Pierre
Patricia Windsor
Landre & Verna
Stan Fisher
Van Smith Orc
Chas Reader Orc

Diamond Horseshoe
Mata & Hari
Choral Octet
H Sandler Orc
Alverez Mera
Juenger Ballet Line

Hotel Plaza
Hildegarde
Joel Herron Orc
Salvatore Gioe

Hotel Roosevelt
Lawrence Welk Orc

Hotel St Moritz
Menconi Orc

Hotel St Regis
Dave Apollon
Hal Saunders Orc
Evalyn Tyner
Frances Maddux
Laszlo & Pepito

Hotel Taft
Vincent Lopez Orc
Charlie Drew

Jeff Clay
Michael Durso Orc
Fernando Alvarez O

El Chico
Fernanda Crespa
Conde Luis
Victoria Barcelo
Rita & Rozioo
Los Panchos

Embassy
Belmonts
Fisher & White
Louis Varano Orc
Jose Cortez Orc

Harem
Diosa Costello
Elissa Jayne
John Elliot
Dennis Sis
Nevada Smith
Desi Arnaz Orc
Art Roman O

Havana-Madrid
Joaquin Garay
Pilar Gomez
Volita Argueso
Taylor Line
Saccassas Orc

Hotel Warwick
Alan McPaige 3
Jan August

La Martinique
Jack Carter
Frances Faye
Freddie Stewart
Ralph Font Orc
Taylor Line

Leon & Eddie's
Eddie Davis
Art Waner Orc
Sherry Britton
Nile & Nadyne
Lyda & Yanni
Toby Deane
Peggy Palmer
Danny Sullivan
Shepard Line

Old Roumanian
Sadie Banks
Don Tannen
Bella Smaro
Joe LaPorte Orc
D'Aquila Orc

Latin Quarter
Marion Manners
Buddy Lester
Hermanos Wms 3
Steve Condos
Patricia Adair
C & T Valdez
Arthur Laurent
Bon Vivanie
Vincent Travers O

Penthouse Club
Maxine Sullivan
Teri Josefovits

Ruban Bleu
Pierre Cartier
Judy Gershwin
Mervyn Nelson
Daphne Hellman
Franklin & Moore
Normann Paris 3
Wally Blacker

Spivy's
Spivy
Mary McCarty
Hayes Gordon

Versailles
Carl Brisson
Bob Grant Orc
Panchito Orc

Village Barn
Piute Pete
Kay Carols
Cordano & Corlane
Populairee
Buccaneers Orc

Village Vanguard
Paula Drake
Cedric Wallace 3
Shaye Cogan
Melrose Colbert
Don Frye

Waldorf-Astoria
Donald Richards
Lamouret
Emil Coleman Orc
Misha Borr Orc

CHICAGO

Blackhawk
Art Kassel
Gloria Hart
Shirley Lane
Phil Mariquin

Chez Paree
Marty Gould Orc
Jackie Green
Jack Cole Dancers
Joe Kovac Orch
Chez Adorables 12
Connie Haines

Hotel Blackstone
Ray Morton Orc
Lucienne Boyer

Hotel Bismark
J Sudy Orc
Benno Delson O
Tracy Sisters (2)
Leonore
Georgie Gobel
Paulens (2)

Helsings
Al Morgan
Bill Chandler Orc
Alwite & Blue
Mike Young
Guy Raymond

H Edgewater Beach
Gil Maison
Myrtil & Picaud
George Olsen Orc
Preston Lambert
Marian Fedele
D Hild Dancrs (12)

Hotel Sherman
Herbie Fields Orc
Kay Starr
Sonny Howard
Mead Lux Lewis
Carl Marx
Gingie Nichols

Palmer House
Skinnay Ennis Orc
Rosalind Courtright
McCarthy & Far'l
C Kaly Dncrs (4)
Lenora Edwin

Hotel Stevens
Chuck Foster Orc
Rudy Richards
The Prestons (2)
Jean Arlen
Marian Spelman
Manuel Del Toro
Jerry Rehfield
Skating Blvdears

West End B.O. Hits Slump; 'Brigadoon' Set Back; 'Happiest,' 'Eyes' OK Bows

London, March 30.

Prince Littler has postponed staging the American hit musical, "Brigadoon," until next February. Originally production of the fantasy was scheduled for June and moveback is attributed to lack of a suitable theatre.

Meanwhile, West End business has hit a sudden slump with showfolk ascribing the changed b.o. conditions to exceptionally mild weather, expected daylight saving time, and the general European uncertainty. Unaffected by dwindling patronage are "Oklahoma!", "Annie Get Your Gun," "Bless the Bride," "Starlight Roof," "Tuppence" and "Together Again."

Non-musicals including "Anna Lucasta," "Edward, My Son," "I Remember Mama," "Present Laughter" and "Relapse" are still outstanding despite the slide in attendance. Film theatres and retail stores, however, also have experienced a sharp drop in revenues.

"Happiest Years of Your Life," a hilarious new farce by new author John Dighton, bowed Monday (29) at the Apollo theatre. Generally well acted, the play was splendidly received. Plot revolves about an evacuated girls school which is accidentally billeted upon a boys academy. Margaret Rutherford scores as the headmistress.

"Dark Eyes" premiered at the Strand theatre last Wednesday (24) to an enthusiastic audience. Press was generally favorable, considering the show as amusing nonsense but well done. Presented by Linnit & Dunfee, with Davis & Severn, of New York, associated, play is rated as having an even chance.

Following calls for the piece's co-author, Elena Miramova (who wrote it with Eugenie Leontovitch), made a short address from her box. Eugenia Delarova, Irina Baronova and Polly Rowles scored as the three Russian ballerinas while Yul Brynner registered as Prince Nikolai. Charles Goldner ably handled the direction.

ET's $19,300 Budget For 'Ballet Ballads' Stirs Sharp Protests

Preparation for Experimental Theatre's "Ballet Ballads," slated to finale ET's season, started last week to the accompaniment of a strong protest from Vinton Freedley to Cheryl Crawford over the finances involved.

Miss Crawford, who is to produce "Ballet" for ET, has set a production nut of $19,300. Freedley, as president of the American National Theatre and Academy, which sponsors ET, declared the cost excessive; that ANTA therefore cannot underwrite the extra outlay, adding that it's doubtful "Ballet" comes within the scope of ET. Latter is designed to encourage new playwrighting talent.

At the start of the ET season subscriptions totaled $67,000 and it was decided to allot $11,000 for each of the six attractions. The number of shows to be done was then definite but only two plays to be presented were selected by the ET committee headed by Clarence Derwent, to whom Freedley also protested. Latter insists that each attraction or unit will stick to its budgetary limit and if added money is used it must be financed outside of ANTA.

It's explained that it costs $6,000 weekly to operate the Elliott theatre, where the ET shows are held. Production costs scheduled for "Ballet" indicate that expenses other than settings call for more money than used for other ET shows so far this season. Two pianists engaged for six weeks are to be used during rehearsals, and at least one ballet dance specialist is being brought on from California.

Fifth attraction for ET will be "Six O'Clock Theatre," a group of three playlets to be presented for one week starting April 11. "Ballet" is due in May.

Mary Mason and Judith Abbott have dropped their option on "The Piper's Song," John Scharm's anti-war fantasy, which they had intended to produce this spring.

Freedley Approached To Do Texas Fair Show

Dallas, March 30.

Vinton Freedley has been approached to produce a new musical comedy to preem here next October in connection with the annual state fair. He's indicated interest, but is trying to find a suitable script. If the idea jells, the producer would own the show and take it on tour, then to Broadway after the local run.

As the Mary Martin company of "Annie Get Your Gun" demonstrated here last year, it's possible to pay off virtually the whole production cost of a click musical on the profits from an engagement here in connection with the state fair. If Freedley decides not to do the show it may be produced locally, with advice and assistance from the American National Theatre & Academy office in New York. Jack Rosenfield heads the local committee in charge of the project.

Coal Situation Threatens Met Op

The Metropolitan Opera Assn. pulled out of New York Monday (29) on the longest tour in its history, with its transportation schedule newly rearranged and threat of curtailment of the trip still hanging over the company's head due to the coal situation. Troupe is performing in Baltimore, Richmond and Atlanta this week, and in Chattanooga, Memphis and Dallas next week.

Original railroading plans made up on basis of special trains had to be revised. Special train to Baltimore was cancelled, five cars being added to regular trains, and two special trains out of Richmond were given up. Company was split up this week, to meet in Memphis next week, where group will total 325.

Going should be easy from Memphis, where oilburners will be used, company leaving for rest of trip in two special trains, one of seven sleepers and diner, other of 11 sleepers. Twenty-three baggage cars will be used in all, in scattered assignments, depending on scenery needed in a particular city. Company is headed for the Coast for the first time in 40 years, with a two-week stop in Los Angeles. Other new stops are Denver and Lincoln, Neb. The Met will skip Chicago this year, due to lack of time.

Minimum guarantee for a Met performance in various cities is reported at $16,500, with the Met figured to profit at each stand. In L.A., civic group headed by Charles H. Strub is guaranteeing 14 performances at $22,000 each, as well as the transportation costs from Dallas to L.A. and thence to Denver. Most of Met regulars are making the trip, including Lauritz Melchior and Helen Traubel. Lily Pons sang in Boston last week but isn't scheduled to make the long haul. Tour will end up in Rochester N. Y., May 17.

Classics for Concert?

Marc Daniels, who staged a triple-bill of comedy scenes from Shakespeare and Moliere for recent Equity Library Theatre presentation, plans to arrange concert bookings for such a show next fall and winter. He may also set up such a show as a package to tour strawhats this summer. However, the latter would probably be more costly, as it would require a name lead.

His wife, Meg Mundy, is featured in the New Stages production of Jean-Paul Sartre's one-acter, "The Respectful Prostitute," at the Cort, N.Y.

Texas 'Claudia' Tour

Dallas, March 30.

The Dallas Little Theatre Players have just completed a 1,000-mile tour with "Claudia."

The Rose Franken play opened here in January and since then has toured five Texas cities.

Romberg Set for 10th Annual Concert Tour

Sigmund Romberg will start his 10th annual concert tour at the Mosque theatre, Newark, April 24. Full route hasn't been lined up as yet by Harry D. Squires, but it's expected to last around four weeks.

Romberg, in addition to his regular tour, will be guest conductor at Robin Hood Dell, Philadelphia, July 8; Lewisohn Stadium, N. Y., July 10, and Hollywood Bowl, July 14.

'Annie,' 'Okla.,' 'Boat' Top Road

"Annie Get Your Gun," "Oklahoma," and "Show-Boat" were last week's top grossers among road shows.

"Annie," which has been out of Chicago for a month, established a new record in Cleveland by getting $64,000, and in one week in Rochester, N. Y., got $56,000. Two-week date in Pittsburgh concluded last Saturday (27); including Holy Week takings of $42,500 the gross was $85,500. Show is currently in Hershey, Pa., for a full week, few shows playing that community for eight performances.

Rodgers and Hammerstein-produced "Annie," authored by Herbert and Dorothy Fields, with Irving Berlin, will make four stands on the way to the Coast, playing a full week in Richmond, Cincinnati, Des Moines and Oklahoma City. Musical is due on the Coast May 3, splitting eight weeks between Los Angeles and San Francisco.

"O Mistress Mine" and "Antony and Cleopatra" topped straight plays on tour last week, both getting close to $30,000 in Los Angeles and Baltimore, respectively.

Green's 'Partners' Looks Moderate Success After British Provinces Bow

London, March 22.

Harry Green's "Partners in Crime," modernized version of Montague Glass and Jules Eckert Goodman's "Potash and Perlmutter Detectives," done in New York some 20 years ago, has finally been staged by Firth Shephard at the Pavilion, Bournemouth, prior to its London opening.

Play, which stars Green, who also coproduced with Laurence Green, Shephard's regular producer, was to have been staged late last year, but persistent hit of "Fifty-Fifty," the Shephard show which starred Green at the Strand theatre, held up production, also causing Bud Flanagan, who was to have costarred with Green, to re-form the "Crazy Gang" for Jack Hylton.

"Gang," after eight months at the Victoria Palace, has proved such a hit that Flanagan has had to forego the Green offer resulting in his having to go to New York to find someone to replace him. He managed to secure Robert Leonard, known in England as one of the creators of the "Perlmutter" role, but Leonard died suddenly when due to sail for England late last year.

However, Green has been fortunate in getting Julian Gold, a newcomer from the East Side, who made a name for himself early last year in "The King of Lampedusa," which despite being done in Yiddish managed to attract the West-enders. Inclusion of Gold in cast has meant that Green has had to forego the "Potash" role, giving it to the former, with himself playing Perlmutter.

Show starts at slow pace, but gains momentum in second act failing to hold up in closing act, with cast stepping on one another's lines. But it seems obvious that it will improve with further playing, and by the time it has finished Blackpool, Manchester, Liverpool and Leeds, giving it five weeks in provinces, should be ready for West End showing end of April.

Show is expected to go to the Savoy, but as Shephard's "Life With Father" is still doing good biz, it may be staged at another house, with Shephard claiming he has choice of three West End theatres. When whipped into shape, play has chance of moderate success. *Rege.*

'Streetcar,' 'Roberts,' 'Command' Cited at 2d Annual Perry Dinner

The time of the season for Broadway awards rang in Sunday (28) evening when three plays considered to be contenders for top honors for 1947-48 were among those cited at the second memorial Antoinette Perry dinner in the ballroom of the Hotel Waldorf-Astoria. Supposedly, there are no bests in the Perry awards, referred to as "Tonys," but the implications were clear for "A Streetcar Named Desire" (Barrymore), "Mr. Roberts" (Alvin) and "Command Decision" (Fulton). The best-play awards will come from different sources than the American Theatre Wing committee, which sponsored the Perry dinner and which chose 25 theatre people for citation.

Brock Pemberton, who introduced each winner, was one of five m.c.s, the others being Bert Lytell, Harry Hershfield, James Sauter and Hiram Sherman. Femme contingent cited for distinguished performances or meritorious services received gold bracelets; the men got gold money clips. The event was broadcast by the Mutual network and telecast by DuMont.

Actresses honored: Katherine Cornell ("Antony and Cleopatra"), Judith Anderson ("Medea") and Jessica Tandy ("Streetcar"). Actors cited: Henry Fonda ("Mr. Roberts"), Paul Kelly ("Command Decision") and Basil Rathbone ("The Heiress"). Awards to newcomers: June Lockhart ("For Love or Money") and James Whitmore ("Command Decision"). For distinguished musical performance: Grace and Paul Hartman ("Angel in the Wings"). For "spreading the theatre to the country while originals are in New York:" Mary Martin ("Annie Get Your Gun") and Joe E. Brown ("Harvey").

For an "outstanding play," authors of "Mr. Roberts," Thomas Heggen and Joshua Logan, the latter also being cited for his direction of that play. Cited as "progressive theatre operators:" Robert Dowling (City Investing Co.) and Paul Beisman, manager of the American, St. Louis. Other awards: Vera Allen of the Theatre Wing, Experimental Theatre, George Gebhart "backstage technician"), Robert Porterfield, for "development of regional theatre;" Mary Percy Schenk, for costumes in "The Heiress;" Horace Armistead, for designing "The Medium" setting; Jerome Robbins, for staging dances in "High Button Shoes;" Max Meth, conductor of "Finian's Rainbow" orchestra; George Pierce, backstage doorman (Empire). Cited, too, was the cast of "The Importance of Being Ernest," a last-season import from London.

Meyer Davis conducted the orchestra and James F. Reilly handled the seating arrangements, attendance approximating 1,000.

Hurok Wins 6G Verdict On Govt. Tax Protest

Impresario Sol Hurok will receive about $6,000 from the U. S. Government, as result of decision by Judge Vincent L. Leibell in N. Y. federal court, last week (24). Money represents social security and unemployment insurance which the Hurok Attractions, Inc., paid the Government under protest from 1939 to 1942 for the Serge Jaroff Don Cossack chorus, which Hurok then managed.

Government had insisted that employer-employee relations existed between Hurok and Cossacks, while former claimed he had only a managerial contract and chorus was not his employee. He brought suit against Collector of Internal Revenue and the Government for tax refund, and Judge Leibell ordered the money returned. It's understood the Government won't contest Judge Leibell's decision.

Cite Aid to Equity Of British Actors

At Equity's membership meeting last week in N. Y. it was expected that some criticism of alien actors, principally British, might be voiced from the floor, but no such remarks were heard after Paul Dullzell covered the issue in his quarterly report. Executive secretary contended that appearances of English actors over here often helped employment rather than impaired it. He pointed out producers have abandoned some plays when unable to secure talent from abroad which they deemed vital to the desired performances.

Dullzell said, too, that income from alien actors is important to Equity annually, since such talent pays the association 5% of their salaries. Understood that one English star paid over $18,000 during one season. Approximate total from alien actors during the past year was not set forth but Dullzell pointed out the almost invariable compliance of the visitors when asked to participate in benefit performances for theatrical charities.

Shows Due for D.C. Defer to Segregation, Set Alternate Theatres

Although Marcus Heiman has given no indication of intending to abandon the present racial segregation policy next season at the National theatre, Washington, next season, managers are tentatively booking touring shows at that house for the fall and winter. However, they're also booking alternate theatres for those same weeks.

Idea is to have playing time staked out for the admittedly desirable National in case the segregation policy is rescinded. But if the policy is retained, as Heiman has repeatedly indicated he intends doing, the shows would be routed to other cities, where the alternate time is set. Under the Equity-League of N. Y. Theatres contract, actors may not play the National next season if the segregation rule is still in force.

As far as known, the only time the segregation policy has been waived at the National was during the run of "This Is the Army" there.

According to those in the management end of "Army" at that time, only a trifling number of patrons demanded refunds because of the mixed-seating arrangement. Similar situation occurred when "Army" played the American, St. Louis, the only other segregation house in which it was booked.

The George Spelvin Players, directed by Helen Morley Woodruff, concluded their season in the Theatre-of-the-Sky atop 13-story beachfront Haddon Hall, Atlantic City, Saturday night (27) with "Male Animal."

Indpls. Sets 6 Alfresco Wks. of Operetta, Concert

Indianapolis, March 30.

A six-week season of summer opera and concerts at the Butler Bowl has been announced for 1948 by the Indianapolis Theatre Assn. Series, opening July 10 and running through Aug. 20, will include three weeks of operettas and three of concerts by the Indianapolis Symphony Orchestra under direction of Fabian Sevitzky. Orchestra's setup will include two performances of "Carmen" in English as grand finale. Operettas selected are "Desert Song," probable opener; "Vagabond King" and "Merry Widow."

Professional outdoor season was started here last summer, after several years of semipro entertainment in city parks, as feature of civic program observing 100th anniversary of municipal charter. Indianapolis Theatre Assn., organized for purpose several years ago, takes over from centennial commission this year. New setup starts with complete physical plant inherited from centennial and about $50,000 in guarantees, none of which was called in first season.

Caesar's Notice to Morris

Under contract to the William Morris office for about a year, comedian Sid Caesar has served notice to the agency that he doesn't plan to renew. He's currently starred in "Make Mine Manhattan," Broadway musical hit.

He's been dickering with Music Corp. of America.

'Okla.!' Maps Periodic Repeat Dates On B'way; Record 5th Year Feted

"Oklahoma!" winds up its fifth year at the St. James tonight (31), an unprecedented run on Broadway for a musical, and the performance will be marked by the Theatre Guild, which produced it, and Rodgers and Hammerstein. It was the authors' first collaboration.

"Oklahoma!" will probably take to the road soon but plans call for bringing it back to Broadway for limited dates every season or so. The picture rights have not been sold and either the Guild nor the authors have evinced any desire to make such a deal.

Draw of "Oklahoma!" on the road is almost as fantastic as the Broadway run. Road—or "national" —company has been playing repeat dates, with grosses equaling the figures of the original engagements. The N. Y. show has been making a little money in recent months, while on the road it's a real cleanup as indicated by last week's takings of $39,000 in San Francisco, the profit being $10,000.

It's estimated that between the two companies "Oklahoma!" has made approximately $3,500,000 in slightly more than four years. Original company opened in the spring of 1943; the road show started in October of that year. Latter has never layed off and has earned much more money than the Broadway unit.

Around $60,000 was divided among the approximately 15 backers, mostly showmen, every five weeks for a period of around two years, when the original show was still up with the gross leaders. There are amazing figures concerning side rights such as recordings, but most of that money goes to the authors rather than the management.

Reason for Success

One reason for the success of "Oklahoma" is the care with which it has been managed. There have been many cast changes without affecting the quality of the show. Frequent rehearsals are held. Changes in the road show have been frequent, too, out-of-town boxoffices proving the quality of the performance.

Lawrence Langner and Theresa Helburn, directional heads of the Guild, are said to have put some of their money into "Oklahoma!" but more was needed during the tryout. There were so many headaches attending to the financing that Langner referred to the show as "Helburn's Folly." That was revealed by Ward Morehouse in his N. Y. Sun column last week, after an interview with Miss Helburn. She probably had invested little money in the show, judging from the remark: "Had I put $10,000 in it, I would have earned $250,000."

Those who bought in included Columbia Pictures, which invested $15,000; Max Gordon, the late Jules Brulatour, Marcus Heiman and Lee Shubert. Those who declined buying a piece included Vinton Freedley and Howard S. Cullman.

Guild will have a party in celebrating the run at the Plaza hotel tonight after the performance. A number of the original players will be on hand and several will appear in the show this evening. Due to appear in it, too, is Agnes de Mille, whose ballets in "Oklahoma!" started a vogue in Broadway musicals. Rouben Mamoulian, who staged it, is reported due in from the Coast for the celebration.

Seek Pro Legit Interest In H'wood Bowl Theatre

Hollywood, March 30.

Despite Judith Anderson's refusal to bring the Broadway production of "Medea" to Hollywood Bowl Theatre Assn., subsidiary of Hollywood Bowl Assn., the theatre is still seeking the entrance of outside legit producers into its activities for year-round operation of its seasonal Pilgrimage Theatre.

Theatre, situated opposite the Bowl on Cahuenga Pass, is slated for its seasonal opening on July 9 with the annual "Pilgrimage Play," for a six to eight week run. However, directors want to extend that run and possibly build to a 12-month operation and are trying to interest professional legiters, schools and others to participate.

Equity to Hear 'Allegro' Chorus Charges Vs. Whyte

Equity Council next Tuesday (6) will hear charges against Jerry Whyte, "Allegro" (Majestic, N.Y.) stage manager, and his assistant, Herman Kantor, brought by Chorus Equity's grievance committee. Charges, preferred by chorus members of "Allegro," claim Whyte bullied various talent, ridiculed Equity, and demanded extra duties of chorus without pay. Oklahoma!" members are involved in charges, too, Whyte handling latter show as well.

Whyte denies charges. He reportedly was involved recently in another controversy with an "Oklahoma!" cast member.

Payoff Key to Exit Of Anderson

Unless differences between Judith Anderson and the management of "Medea" are dissolved the star will not tour in the revival hit next season. She has served notice of closing in it on May 29, when run-of-the-play contracts expire.

"Medea," produced by Robert Whitehead and Oliver Rae, new managerial duo, is the biggest success that Miss Anderson has had on Broadway in years. It's understood she became dissatisfied when the drama was moved from the National to the Royale, where the grosses were smaller because of less capacity.

Actress is also reported resentful of the management end of the show, which she feels is affecting her unfairly. Her contract is understood to call for $1,000 a week until the $75,000 nut is repaid after which she's in for 10% of the gross. About 65% of the investment was repaid early in the run, but the show wasn't out of the red until last week, its 21st.

"Medea's" pace at the National was close to $30,000 weekly and while it is still making money at the Royale, a managerial error in moving from the original berth was evident. Switch was made in order to spot "Crime and Punishment," also revived by Whitehead and Rae, in the National, and that drama proved to be a costly flop. John Gielgud first co-starred in "Medea" with Miss Anderson and Florence Reed, but withdrew to stage "Crime."

The success of "Medea" was something of a surprise. Last week it grossed around $20,000 and was figured not only to play into warm weather but was regarded as a road cleanup. Dennis King, who replaced Gielgud, is co-starring with the Misses Anderson and Reed. Replacement of Miss Anderson for the road has not yet been considered.

ACTORS GET ONCEOVER FROM PSYCHOLOGIST

As part of a psychology study being conducted by Syracuse Univ., interviews with 50 experienced Broadway actors are being conducted this week by Professor Sawyer Falk, president of the National Theatre Conference, and Dr. Herman Goldberg, psychologist of the college faculty.

The interviews are intended to discover "whether certain personality traits tend to be highly developed in actors." The q. and a. sessions, Monday (29) through today (Wed.) are being held at Dazian's, N. Y.

Newsmen in Play Collab

Cleveland, March 30.

Two former Cleveland newspaper writers are having their first play, "Fifth Wife," tried out by the Play House repertory company in early May. Regine V. Kurlander, ex-columnist at the Plain Dealer, collaborated with Stephan Norbert Linek, ex-editor of the Hungarian Daily Szabadzag.

It's a historical romance dealing with Katheryn Howard, the fifth wife of King Henry VIII of old England.

N.Y.-Hub Rep Swap

Even though his Boston Repertory Theatre is only in the preparation stage, playwright Gerald Savory already sees the possibility of working out an exchange arrangement with the Jose Ferrer-Richard Whorf N. Y. City Centre Theatre Co. next season.

The idea would be for each troupe to play the other's theatre for an engagement, presenting the top productions in its repertory.

B'way Mgrs., IA Continue Talks

Broadway managers and the stagehands union huddled Monday (29) for their second session of resumed contract negotiations, with Thomas Shea, assistant to Richard Walsh, head of the International Alliance of Theatrical Stage Employees, again sitting in. At last week's confab, Shea pointed out that as the managerial League of New York Theatres had offered a modified wage increase, it was up to the union, Local 1, to make a counter-proposal.

Deckhands thereupon asked for a 10% boost for all crewmen. Managers had proposed a variable tilt, highest being around 7%, which would go to the lower-paid classifications. Showmen contend that a sliding scale would be more equitable because key workers such as flymen would be getting nearly as much as department heads, whose present minimum is $112 weekly. The idea of the managers contributing to a welfare fund, for pension purposes, is understood to have been dropped.

Managers seem to want the wage issue cleaned up, so the joint committee can proceed clarifying rules that have caused friction seasonally for years.

DOWNS ILLNESS NEARLY STALLS 'HOLD IT!' BOW

New Haven, March 30.

Premiere of "Hold It!" at the Shubert last Thursday (25) came within a couple of injections and some fancy pills of not materializing when Johnny Downs, playing the lead, was hospitalized on his arrival in town for final rehearsals. Virus germ raised havoc with the lad but after a series of medical shots and tablets he was taken to the theatre four and a half hours before curtain time for his first look at settings, props, etc. Trekking back and forth between a cot in his dressing room and appearances on stage, he assimilated enough of the proceedings to go on for the opening, despite a fever of 102. With a nurse in attendance, he finished out the three-day stand, although his dance routines were eliminated after the first performance.

Another noteworthy item leading up to the opening of this musical was the fantastic financing involved in the money end of the setup. Entire bankroll of approximately $200,000 has been furnished by Anthony Farrell, wealthy industrialist of Albany, who has stated he will add another $50,000 if necessary to keep the show out for proper revision. An interesting sidelight is the fact that for the past three years Farrell has been a member of Alcoholics Anonymous, and he regards this association with show biz as a form of rehabilitation.

St. Loo Operetta Sked For Season Completed

St. Louis, March 30.

With the addition of Robert Stolz' "Venus In Silk," Rudolf Friml's "The White Eagle" and Richard Rodgers' "A Connecticut Yankee," the repertory of the Municipal Theatre Assn. for the 1948 al fresco season in the Forest Park Playhouse has been completed. The season tees off an 88-night run June 4 with an 11-night engagement of Hugh Abercrombie's "Auld Lang Syne," which will be world preemed here.

Other pieces to be presented are "Rio Rita," "Hit The Deck," "The Three Musketeers," "Jubilee," "Sunny," "Sari" and "Up In Central Park," the latter to run two weeks to close t[illegible] [illegible]. The addition of 2,000 [illegible] bring the seating capacity of the outdoor theatre to 12,000.

Kit Cornell Medaled For 'Barretts' Front Tour

Washington, March 30.

Actress Katharine Cornell received the Army's Medal of Freedom here last Friday (26) for her wartime stint in "Barretts of Wimpole Street." Show toured Italy and France, playing before thousands of war-front troops.

Maj. General T. B. Larkin, Quartermaster chief, who made the presentation, stated that award was given star on behalf of entire cast. Special commendation was given producer Guthrie McClintic and co-star Brian Aherne.

Miss Cornell trekked in for the ceremonies from Baltimore, where she was appearing in "Antony and Cleopatra."

Miller Play Eyed By John Garfield

Closing Saturday (27) on Broadway in "Skipper Next to God," which he helped keep afloat because of drastic concessions on his own salary ($250 weekly), John Garfield will likely be back in a play on Broadway next season. It looks like it'll be Arthur Miller's "Plenty Good Time," which Elia Kazan would direct.

Garfield has just leased an apartment in New York, but with his wife and two children shortly returns to the Coast for the Summer, in the interim filming "Tucker's People" on an independent deal. With his family he would return in August for the legiter. Meanwhile, he'll do a quickie trip to the Coast this week, returning in about 10 days for preliminary shooting on "People," then back to the Coast to finish the pic.

Between film commitments this summer, Garfield may do "Skipper" for two weeks on the Coast, still under the joint sponsorship of Davis and ET. There's also a possibility he'll tour in it next fall, if the Miller play and other prospective vehicles don't materialize.

"Skipper" registered its best gross of the engagement in its final and 11th week, takings being quoted around $16,000. Closing performances were announced daily but some of the 38 persons involved, mostly actors, hoped for a replacement for Garfield up to the finale. One name player was ready to step into the drama but it was felt his b.o. lure wasn't strong enough. It was decided to close rather than chance red operation until a player of definite boxoffice appeal could be secured.

Blevins Davis, who took over "Skipper" from Experimental Theatre and turned the profits of more than $17,000 over to the American National Theatre and Academy, proposes making a picture of the play with Garfield.

BYE-YEAR FOR ELECTION OF EQUITY OFFICERS

This will be a bye-year for the election of Equity officers, who are chosen for three-year terms. A third vice-president will be ballotted upon, however, replacement to fill the post left vacant during the season through the death of Dudley Digges. In addition 10 councillors are to be chosen for a five-year term, as usual each year.

Nominating committee of nine is: Philip Ober, Ralph Bellamy and Frank M. Thomas, Sr., named by the council: Paul Kelly, Lois Wilson, Dickie Cummings, Neil Hamilton, Whitford Kane and Chester Stratton, named by the membership.

Freedley Honored

Philadelphia, March 30.

Vinton Freedley is slated to receive the medal of achievement from the Philadelphia Art Alliance here tonight (30). The citation will be for the producer's work as president of the American National Theatre & Academy.

The only other theatrical figure ever to win the award was the late Otis Skinner.

B'way's Holy Week Biz Tops March But Grosses Still Below Winter Take

Broadway during Holy Week, which ended Saturday (27), started sporadically but picked up to the surprise of skeptical managers. It was the best week of March, the month starting with diving grosses. But business has not returned to the winter levels even with an upturn the past two weeks. Observers of business trends were rather off balance in predicting a pre-Easter drop because advance sales were not strong, except for the standouts.

Records show that the final Lenten week was again okay, as it has been seasonally for a number of years, and it's possible that takings will have topped the current Easter week.

There is little doubt that the Federal income tax pressure accounted for the drop after Washington's Birthday, and attendance possibilities for the balance of spring are anything but clear. N. Y. state tax payments due April 15 won't help but that cannot affect many visitors hailing from localities where there is no such levy.

2 Tryouts

Two of the spring's four musicals, "Inside U. S. A." and "Hold It," are now trying out, and another brace is in rehearsal, "Sleepy Hollow" and a revival of "Sally." "Inside" is booked into the Century and "Hold" is a possibility for the St. James, where "Oklahoma" has completed a five-year run and is slated for the road. "Sleepy" has not had a Broadway berth assigned it but isn't due until May when houses should be available. "Sally" is virtually sure of landing at the Beck.

Eight of the current musicals are summer holdover possibilities, including last season's pair of clicks, "Finian's Rainbow" (46th Street) and "Brigadoon" (Ziegfeld), plus "Annie Get Your Gun" (Imperial), which is sure to better a two-year run. Likely stayers of this season's clicks: "High Button Shoes" (Shubert), "Allegro" (Majestic), "Make Mine Manhattan" (Broadhurst), "Look, Ma, I'm Dancin'" (Adelphi) and "Angel in The Wings" (Coronet). If all stick Broadway will have an exceptionally strong musical lineup for summer audiences. It is not definite whether "My Romance" also trying out will probably be held out until fall.

Two dark spots on 45th street will be lighted upon the arrival of "Cup of Trembling" at the Music Box and "The Rats of Norway" (from the Coast) at the Booth. Revival of "The Play's The Thing" is another straight play due this spring.

Road Better, Too

Business out of town was officially reported better, too, last week, and managers who layed off shows seemed to have guessed wrong. As there is no salary liability involved in keeping dark the week before Easter (nor Christmas) four or five attractions did not play, while one major musical had but a two-day date.

Philadelphia had no legit shows last week but three attractions opened against each other Monday, when "Antony and Cleopatra," "Inside U. S. A." and "Harvey" bowed in. There were attempts to prevent the triple conflict.

Name B'wayites To Lecture on Theatre

Peggy Wood, Brock Pemberton and others from the Broadway theatre will give a series of lecture-demonstrations of legit techniques and problems for highschool students during April and May.

Five admission-free sessions, under the general title, "Footlights in Your Eyes," will be given at Textile High, N. Y. The dates will be April 10, 17, May 1, 8 and 15.

Pemberton will explain the general purpose of the lectures. Miss Wood will talk on special problems of the actor. Lucinda Ballard will discuss costume and scene design. John O'Shaughnessy will speak on stage direction. Vernon Rice, drama staffer of the N. Y. Post, will explain play reviewing and then, following a one-act play performance by professional actors, will ad lib criticism of it.

Deertrees Strawhat Set to Resume; Sircom Back to Dennis on 10th Stint

Portland, Me., March 30.

The Deertrees theatre, Harrison, Me., operated as a strawhat several years ago by the late Bela Blau, may resume as a legit spot this summer. It's being sought by Robert Fierman, young Broadway actor-director. It's now run by the owner, Enrica Clay Dillon, in connection with her music school.

House seats 450 and has unusually good backstage facilities. There's also an adjacent residence large enough to accommodate the company. The entire setup is understood to have cost $80,000 to build about 10 years ago, but the asking terms for purchase or lease aren't known.

Fierman is in New York raising money to take over the spot this summer. He's working through the American National Theatre & Academy office.

Sircom Back to Dennis

Minneapolis, March 30.

Arthur Sircom, one of Minneapolis' Civic Theatre's directors and instructor in a dramatic school here, returns in directorial role to Richard Aldrich's Cape Playhouse strawhatter, Dennis, Mass., this summre for his 10th successive season. He's taking along as scenic designer Herbert Gahagan, who serves in similar capacity for local Civic Theatre.

Filmite Gets Strawhat

Hollywood, March 30.

Douglas Dick, currently thesping for Hal Wallis at Paramount, is organizing a legit troupe to tour eastern strawhat theatres during the summer with "Winterset" and "The Hasty Heart."

Bulk of the cast will be rounded up in Hollywood, using resident thesps to fill the vacancies. Dick will direct as well as act.

Fairhaven (Mass.) June 27 Bow

Fairhaven, Mass., March 30.

Anthony Farrar's Fairhaven Summer Theatre will open its third season June 27 at the local Town Hall. He plans a 10-week schedule, using guest stars, one of whom will be Nina Prescott, who debuted here and was recently signed by Warner Bros., starting in the fall.

The lease for Town Hall was signed by the Fairhaven board of selectmen last week.

Taking Over N.M. Theatre

Chicago, March 30.

Ann Lee, currently touring with "O Mistress Mine," is taking over the El Theatro, Santa Fe, N. M., for nine weeks of professional stock, starting July 9. Outside of several one-nighters, city has had no pro stage fare since 1920.

Theatre, 350-seater built by the Army, is being remodeled for summer opening.

Pasadena Sets Preem Of 'World' for May

Pasadena, March 30.

Judith Kandel's new play, "This Young World," will get its world premiere May 5 at the Pasadena Playhouse, with Arthur Lubin as co-producer and Marcella Cisney as director.

Play is set in a country schoolhouse and calls for an all-juvenile cast.

Bratttle Hall Strawhat Under Way Early April

Cambridge, March 30.

Brattle Hall theatre at Harvard Square, one of the pioneers in the summer theatre movement, will be one of first strawhats to open this season. Under new management of Franklin Trask, theatre will open April 19 with an all-Equity company for a 20 week season.

Trask also operates a chain of five strawhats on Cape Cod.

Parisians Spring Crop of Legits

Paris, March 26.

New crop of spring legiters is opening in Paris. Claude Vermorel's play of the French revolution, "Thermidor," is opening at Pigalle. At his Palais Royal, Jean de Letraz gets one of his risque farces, "Une Nuit Chez Vous, Madame" ("A Night with You, Madame"), with Suzanne Dehelly and Robert Murzeau in leads. At the Vieux-Columbier, producer Anet Badel has "La Ville Gardee" by Paul Catze, Jr., with sets by J. J. Philippon.

Roger Ferdinand, Societe des Auteurs prexy, who penned "J3," a satire on modern youth, has given it a sequel titled "They Are 20." Comedie Francaise is rehearsing Prosper Merimee's 100-year-old comedy, "Spaniards in Denmark." Despite excellent acting, Jean Giono's "Road's End" at the Mathurins is inauspicious for lack of entertainment. Rene Clair's French adaptation of "Born Yesterday" is coming at Henri Bernstein's Ambassadeur theatre.

Such hits as the revival at the Marigny of the 100-year-old "Mind Amelie," "Little Cabin" and Sacha Guitry's "Lame Devil" are sold out for weeks in advance. Music halls will have to get new revues if they are to interest the tourist trade. Both Folies Bergere and Casino de Paris shows are about two years old.

Set for 'Recessional'

Los Angeles, March 30.

Edmond Angelo, legit producer, signed Ann Richards to star in "Recessional," a new drama of modern New York by William Hurlbut.

Play will be staged on the Coast before heading for Broadway.

Kid Theatre Survey

The American National Theatre & Academy is making a survey of children's theatres in the U. S. When enough replies are in (about 200 have been received so far) the info will be tabulated and issued in the form of a directory.

Children's theatres are those giving performances for kid audiences. The actors may be any age.

Current London Shows

London, March 30.

(*Figure shows weeks of run*)

"Anna Lucasta," Majesty's (22).
"Annie Get Gun," Col's'm (43).
"Bless the Bride," Adelphi (49).
"Bolton's Revue," St. Jas (3).
"Burlesque," Princess (5).
"Carissima," Palace (3).
"Chiltern Hundreds," Vaude (31).
"Cockpit," Playhouse (7).
"Dark Eyes," Strand (1).
"Diamond Lil," Wales (10).
"Edward My Son," Lyric (44).
"Four, Five, Six" Yorks (3).
"Gorbals Story," Garrick (7).
"Happiest Years," Apollo (1)
"Hidden Years," Fortune (10).
"I Remember Mama," Ald. (4).
"Indiff. Shepherd," Crit. (8).
"Life With Father," Savoy (43).
"Linden Tree," Duchess (33).
"Mountain Air," Comedy (9).
"Never Can Tell," Wyn. (26).
"Off Record," Piccadilly (44).
"Oklahoma!", Drury Lane (48).
"Outrageous," W. Garden (48).
"Present Laughter," H'ymkt (50).
"Relapse," Phoenix (9).
"Rocket to Moon," St. Mart. (2).
"Starlight Roof," Hipp. (20).
"Sweetest Lowest," Ambas. (100).
"Together Again," Vic. Pal. (41).
"Tuppence," Globe (25).
"Worm's View," Whitehall (48).

OPEN-AIR THEATRE SET FOR DENVER BOW

Denver, March 30.

The Red Rocks theatre has been completed just outside town, but won't begin operation before next fall, or possibly the summer of '49. It seats 7,000 and much of it is carved out of the mountainside.

Project, operated by a local group called the Red Rocks Assn., is supposed to become the "Salzburg of America," but it hasn't been decided whether to concentrate on opera, symphony music, operetta and musical comedy, or a combination policy. One of the few specific possibilities mentioned is bringing Judith Anderson here in the summer of '49 to star in a production of "Tower Beyond Tragedy," by Robinson Jeffers, adaptor of "Medea," in which she's now appearing on Broadway.

Inside Stuff—Legit

Protests have been made to the United Booking Office and the League of New York Managers by the Assn. of Theatrical Agents and Managers over a recent incident in which Larry Farrell, company manager of "O Mistress Mine" (the Lunts), was allegedly slugged by Arthur M. Oberfelder, who booked the show into the Broadway, Denver. ATAM acted upon receiving a detailed report that Farrell sent to John C. Wilson, who presents the attraction, and was transmitted to the union by Eddie Knill of that office. What action, if any, is to be taken has not been indicated but the "Denver story" attracted much interest in show circles.

Farrell stated that eight tickets, first claimed to be press passes by Oberfelder, were involved. That number of chairs were placed in the orchestra pit at a matinee, and when the company manager asked a woman patron if she had purchased a ticket, she declared she did. An argument resulted between Farrell and Oberfelder, who, according to Farrell, broke the manager's glasses and cut his forehead. It's reported that Oberfelder, who Farrell claimed had not accounted for the tickets, produced a pass for half the disputed admissions, then settled for four tickets. Alfred Lunt was angered at the treatment accorded the manager and is claimed to have stated he'd never play for Oberfelder again.

Equity has issued an overdue warning to actors as to their rights when motion pictures of stage plays are made during performances or otherwise. Every time a play is cameraed in whole or part the actors must be paid a week's salary. Last season, during the Broadway engagement of "Cyrano de Bergerac," a performance was shot or 16m without the cast's knowledge. Sometime later Jose Ferrer, starred in the revival, invited the cast to see the film. Several actors in the show asked Equity how about it, and Ferrer was ordered to pay the players a week's salary. Warning was issued on the theory that there may be similar instances.

Plan to film plays or portions thereof for telecast purposes on the Coast, so that studio casters may get a line on current Broadway performances, will come within the same Equity rule, actors to be paid an extra week's salary.

Brock Pemberton, producer of "Harvey," and James Stewart, who stepped into the star part Monday (29) at the 48th Street, N. Y., provided a humorous half-hour for Jinx Falkenburg and Tex McCrary during their WNBC broadcast Sunday (28) noon. Showman sent listeners to the dictionary when he supposed he learned the part by the osmosis method when he appeared in stunt benefit performances of the play this winter and last summer after seeing the Mary Chase play about 1,000 times. Stewart told about a flop play he appeared in before going to Hollywood. It was called "Journey into the Night," which lasted seven performances at the Shubert theatre in 1935. Action called for him to open a door; it was stuck, and he nearly wrecked the scenery opening it.

An oddity behind the tour of the Dublin Gate Theatre in Canada during the last month has been that it's the first professional company to hit such cities as Kitchener, Sarnia, Guelph, Hamilton and Brantford in more than 15 years.

Because of the rush that preceded their tour under Brian Doherty, the cities were not prepared for the visits. Where thorough advertising was done, business was good. In other places, using small stages in highschool auditoriums and pic houses not fitted for stagings, the company suffered. A matinee in Sarnia, for instance, had 40 in the audience.

Baseball ticketsellers at the Polo Grounds and Ebbets field will get $7 per day and $9 on Sundays, the men getting $1 per day more than last season. Ticket men have a union covering both parks but it is not connected with the treasurers union, whose members staff Broadway legit boxoffices and the racetracks. There is an inside union at the Yankee Stadium, ticket men there having a contract with the club's management which expires at the end of the 1948 season. Legit treasurers receive considerably higher pay than those at the ballparks but devote more hours on the job.

Elaine Stritch, "Angel in the Wings" comedienne, still hasn't gotten a promised retraction from Time for misquoting her recently. Mag attributed to her a derogatory statement about democracy, having picked up portions of an interview she gave Seymour Peck, of the New York newspaper PM. It was subsequently explained that the correct statement was in a paragraph of type from another story, which was misplaced. Actress says she doesn't intend suing, but will ask again for the retraction.

Harold Clurman's first piece as theatre critic of the New Republic, is in the current (March 29) issue. Although naturally (since he's a noted director) stressing the staging phase of the shows he covers, he expresses striking appreciation of the real significance of the plays.

Benno Schneider is officially credited with staging "Strange Bedfellows," current on Broadway, though Jules Dassin assisted on the direction during the play's tryout. Dassin also directed the recently arrived "Joy To the World" (Plymouth).

Zion Pickets

Continued from page 2

Evil," is playing. Cops kept the picket lines down to three marchers and made them abandon one sign reading: "Money for British films means more bullets for Bevins."

At the Rialto where the demonstration lasted two hours, theatre execs admitted "business may have been hurt." The group of picketers denied affiliation with any organization. Action was similar, however, to the picket line against "Black Narcissus" last week at the Kenmore theatre in Brooklyn conducted by Irgun Zvei Leumi partisans.

Picketeers also refused to disclose whether they planned a sustained drive against British films in the U. S. Prospect of regular demonstrations has distributors worrying, since it's openly recognized that sympathy with Zionists could put a heavy dent in the b.o. receipts of U.K. pix.

Gotta Teach 'Em

Continued from page 1

their capacity of supply, have forgotten how to sell.

It's pointed out that in the days before the war clerks rarely allowed a customer to get out of a store with only one record. There were constant suggestions about this or that artist's previous records, albums, and everything else from needles to radios and combinations. Now they have been so accustomed to simply filling orders there's little or no attempt, it's claimed, at forcing sales. Disk men feel that the art must be revived, that current buying is much too selective to maintain sales figures of the past few years.

Slump that has hit the disk biz began a few weeks ago. Recorders figured Lent, etc., had a lot to do with it, but with the summer coming they do not expect an immediate rebound. Last summer the diskers experienced the same sales drop but it didn't start until the season was well under way, and it was the heaviest the industry experienced in years.

NVA Benefit

Continued from page 55

fastly paced and sufficiently variegated to dispel the canard that vaudeville is dead. Nostalgic feature of the show was a reprise of a former Palace theatre bill such as might have been booked by Mark Murphy instead of Eddie Darling. Opening were the Lockwells, sock rollerskating act, which set a fast pace for what was to follow. Then out walked the perennial Joe E. Howard to the greatest ovation of the evening. The 82-year-old performer-composer, fully recovered from recent accident, whammed them with hit songs from his biopic, "Wonder Who's Kissing Her Now," and had the audience saengerbunding with him. Trey spot had an unbilled couple in the inevitable sketch, a briefie on the henpecked guy who turns tough. "Senator" Ed Ford followed with a monologistic treatise on dames and the "new look" which had the femmes rolling in the aisles. For closer of this portion Frank Clinton & Co. contributed neat hocus-pocus topped by producing rose bushes out of thin air and tossing the blossoms into the audience. Entire layout was solid all the way.

Further down on the bill Don Loring Rodgers, Eddie Miller, Geoffry O'Hara and "Senator" Ford teamed for takeoff on the Sioux City Four, direct from Tony Pastor's. Quartet, garbed in gay 90s regalia, clicked with harmonizing of favorite quartet numbers of that era to bring down the house again.

Others contributing to the overall success of the show were Guy Kibbee, Happy Felton, Irving Caesar, Jerry Lester, Harry Hershfield, J. Scott Smart, Bobby Clark, Allen Prescott, Al Bernie and a host of others, including quartet of composers, Sammy Fain, Harry Armstrong, Geoffry O'Hara and Leo Edwards doing piano takes on former song hits. Sock clincher was the violin ensemble from Billy Rose's Diamond Horseshoe revue, "Violins Over Broadway," whose melodic contribs brought plenty salvos of appreciation. Russ Brown did a slick job of emceeing first half of show, with S. Jay Kaufman, who assisted Verdi in lining up show, taking over the last half. *Edba.*

Hitchcock-WB

Continued from page 2

London, where he'll make the second of Transatlantic's films, "Under Capricorn," starring Ingrid Bergman. He said negotiations with Warner Bros. "are now at an advanced stage, although no contract has been signed. Completion of these negotiations await my return from England."

Actually, it has been learned, Hitchcock has a firm agreement with WB to make one picture a year for four years. Producer-director will have full control over story, stars and other aspects of the pix he makes.

Hitchcock and Bernstein were upset about the WB announcement because it gave the possible impression that Hitch was abandoning indie production in favor of a full-time deal on the Warner lot. Actually, he's planning to alternate between one for Transatlantic and one outside film. Deal with WB is non-exclusive and he can also work for any other major.

Transatlantic pards believed that no announcement was to be sent out. Another point that riled them was the idea conveyed by the statement that the producer-director would go to work on the lot Jan. 1 and his next pic after "Capricorn" would be for WB. Hitchcock, in his radiogram from the ship, declared: "I will direct the third Transatlantic Picture, 'I Confess,' upon completion of 'Under Capricorn.'" Another director, he added, would make the fourth film, "Jack Sheppard," story of the famous English highwayman.

"Capricorn" and the unit's initial production, "Rope," now in the can and set for fall release, will be distributed by Warners. Both films are in Technicolor.

TV Syndication

Continued from page 1

of operation. He noted, however, that the original $500,000 estimate for studio and transmission equipment had already been raised one-and-a-half times because of increased costs. Flynn stressed that the tele station and newspaper would be operated separately and that no combined newspaper and video time rates for advertisers would be set up. News has always prided itself, he said, on the fact that it has maintained a rigid ad rate with no price concessions to its advertisers.

Chi's 3 Legits Okay; 'Show Boat' 40½G, 'Burlesque' $18,000, 'John Loves' 19G

Chicago, March 30.

Only three legit attractions in town last week and all did good business. Coming in this week is the annual return of "Student Prince" at the Blackstone, April 1. Until April 12, when "Mary Has a Little" comes into the Studebaker, there will be no new lighting of theatre signs.

Katharine Cornell is still penciled in the Blackstone, beginning April 26. "High Button Shoes" is due at the Shubert May 3. Great Northern set back its opening until April 19 due to non-delivery of seating, but will bring in "My Romance" then.

Estimates for Last Week

"Burlesque," Selwyn (3rd week) (1,000; $4.33). Neat $18,000.

"John Loves Mary," Harris (7th week) (1,000; $3.71). Comedy b.o. keeps fine, even $19,000.

"Show Boat," Shubert (4th week) (2,100; $4.94). Road show company doing terrific with sellout since Thursday; robust $40,500.

'Windermere' 13½G in 2d St. Leo Week; 41G Total

St. Louis, March 30.

Holy Week didn't hurt "Lady Windermere's Fan" too much and b.o. of $13,500 for second week at the American wasn't too bad. Two weeks totalled $41,000. Gloria Swanson and Robert Alda have lead roles in "There Goes the Bride," which opened a single week engagement Sunday (28).

House is scaled to $3.18 for this one, as against "Lady's" $3.81.

Current Road Shows

(March 29-April 10)

"A Cup of Trembling" — Playhouse, Wil. (2-3); Colonial, Bost. (5-10).

"An Inspector Calls" — Nat'l, Wash. (29-10).

"Annie Get Your Gun"—Community, Hershey (29-3); Mosque, Richmond (5-10).

"Antony and Cleopatra"—Forrest, Philly (29-10).

Ballet Russe—Royal Alex., Toronto (29-3); Erlanger, Buff. (4).

"Blackouts of 1948"—El Capitan, L. A. (29-10).

"Blossom Time"—His Majesty's, Mont'l, (29-3); Erlanger, Buff. (5-8); Aud., Roch. (9-10).

"Burlesque"—Selwyn, Chi (29-10).

"Carousel"—Aud., Hartford (29-3); Nixon, Pitt. (5-10).

"First Mrs. Fraser"—Plymouth, Bos. (29-10).

"Harvey"—Locust, Philly (29-10).

"Harvey"—Forum, Wichita (29-30); Melba, Dallas (31-3); Majestic, Ft. Worth (5-6); Music Hall, Houston (8-10).

"Hold It"—Shubert, Bost. (29-10).

"I Remember Mama"—Broadway, Denver (29-31); Chief, Colo. Springs (1); Aud., Boulder (2); Aud., Pueblo (3).

"Inside U. S. A."—Shubert Philly (29-10).

"John Loves Mary"—Harris, Chi. (29-10).

"Lady Windermere's Fan"—Mosque, Peoria (29); Orpheum, Davenport, (30); Iowa, Cedar Rapids (1); Parkway, Madison (2-3); Cox, Cincy (5-10).

"Mary Had a Little"—Erlanger, Buff. (29-31); Town Hall, Toledo (1-3); Aud., L'ville (7-8); Aud., Newark (9); Weller, Zanesville (10).

"My Romance" — Opera Hse., Bost. (22-3); Cass, Det. (5-10).

"O Mistress Mine" — Biltmore, L. A. (22-3); Aud., Pasadena (5); Aud., San Diego (6); Aud., Fresno (8-9); Aud, Sacramento (10).

"Oklahoma!" — Curran, Frisco (29-10).

"Private Lives" — Nixon, Pitt. (29-3); Hartman, Col. (5-7); English, Indpls. (8-10).

"Show Boat"—Shubert, Chi. (29-10).

"Song of Norway"—Music Hall, K. C. (29-2); Aud., Topeka (3); Mem. Hall, Joplin (5); Conv. Hall, Tulsa (6); Home, Okla City (7-8); Forum, Wichita (9-10).

"Student Prince"—Orpheum, Sioux City (29); KRNT, Des Moines (30-31); Blackstone, Chi. (1-10).

"The Play's the Thing"—Shubert, N. Haven (1-3); Ford's, Balto. (5-10).

"The Glass Menagerie"—Hanna, Cleve. (29-3); Town Hall, Toledo (5-7); Hartman, Col. (8-10).

"The Red Mill"—Aud., Worcester (29-30); Met., Prov. (31-3); Court, Spgfld. (4-6); Shubert, N. Haven (8-10).

"There Goes the Bride"—American, St. Louis (29-3); Davidson, Mil. (4-7); Aud., La Crosse (8); State, Eau Claire (9); Aud., St. Paul (10).

"Tropical Revue"—Cass, Detroit (29-3); Royal Alex., Toronto (5-10).

Jones 26G, D.C.

Washington, March 30.

Spike Jones and his "Musical Depreciation" gang are evidently what the doctor orders for sagging b.o. Second stanza at the National bettered first, with near-capacity take of $26,000, and SRO over weekend.

Thomas Mitchell in "An Inspector Calls" arrived Monday (28) for a fortnight. "The Play's the Thing," starring Louis Calhern and Faye Emerson, bows in April 12.

'Romance' 22G In Boston

Boston, March 30.

Only one show was in town last week, "My Romance" returning for a second semester before hitting N. Y. Two entries this week, "The First Mrs. Fraser" at the Plymouth last night (29) for a fortnight, and "Hold It" at the Shubert tonight (30). Ahead are "Cup of Trembling" at the Colonial April 5; "Antony and Cleopatra," Shubert, April 12; "High Button Shoes," Opera House, April 20, and D'Oyly Carte Opera Co., Shubert, April 26.

Estimate for This Week

"My Romance," Opera House (2d week) (3,000; $4.20). This one clicked downtown at the Shubert on its first visit here and returned before venturing in to New York for a less profitable but still okay estimated $22,000 on its second and final week.

'MAMA' REMEMBERED NICELY (15G) IN K.C.

Kansas City, March 30.

Holy Week weekend made little difference here and "I Remember Mama" rolled up a pleasant $15,000 in four performances in the Music Hall, at $3.66 top. Recent legit presentations have a strong Norska flavor as "Song of Norway" opened a six-day run in the Music Hall Sunday (28).

"Mama" was third play of the season on Theatre Guild-American Theatre Society schedule here.

'Hold It!' 14½G in 4, N.H.

New Haven, March 30.

Despite so-so notices, premiere of "Hold It!" had 'em standing up for three out of four performances. Result was a healthy $14,500 take in four performances at the Shubert last weekend (25-27).

This week has premiere of revival of "Play's the Thing," Gilbert Miller production starring Louis Calhern, April 1-3. Other bookings include "Red Mill," April 8-10 and "First Mrs. Fraser" (Jane Cowl) April 15-17. Opening of "Sleepy Hollow" is pencilled for weekend of April 29-May 1.

Shows in Rehearsal

* **"Sleepy Hollow"** — Lorraine Lester.

* **"Sally"** (revival)—Hunt Stromberg, Jr., and William Berney.

* **"High Button Shoes"** (road)—Monte Proser and Joseph Kipness.

"Eats of Norway" (Hollywood)—James Elliott and Carl Schruer.

"To Tell You the Truth"—New Stages.

"Sword by My Side"—Arthur Traub.

* Musical.

'Okla.!' 40G, Frisco

San Francisco, March 30.

"Oklahoma!" is doing a last season repeater at the Curran with block-long ticket lines and all performances sellouts. Third week held to capacity $40,000.

The Geary reopened Monday (29) with "Varieties of '48," starring Michael O'Shea. Tonight (30) the long-shuttered Tivoli will open with "Deep Are the Roots," with Robert Warwick, Rose Hobart and Betsy Blair.

Philly Draws Blank Stare

Philadelphia, March 30.

Philly had its first 100% dark week in a long time last week. However, there was considerable boxoffice activity in the three playhouses which relighted last night (29). Mail order sale for "Inside U. S. A." at the Shubert was terrific from the start and so was the window sale when the b.o. opened. Management decided to stick an extra week on the local tryout which will give it a four-weeks' run here—unusual for a tryout.

Sale for both "Anthony and Cleopatra," with Katharine Cornell, at the Forrest, and Frank Fay in "Harvey," at the Locust, was also very robust. With "Inside U. S. A." set for four weeks, "Harvey" for seven, and "Hold It," new musical booked to follow Miss Cornell at the Forrest, April 12, for two, maybe three weeks, Philly's legits are set for the month of April except for the Walnut, which still hasn't got a booking in sight and may not get one. "The Winslow Boy" comes to the Forrest, May 3, and that house is due for other bookings at least up to the time of the two national political conventions. Whether the Locust and Shubert have any remains to be seen.

'ANNIE' 42½G IN PITT; RECORD 85G FOR 2 WKS.

Pittsburgh, March 30.

Second and last of Mary Martin's two weeks in "Annie Get Your Gun" at the Nixon was around $42,500, almost the same as opening stanza. That $85,000 for the run is just about the biggest figure any touring attraction has hung up here since the lush days of the late 20's. At $5.20 top it's easily a record.

Grosses don't represent complete capacity, however, because of 700 seats in the second balcony. They just won't buy up there.

'Bitter Sweet' Backslides To $35,000 in Detroit

Detroit, March 30.

Holy Week doldrums and snowstorm Saturday afternoon (27) put a noticeable dent in the only legit attraction in town—the Detroit Civic Light Opera Co.'s presentation at Masonic Auditorium of "Bitter Sweet," featuring Norma Terris and Brian Sullivan. Gross, in comparison to last week, took terrific backslide to $35,000.

Current attraction is Victor Herbert's "Babes in Toyland." Katherine Dunham and her "Tropical Revue" came into the Cass Monday (29). "Pick-UP Girl" was penciled in for the Shubert-Lafayette for a two-week run starting this week.

'Macbeth' 13G, (4), Mont'l

Montreal, March 30.

Local engagement of "Macbeth," with Michael Redgrave and Flora Robson, which opened last Tuesday (23) and closed Friday (26), resulted in surprisingly good business for Holy Week.

Play, offered here by Canadian impresario Brian Doherty, drew over $13,000 at the His Majesty's for four evenings and two matinees, at a $3.98 top. Biz picked up strongly after opening night's small audience, helped by very enthusiastic reviews.

Ballet Russe 18G, Toronto

Toronto, March 30.

Despite Holy Week, Ballet Russe de Monte Carlo did near capacity business of $18,000 on first week of current fortnight's stand at the Royal Alexandra.

With heavy mail order advance, it's expected troupe will do about $23,000 on second week.

B'way B.O. Variable, Mostly OK; 'Joy' Hopeful 15½G; 'Tell' Glum 15G; 'Molly' Up to 15½G; 'Icetime' Melts

Business along Broadway during Holy Week was variable; while grosses for some shows dipped, others improved and the general result much better than anticipated. Forecast was based on rather tepid advance sales and attractions which improved, noticed the attendance snapped up on a day-to-day basis. Tenancy in the hotels was stronger than previous weeks, visitors evidently coming to the metropolis for the Easter holidays. Some boxoffices reported Thursday weakness, a development that is usual during spring and summer.

Gross for "Joy to the World" was promising the first full week, but "You Never Can Tell" is rated distinctly doubtful. Looks like a run uptown for "Respectable Prostitute." "Icetime of 1948" concludes its season this week, while "Skipper Next to God" closed last Saturday (27).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Allegro," Majestic (24th week) (M-1,695; $6). Major musical figures to have virtually earned back its production cost; went up; $40,500.

"Angel in the Wings," Coronet (16th week) (R-998; $4.80). Intimate revue making money right along and it too should soon be on the right side of the ledger; $25,000.

"Annie Get Your Gun," Imperial (98th week) (M-1,472; $6.60) Visitors went for run musical which improved and may extend into another summer; $39,000 estimated.

"Born Yesterday," Lyceum (112th week) (C-993; $4.80). On the bandwagon of attractions that picked up last week and bettered $16,000; another week of goodly profits.

"Brigadoon," Ziegfeld (55th week) (M-1,628; $4.80). Improved further and was rated around $37,000; best mark in a month as with other favorites.

"Command Decision," Fulton (26th week) (D-968; $4.80). All male war play better along with the field and scored neat gross around $17,000.

"Finian's Rainbow," 46th Street (64th week) (M-1,319; $6). Like other run clicks, takings went upward and the count approximated goodly $36,000.

"For Love or Money" Miller (21st week) (C-940; $4.20). Among shows that didn't improve, Thursday (25) being offish and the count was around $12,500.

"Harvey" 48th St. (179th week) (C-902; $4.20). Went over $14,000 and should top that figure starting this week with James Stewart now starring.

"High Button Shoes," Shubert (26th week) (M-1,387; $6). Takings here vary only when the number of standees is up or down and the gross is close to $38,000.

"Icetime of 1948," Center (R-2,994; $2.40). Final and 45th week for skating revue; over $30,000 last week and considerably more this week when matinees are added.

"Joy to the World," Plymouth (2d week) (CD-1,063; $4.80). Approximated $15,500 first full week and should make the grade.

"Look Ma, I'm Dancin'," Adelphi (9th week) (M-1,434; $4.80). One of number of shows that were particularly strong Good Friday (26) night; $37,500 estimated.

"Make Mine Manhattan," Broadhurst (11th week) (R-1,160; $6). Another hit musical where gross variations are immaterial, only difference so far indicated by number of standees; nearly $36,000.

"Me and Molly," Belasco (5th week) (C-1,077; $4.20). Laugh show should play into summer; has climbed around the $15,500 level and has goodly advance sale.

"Mister Roberts," Alvin (6th week) (CD-1,331; $4.80). Easily tops all straight plays in point of gross with ticket demand not topped; $34,500; limit of standees.

"Oklahoma!" St. James (259th week) (M-1,505; $4.80). Hits the five year run mark tonight (31) which is Broadway's new record for musicals; $18,500.

"Skipper Next to God," Playhouse. Closed last Saturday (27); $16,000, high for this drama; house dark.

"Strange Bedfellows," Morosco (11th week) (C-935; $4.80). Fairly good for comedy, gross approximating $14,000; expected to stick through spring.

"Streetcar Named Desire," Barrymore (17th week) (D-1,064; $4.80). Strong contender for seasonal awards; gross varies hardly at all and always close to $27,500.

"The Heiress," Biltmore (26th week) (D-920; $4.20). Picked up about the same measure of other hits that are under winter levels and credited with $20,000 last week.

"The Respectful Prostitute," and **"The Happy Journey,"** Cort (2d week) (D-1,164; $4.20). Should make stay of it with first full week on Broadway close to $18,000; "Prostie" drama, is the draw.

"The Winslow Boy," Empire (22d week) (D-1,101; $4.80). Although much under winter pace import slated through April; $11,000.

Revivals

D'Oyly Carte Opera Co., Century (13th week) (O-1,670; $4.80). Repeating operettas under the gross marks of first showings but "The Mikado" starting next week should be big; "Yeoman of the Guard" last week around $27,000.

"Man and Superman," Hudson (25th week) (CD-1,057; $4.80). Slated to play through May with long tour arranged for next season; Shavian success quoted around $22,000.

"Macbeth," National (D-1,164); $4.80). Presented by Theatre, Inc. in association with Brian Doherty; announced for eight weeks; opens tonight (31).

"Medea," Royale (21st week) (D-1,025; $4.80). Better last week, when takings approximated $20,000; real money for classic tragedy.

"You Never Can Tell," Beck (2d week) (C-1,214; $4.80. This Shavian comedy looks doubtful, around $15,000, helped by subscriptions; "Sally," now rehearsing, booked follow.

LUNTS' SMASH $30,500 L.A. SEASON'S TOP TAKE

Los Angeles, March 30.

Holy Week made no dent at all in local legit grosses, particularly not on the Lunts, who opened at the Biltmore for a two-week stand. First frame of "O Mistress Mine" registered a smash $30,500—top take of the year.

Frame's other opener, "All My Sons," drew good notices and started off at a hot clip. "The Vigil," which finaled Saturday at the Coronet, limped out after a disappointing stay. House rekindles tonight (30) when the Bill Eythe production of "The Glass Menagerie" resumes after a week's layoff with advance sale indicating an extended run in prospect.

Estimates for Last Week

"All My Sons," Las Palmas (1st wk) (388; $3). Looks like its in for a good run. Wednesday opening, top was boosted to $3.60. Take for first four days, very good $2,600.

"Blackouts of 1948," El Capitan (301st wk) (1,142; $2.40). Usual solid $17,000.

"Brooklyn, USA," El Patio (3d wk) (796; $2.40). Another okay $5,000.

"O Mistress Mine," Biltmore (1st wk) (1,636; $4.20). Upped scale and smash biz resulted in $30,500 take. Theatre Guild subscriptions kept it from hitting a possible $33,000.

"The Vigil," Coronet (3d wk) (255; $3.60). Finaled with dour $7,300 for two weeks and four days altho second full frame's $2,800 was slightly better than initial stanza.

'Antony' 30G, Balto

Baltimore, March 30.

"Antony and Cleopatra" wound up the American Theatre Society-Theatre Guild subscription season of five plays at Ford's here last week and set a new house record for non-musicals with nearly $30,000.

Overcame Holy week blues with capacity houses from the teeoff.

Plays Out of Town

Inside U.S.A.

Philadelphia, March 29.

Arthur Schwartz production of revue in two acts. Stars Beatrice Lillie and Jack Haley. Music, Arthur Schwartz; lyrics, Howard Dietz; suggested by book, "Inside U.S.A.," by John Gunther; sketches, Arnold Auerbach, Moss Hart, Arnold B. Horwitt; dances and musical numbers staged by Helen Tamiris; sketches directed by Robert H. Gordon; production designed by Lemuel Ayres; costumes, Eleanor Goldsmith; orchestrations, Robert Russell Bennett; conductor, Jay Blackton; incidental music for dances, Genevieve Pitot. Opened at Shubert, Philadelphia, March 29, '47; $5.20 top.

Cast: Beatrice Lillie, Jack Haley, Estelle Loring, Herb Schriner, Carl Reiner, Jane Lawrence, Lewis Nye, Beverlee Bozeman, William Le Massena, John Tyers, John Mooney, Alfred Homan, Hilde Palmer, Eric Victor, Valerie Bettis, Randell Henderson, Rod Alexander, Ronald Chetwood, Raymond Stphens, Jack Cessidy, Nellie Hill, Albert Popwell, J. C. McCord.

There seems no reason why "Inside U.S.A." shouldn't turn out to be a Broadway hit. That doesn't mean it's ready now; it definitely is not.

Luckily, the new revue has a couple of exceptional stars. One of them, Beatrice Lillie, gives out with everything she possesses; that means just about tops in modern footlight comedy. Miss Lillie lacks some of the priceless material she had in the Charlot revues and some of her earlier vehicles, but she still demonstrates there is only one Bea Lillie.

A terrific first-night crowd here, including a bunch from New York, gave her the biggest ovation a star has received hereabouts in years, and weren't disappointed by hers or Jack Haley's performances, although enthusiasm for the show itself very noticeably lagged several times during course of the show.

"Inside U.S.A." is, as might have been expected for this preem, way overboard on length, with final curtain at 11:40, but there's plenty to make an important revue. Naturally, the John Gunther nonfiction yarn is just given a couple of mentions. As a matter of fact, only his title is used along with the idea of rambling over the country to look into traits and conditions of the various 48 states. Nearly all of them are mentioned at least in song, and 15 or more supply the settings for the sketches that Arnold Auerbach, Moss Hart and Arnold Horwitt have written.

"A Song to Forget," first major skit, kids the pants off the trend of telling love stories of famous composers. With Miss Lillie as the "inspiration," and Chopin, Liszt and Tchaikovsky introduced, it has good laughs although a flat ending. "School for Waiters," suggested by George S. Kaufman and featuring Haley, also promises more than it fulfills. Haley's best is "Forty Winks," a jibe at modern hotel comforts in Act II.

The two stars join notably only once, in "We Won't Take It Back," a moderate hit towards the end. Miss Lillie is a little out of her class in "Atlanta," although doing it very neatly, but she is typical and at her best in a choral piece (Pittsburgh's the subject) and in "Better Luck Next Time," which has the best tagline of all the sketches.

Helen Tamiris has staged the dancing with distinction. Lemuel Ayres has done a corking job with the settings, and Eleanor Goldsmith's costumes are the last word in good taste and beauty. So are the gals who wear the New Look gowns.

In fact, there's all the taste in this show that used to be discernible in the early Schwartz-Dietz collaborations. Now that the former is a producer himself he has insisted on the same care and taste. As for his score, "Rhode Island Is Famous for You" and "My Gal Is Mine Once More," which comes late in proceedings, are potential hits, and a couple of others have chances. The score is well above average, with plenty of room to grow.

First-act finale is a country fair (Wisconsin) which gives opportunity for plenty of life and color; last-act finale is conventional, bringing out individual performers and allowing all to take bows. This, however, is cleverly introduced with a neat lyric by seven girls, all lookers, who apologize for closing show "so soon."

Noteworthy in the big supporting cast, although none have more than sporadic flashes, are Estelle Loring, Eric Victor (splendid in several dances), Valerie Bettis, who has the lead in "Tiger Lily," satiric ballet; John Tyers, who's tops in a couple of vocals, and Herb Shriner, who does a modest but effective monolog.

Show still needs plenty, but should get the necessary treatment during four weeks' stay here.

Waters.

Hold It!

New Haven, March 25.

Sammy Lambert production of musical comedy in two acts (16 scenes). Features Johnny Downs, Jean Darling, Red Buttons, Ada Lynne, Larry Douglas, Patricia Wymore, Kenny Buffett. Book, Matt Brooks and Art Arthur; music, Gerald Marke; lyrics, Sam Lerner. Directed by Robert E. Perry; dances and musical numbers staged by Michael Kidd; settings, Edward Gilbert; costumes, Julia Sze; orchestrations, Hans Splalek and Ted Royal; vocal arrangemente, Clay Warnick; ballet arrangements and special music, Irina Jurist; conductor, Gene Salzer. Opened at Shubert, New Haven, March 25, '48; $4.20 top.

Usherettes	Wana Allison, Gloria Benson, Janet Bethel, Penny Carroll, Kathryne Mylrole, Helena Schurgot
Rodney Trent	Bob Shawley
Mrs. Simpkins	Ruth Saville
Mr. Simpkins	Paul Reed
Mrs. Blandish	Helen Wenzel
Mr. Blandish	Tom Bowman
"Sarge" Denton	Larry Douglas
Bobby Manville	Johnny Downs
Ernie	Frank Stevens
Jack	Jack Warner
Chuck	Bob Evans
"Judge" Rogers	Kenny Buffett
Sid	Sid Lawson
Jessica Dale	Jean Darling
Pamela Scott	Patricia Wymore
Millie Henderson	Ada Lynne
Dean Hubbell	Robert Noe
Budd	Budd Rogers
Bernie	Bob Bernard
"Dinky" Bennett	Red Buttons
Paul	Paul Lyday
George Monopolie	Douglas Chandler
Penny	Penny Carroll
Mr. Jenkins	John Kane
Joe	Tom Bowman
Charlie Blake	Pat McVey
Headwaiter	Paul Reed
Mrs. Jollop	Ruth Saville
O'Brien	Scott Landers
Martin	Martin Kraft
Reporters	Budd Rogers, Sid Lawson, Helena Schurgot
Felix Dexter	Douglas Rutherford

While the premiere was some distance from a solid click, the assorted talents on display give evidence of containing elements that can lift this one out of the category of just another rah-rah tuneshow.

Two major deficiencies stand out as of break-in performance. First is a book shortcoming that involves an incredible story angle pointing up the duping of a smart Hollywood character by a trio of college boys. Authors are attempting to make the book more than merely a peg on which to hang songs and dances. Their success will be determined by the amount of plausibility with which they can imbue the story's latter moments.

Second letdown is a marked lack of voices to put over a generally good score. This objection is so pronounced it fails to convey the real merit of show's tune potentialities. Other liabilities are largely a matter of correcting technical faults, such as lighting; separating the wheat from the chaff in confused portions, like a Hollywood ballet; removing certain amateurish bits, like a movie mogul characterization and parts of a drunk scene that would be more fitting in a highschool drama production. The injection of added comedy also is a hit requirement.

On the favorable side, show has vitality in the persons of youthful performers, a number of particularly attractive ones on the femme side. There is colorful flash in a variety of sets and costumes, latter getting a wide play ranging from gaudy harem outfits to modern collegiate attire. Two good comedy songs are well spotted to liven their respective acts one and two positions. Novelty is introduced via an early stage-on-a-stage finale of a college-produced musical show. A sports production number adds a peppy fling and a boy-girl tap routine hits a high spot in that department.

Book opens with a group of collegiate exGIs, who have just staged a campus musical, being stymied on housing quarters. By pooling their resources, they negotiate for a fleet of trailers but when payoff time comes, Bobby Manville, keeper of the bankroll, has lost it. In a frantic effort to retrieve the loss within the two-weeks grace period of the deal, Bobby, who had played the femme lead in the musical, agrees to go through with a scheme in which his photo, in femme apparel, had been submitted in a screentest contest.

He is on the verge of winning the contest, including a life-saving check for $5,000, when the deception is discovered by the Hollywood flack engineering the promotion. Latter, however, has involved himself in hot water that forces him to carry on the gag. Bobby gets stewed on the threshold of fame, but his girlfriend, Jessica, saves the day by taking over for him and everything is Jake. There's no logical reason offered as to how come Jessica can sub for Bobby after his photo had been submitted and he had taken the screentest, but apparently that small detail comes under the head of musical comedy book license.

Johnny Downs, as Bobby, stepped from a hospital cot to play the premiere without a dress rehearsal. He gave a good account of himself under the circumstances but left something to be desired in the matter of vocalizing. If this was merely a result of impaired physical condition and that situation can be remedied with a return to health, then he will be okay for the role. As it was, one of his major assets, dancing, was under wraps via medico's orders. As of the opening, Jean Darling doesn't fare too well as Jessica. Distinctly attractive as a blonde coed, her voice, though melodious, lacks the power to register solidly the click potentialities assigned to her.

Larry Douglas, as a rival for Jessica's affections, presents the cast's sturdiest vocalizing. He leads several of the tunes, notably "Down the Well," with good effect. Added contributors to the singing division are Red Buttons and Ada Lynne, who spark the comedy ditties, "Fundamental Character" and "Friendly Enemy," both of which get standout acceptance. These two also handle comedy chores, Buttons being good despite a soft-pedaling of his basically burlesque forte, while Miss Lynne reverses that procedure by overdoing her emulation of the Nancy Walker-Martha Raye type of rough comedienne. Other featured players are Patricia Wymore, a personality-plus eyeful who knows how to hoof, and Kenny Buffett, who likewise shakes a talented tap.

Added hit parade material from the score includes "Buck in the Bank," "Always You," "Nevermore," "So Nice Having You."

Staging has paced the tempo at a fairly consistent trot, the dead spaces being more a matter of material than timing.

Bone.

Play on Broadway

The Golden Falcon

Associeted Playwrights production of drama in three acts (13 scenes), by Daniel Rudsten. Staged and designed by Edward R. Mitchell; costumes, George Higgins, Sylvia Farnham, Elizabeth Donnelly, Grace de Leon; choreography, Ana Naila. At Henry Street playhouse, N. Y., March 25, '48; at $1.20 top.

Elaine Meredith, Kchast Sayers, Charles Polk, Robert McGrane, James Harwood, Michael Kroy, Neville Brand, DeWitt Drury, John Nation, Frank Hammerton, Hanna Gunther, George Higgins, Elizabeth Donnelly, Herman Freedman, Herbert Cooper, Arthur Kramer, Bruce Jewell, Michael Gerrett, Florence Marcus, Gladys Ballin, Alan Levitt, Lila Paris, Rene Paul, Keith Thomes, Sylvan Buch, Frank Lucas, Bernie Boyar, William Jackel, Rennie Anselmo, Philip Vickers, John Caruso, John Weston, Sylvia Spiegel, Carmel Gonzoles, Aida Vasquez, Mildred Levine, Phyllis Lamhut.

As the first production of their second season, the Associated Playwrights have come up with a hopeless klinker. "The Golden Falcon" is a romantic and sentimental account of a Cossack Robin Hood of the 17th century. It's the kind of yarn that might have been suitable for an operetta of 20 years ago, or as the basis for an Errol Flynn swashbuckler. But it's painfully ill-suited to the modest production facilities of the Henry Street playhouse or of a semi-pro organization such as Associated Playwrights.

The story covers the fabulous career of the quixotic Cossack who preys upon the lords, nobles and the neighboring pashas, and strews his plunderings among the persecuted serfs. When, in deference to Cossack tradition, he kills his beloved Persian princess and leads his henchmen into battle, his heart is no longer in warfare, and he presently is captured by the imperial Russian army.

This ingenuous tale, interlarded with several Oriental and Caucasian dances, plus canned music backgrounds and scene bridges, is inadequately produced, awkwardly staged and poorly played.

Hobe.

Play Abroad

Der Helfer Gottes
(God's Assistant)

Vienna, March 12.

Guenther Haenel production of drama in 10 scenes by Hans Mueller-Einigen. Directed by Wolfgang Heinz; settings, Gustav Manker; music, Karl Hudec; costumes, Elli Rolf. At Volkstheatre, Vienna, March 11, '48.

Jean Henri Dunant	Ernst Deutsch
Andre Birnbaum	Theodor Grieg
Countess Gasparin	Margarete Fries
Prince Friedrich	Egon Jordan
Bertha von Suttner	Toni Bukovics

Theatrical biography of Jean Henri Dunant, founder of the International Red Cross, is a treat for lovers of historical subjects. How it would go on U.S. stage or screen, however, is still a question.

Play is larded over with pessimism, and ending is a plea for pacifism. It's all in black and white, with no shadings. Play starts with Geneva banker Dunant's conversion to pacifism after the battle of Solferino (1859) and his struggles to aid the wounded and prisoners-of-war on both sides, and his eventual landing in the poorhouse. It ends in modern times, on a dark note.

Drama is cinema-like in construction, with but one actual heart-rending scene. Ernst Deutsch, in the lead role, reveals the tragedy of the man whose name may be forgotten but whose concept lives on. Theodor Grieg, Margarete Fries, Egon Jordan, and Toni Bukovics are also meritorious.

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Literati

—of Courts, Books and Raids

Decision of the U. S. Supreme Court tossing overboard Monday (29) a 64-year-old New York state law banning the sale of lurid stories of "bloodshed, lust and crime" is seen directly affecting the situation in Philadelphia, where police recently raided stores and seized about 2,000 "obscene" books. The Court itself noted that its ruling invalidates similar laws in Connecticut, Illinois, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, North Dakota, Ohio, Oregon, Pennsylvania, Washington and Wisconsin.

The Justices voted 6-3 on the case, which involved the arrest and $100 fine of Murray Winters in New York City in 1943 on the charge of selling and having possession of copies of a mag called "Headquarters Detective, True Cases from the Police Blotter." John S. Sumner, executive-secretary of the Society to Maintain Public Decency (until recently called the N. Y. Society for the Suppression of Vice) is also figured likely to be affected by the Court's decision, as he has been active for years in bringing arrests and seizure-raids involving "obscene" books and stage shows. In the case of Winters, the Supreme Court declared the 1884 law was too vague and "that an honest distributor of publications" might not know "when he might be held to have ignored such a prohibition."

In the recent Philly book-seizures, the police were reluctant to reveal even the titles of the offending books, and refused to identify the exact individuals or organizations whose complaints had caused the raids. Houghton, Mifflin, publisher of "Raintree County," one of the titles confiscated, has brought injunction proceedings in the Philly courts, with the active support of the American Booksellers Assn., the American Book Publishers' Council, individual publishers and local bookstores. Pending the local court's decision next Monday (5) on the injunction, Philly authorities have agreed not to conduct any more raids.

Oscar Hammerstein, 2d, Authors League of America president, sent the following wire to Mayor Bernard Samuel, of Philadelphia:

"In the name of all American writers whom we represent, and all the American readers whom they serve, we respectfully ask you to do something—and to do it with all possible urgency—about the grotesque antics performed by so many zealous Philadelphia policemen in so many bewildered Philadelphia bookshops. You must surely know by now that the law has time and again decided against such senseless and indiscriminate raidings.

"We can well understand Inspector Ellis' hope of minimum publicity for those who promoted this silliness and who now fear becoming a historical laughing stock. We ask you to understand in turn that their action is a demonstration of all that is most stupid and outrageous in American censorship misadventures, and that the sooner such medieval tactics are relinquished the better for all normal people."

It was learned that, besides the Ross Lockridge best-seller, other books taken in the Philly raids included James T. Farrell's "Studs Lonigan" and "Young Studs Lonigan," William Faulkner's "Sanctuary" and "Wild Palms," Erskine Caldwell's "Tobacco Road" and "God's Little Acre," Thorne Smith's "Passionate Witch," Harold Robbins' "Never Love a Stranger" and Calder Willingham's "End As a Man."

Holiday's 350G Ad Revenue

May issue of Holiday, 50c. travel monthly, will contain largest amount of advertising in mag's two-year-old history, with 375 ad columns as against 369 editorial columns. Ad columns (close to 100 pages of advertising) will represent approximately $348,867 in revenue, as against $278,400 for current April issue. June, it's reported, will go higher. Mag, which started in March, '46, is now above 800,000 in circulation, with the Curtis Publishing Co. trying to hold same down.

New ad rates are going into effect with the October '48 issue, with $3,925 for a black-and-white page, and $2,040 for a half-page; $4,765 for a two-color page; $5,760 for a four-color page, and $7,450 for a back cover.

May '48 issue will be 174 pages (May '47 issue holds record with 182 pages), and will be the Paris package issue. Articles on Heart of Paris, Montmartre, Left Bank, Folies Bergere, etc., were written by Ruth McKenney, Julian and Anne Green, Joseph Wechsberg, Robert Sage, Ludwig Bemelmans and others. Mag also will contain pieces on Mt. Vernon by Henry F. and Katherine Pringle; the circus, by Bill Ballantine; Banana Plantation, by David Dodge; vacation housing by George Nelson, etc.

Luce's New-Style L. A. Daily

New type of daily in the Los Angeles newspaper field is projected by Henry Luce, head of Time, Life and Fortune, with James Parton as editor. It's understood more than $250,000 has been spent in the purchase of five neighborhood throwaways, with their newsprint allotments as basis for the new publication. Plan is to print a front page of national and foreign news, with an inside stuffer containing local happenings for each of the neighborhoods.

Understood Parton has been working on the deal since he left the Luce publications' Hollywood bureau about two months ago. First edition is expected in late autumn.

Harrisburg Telegraph Folds

Suspension of the 117-year-old Harrisburg Telegraph, Harrisburg, Pa., and sale of its name to the Harrisburg Evening News, effective March 27, has been announced by Albert H. Stackpole, publisher.

Stackpole pointed out that postwar economic factors have grown increasingly burdensome, with the result "a sustaining operation is difficult if not impossible."

News features and comics appearing in the Telegraph will be transferred to the Evening News and its morning edition, the Patriot. Stackpole has been retained by Edwin F. Russell, publisher of the Evening News and Patriot, as executive editor.

Philly in Price Hike

Philadelphia newspapers took a price hike over the weekend. The Inquirer (morning) and the Bulletin (evening) jumped from three to five cents for the daily edition and from 12 to 15 cents for Sunday. The Daily News (evening tabloid) also went from two cents to five.

All three papers blamed the increase on upped production costs.

Time's Record Earnings

Time, Inc., publishers of Time, Life, Fortune and Architectural Forum, hit an all-time mag earning record in 1947 with a gross of $120,404,217 and a net of $7,432,824. Gross represented a gain of $24,449,049 over 1946 totals and was compared to the $45,000,000 gross in 1941. Earnings come to $7.73 per common share.

Circulation figures for the company's four publications were given at 1,587,000 for Time, compared to 856,000 in 1941; 5,369,000 for Life, a 63% increase over 1941; a 55% increase over 1941's figure for Fortune and a 60% increase for Architectural Forum.

Paul Denis' Show Biz Book

"Your Career in Show Business," by Paul Denis (Dutton; $3) is an authoritative book written by the radio editor of the N. Y. Post, whose background in all kinds of show biz writing amply qualifies him.

Denis was on the Vaudeville News, associate editor of the N. Y. Star, and in the same capacity for 12 years on Billboard; also covered niteries, vaudeville and drama, assisting columnist Earl Wilson on the Post before he got his own radio column on the same sheet. This gives him a load of know-how and know-about all branches of the show biz, and Denis proves it in this book.

He covers every field a tyro needs to know and much stuff that professionals should know. Announcing, acting, singing, designing, producing, bandleading, directing, agenting, managing, dancing, radio, television, films, records, music, night clubs, legit theatre, vaudeville, script writing, orchestras, costuming, lighting, publicity, advertising, trade and critical writing—he covers all these and does it well.

Book includes a dozen illustrations of some top showfolk and a foreword by Abel Green, editor of VARIETY. Latter in itself covers more than some books do about the show biz. The book is a swell $3 worth for the amateur or the professional. Denis may not be able to tell you how to act, but in this book he tells you how to put your hand on the doorknob of show business, and if the door is opened how to stick your foot in, so they can't close it on you.

Joe Laurie, Jr.

Mencken's 'Variety' Plugs

"Supplement II: The American Language," by H. L. Mencken (Knopf; $7.50), is the third and final volume of the series, covering American spelling and pronunciation, slang and argot, etc., as carefully collected and edited by the sage of Baltimore since his first such book in 1936. Supplement I appeared two years ago and Supplement II is an entirely independent work and very worthwhile, whether accompanied by the first two books or not.

Again, Mencken kudoses VARIETY for originating and propagating so many contributions to the American language. Citing cross-indexed sources from this paper, by page number and issue, and embracing a wide assortment of wordage, Mencken credits this paper with pix, curbhopper, Zilch, jazz-band, flesh, flack, cow-wady, a large number of hepcat terms, pratfall (Ted Pratt's piece in VARIETY, Nov. 29, 1944), Joe Laurie, Jr.'s "Lefty's Notebook" for others, crix, shobiz, shifting verbs nouns into verbs, a whole string of backstage terms (from ad curtain to strike, meaning dismantling a set), etc.

One quote from Mencken's newest: "The stage, in its various forms, shares with the newspapers and the radio the burden of disseminating neologisms in the Republic, and its chief organ, VARIETY, has probably set afloat more of them than any other single agency" . . . The N. Y. Daily News has gone a little beyond nite, alright, foto, fotog and fotographer in all of which the influence of VARIETY seems to be quite palpable . . . meanwhile VARIETY and its imitators continue to generate and disseminate a large number of simplified spellings of their own, e.g., laff (laugh), ayem (A.M.), nabe (an abbreviation of neighborhood extended to neighborhood movie), whodunit (a mystery story or folm), burlesk and vodvil . . ."

Abel.

CHATTER

Buck Herzog, Milwaukee Sentinel's drama editor, paying his annual visit to Hollywood.

Paul Kamey, Metro publicist, has sold an article on the Hambletonian to Blue Book mag.

Richard English named to represent the Screen Writers Guild on the Authors' League Bulletin.

Exclusive interview with George Bernard Shaw, written by Jean Dalrymple, to feature first issue of newly reorganized Theatre Arts mag.

Edwin Schallert, L. A. Times columnist, will cover the Hollywood beat for the N. Y. Herald Tribune, replacing Thorton Delehanty.

Metro homeoffice publicity director Herb Crooker hit Pic magazine for the sixth time in the mag's April issue. New piece is titled "Ice Water Sailors."

Simon and Schuster will publish a new low-priced edition of "Mr. Blandings Builds His Dream House" to coincide with the release of the picture.

Richard Simon (Simon & Schuster) sailed to Europe last week to study sheet fed gravure processes in London, Amsterdam and Paris. He expects to be away about six weeks.

David Stern, 3d, just back from the Coast, where he adapted his "Francis" book for the screen, is working on more adventures of the talking mule, to be titled "Francis Goes to Washington."

"Knife and Fork in New York," a guide to New York cafes and nightclubs authored by Lawton Mackall, former "Round the Town" editor of Esquire, will shortly come off the presses of Robert McBride Co.

Hollywood writer-director Claude Binyon, ex-VARIETY mugg, heard he is mentioned in the new H. L. Mencken book, "Supplement II: The American Language," and observes "that for the first time in my life I'm buying a book to look up an asterisk."

SCULLY'S SCRAPBOOK

By Frank Scully

Bedside Manor, Hollywood, March 21.

The Academy Awards delighted Mormor. She listened to returns while seated by the fireside of Bedside Manor and knitting a red sock. Not for Moscow Joe, nor even Cardinal Spellman. It was for me.

Lest new readers cut in by asking what new author am I trying to introduce, let me explain that "Mor" is Norwegian for Mama, and so "Mormor" simply means Mama's Mama. This is to distinguish her from Father's Mother who would be called "Farmor." You can see from this that it's a good deal less confusing than the way grandparents are tossed around in the Anglo-Saxophone race.

It seemed to Mormor's 79-year-old Scandinavian ears that the show at the Shrine auditorium was practically a personal triumph, for didn't Celeste Holm win an Oscar for the best supporting role by an actress? And wasn't Celeste Mormor's sister-in-law's cousin's daughter? Moreover, didn't they dine together at Bedside Manor only two weeks before this great triumph of Cousin Celeste?

Mormor explained to me that while this might seem confusing in English it was very clear in Norwegian because the Norwegian tongue is not as impoverished as ours. For instance, when we refer to a cousin we have to make it clear by further explanations that it is a female or a male cousin, and the same goes for friends. But the Norwegians call a cousin like Celeste "kusine," but if Harold Stassen, for instance, were the cousin, he'd be referred to as "fetter."

The whole spectacle at the Shrine seemed to her to be as familiar as pattern knitting. For there was Jean Hersholt, president of the Academy, and after 40 years in America still talking an English with a Scandinavian accent that would have been terrific in "I Remember Mama." There, too, was Rosalind Russell, and wasn't she married to Freddie Brisson, the son of Carl and Cleo Pedersen of Copenhagen?

No Seat For Mormor

It seemed to Mormor that it was only yesterday on a previous visit she made from Oslo to Hollywood that Jean Hersholt carried her third grandchild over the threshold of Bedside Manor, and here he was now the big man of the evening before 6,000 people.

But was it before 6,000? She had heard one man say over the radio that there were 500 empty seats. She had read the day before in DAILY VARIETY that all but 65 tickets had been sold up to that time and that a sellout was certain. With the 6,200 seats jammed at $3.60 to $12 the Academy was expected to exceed a gate of $87,000. So when she heard there were 500 seats which were going begging she looked at me and wondered why she had ever believed me when she hinted that it might be nice to see the Academy Awards, only to be told by me that there wasn't a chance, that the show was a sellout, I had further explained that I'm always honored in Hollywood by being passed up for things whose success are not in doubt. "Besides," I told her, "you couldn't knit at the Shrine."

When Mormor heard a scene from "The Farmer's Daughter" projected over the air she asked me what kind of dialect was that? I told her it was Swedish. She stopped her knitting, looked at me, smiled, listened more atentively and shook her head.

"Well," I said, "It's a sort of Minnesota Swedish. You remember Edgar Bergen in 'I Remember Mama?' Well, he says that Charlie McCarthy, his dummy, can talk even a better Swedish dialect because it comes from further down the throat."

This satisfied Mormor enough to go on with her knitting. I told her more of the story of "The Farmer's Daughter."

"It was called 'Katie for Congress'."

"Oh, so they changed that title too, like 'I Remember Mama'?"

"Yes, they changed the title, Mormor, because Dore Schary, who produced it for RKO, thought there were more farmers' daughters than there were congresswomen and certainly more stories about farmers' daughters than there were daughters."

"Is Loretta Young Swedish?" Mormor wanted to know.

I had to assure her that she was not.

Casting Against Type

"Why didn't they get Ingrid Bergman to play it?" Mormor suggested. "She's Swedish. I just heard her talk with Jean Hersholt on the radio. She doesn't have to affect a Swedish accent."

I had to explain to Mormor that Ingrid Bergman would not have been considered the type to play a Swedish farmer's daughter in Minnesota, that acting is a matter of simulating all the colors on a Scotch plaid over the span of a year as proof of versatility, that playing Ingrid Bergman, Jean Hersholt, Celeste Holm, Viveca Lindfors, Signe Hasso, Sigrid Gurie and Edgar Bergen in "I Remember Mama" would require no acting at all, though it might be a lot of fun for those who are not interested in acting, but in entertainment.

At this point Mormor hushed me up because she wanted to hear more of the details of the Academy Awards as they were coming over our solid mahogany radio, one which fascinates Mormor because it looks like a sewing table until you turn on the switch when, magically, through a mahogany veneer, appears the dial.

"Oh dear," she said, "I missed what that man said about 'The Farmer's Daughter'."

"Well, whatever he said," I explained, "it was a delightful story about a farmer's daughter who leaves for the city to take up nurse's training, gets bilked out of her hard-earned money and is forced to become a maid in a family where political power is passed from father to son without any interlopers such as were hinted at in 'State Of the Union.' The basic politics, however, were as dirty in one as the other, only in the case of the farmer's daughter she not only cleans it up but gets elected to congress. And if you share my faith in democracy you'll agree it's more important to get a good congress than a good president, because democracy rots at the bottom long before it can be sold out at the top."

Mormor thought that was a nice speech, but she still wanted to learn more about the girl who had defeated Freddie Brisson's wife with what Philip K. Scheuer of The L. A. Times said "was a smile and a Swedish accent." As you can see from Mormor's dissenting opinion Miss Young's accent wasn't very Swedish, nor for that matter very English, but it was pleasant.

But her greatest pride was reserved for Cousin Celeste. This is a broad term and likely to include about everybody south of Narvik. When little Alice Scully, Mormor's daughter, for instance, returned to Norway a year ago for her first visit in 17 years she had to pick up dropped stitches involving 35 first cousins. Even renewing acquaintances with old friends to that number would just about take up all of a three-month vacation, but when you realize that relatives are only the beginning you can see how tightly-knit those 3,000,000 Vikings are.

No Pace Like Holm's

When Mormor arrived in New York alone, one of the first persons to contact her was Cousin Celeste and one of the first plays Cousin Celeste invited her to was "Oklahoma!" Mormor hasn't seen it yet, there being apparently even more relatives in America than there are in Norway, but she has seen Celeste and now that Cousin Celeste is the proud possessor of a gold statue Mormor feels that she can return to Norway and assure all her cousins that Theodore Holm's little girl is even a bigger success in Hollywood than Sonja Henie. And everything looks fine for the future, because Celeste is not only married to Schuyler Dunning, an official of the American Airlines, but they have a one-year-old boy named Danny.

Well, that's Mormor's rosy view, but, remember what happened to Katina Paxinou, it is this mugg's hope that everybody will not act so delighted that nobody will think of offering Celeste such a menial thing as a job in pictures. After all, she's a cousin of mine too, now.

Broadway

Rube Rabinovitch out ahead of the touring "High Button Shoes."

Sol Jacobson to handle Ballet Society publicity at City Center week of April 26.

Eddie Elkort, of MCA cafe dept., recuperating at Polyclinic hospital after an operation.

Andrew S. Crichton, son of Collier editor Kyle Crichton, to wed Elizabeth Greene in June.

Henry G. Mulle commissioned to execute the costumes of the road edition of "High Button Shoes."

Building priorities stalling completion of the Ted Husings' new Gramercy Park manse until fall.

Harry Goldstein, Brandts' g.m., better after a week's siege with flu that kept him away from office.

Nat C. Goldstone, agent-producer of "Casbah" (Universal) in town; also U-I producer Chester Erskine.

Film Exchange Employees Unions, Local B-51, holding first annual dance May 23 at the Henry Hudson hotel.

Al Cohan, radio contact in Universal's flackery, is stepping out Friday (2) and into WJZ on promotion work.

Bert Lytell was the Circus Saints and Sinners target last Thursday at the Waldorf in "Forever Hamber."

C. Lawton Campbell, board chairman of the American National Theatre & Academy, back from West Indies stay.

Eugen Sharin flew to London Monday (29) to arrange production here of Steven Vas' play, "Children of Vienna."

Gian-Carlo Menotti planed to Coast Sunday (28) for Metro director-writer contract huddles, returning tomorrow (Thurs.).

Harry M. Warner, currently in N. Y. for WB board meetings, etc., is getting his stable set for the Kentucky Derby in early May.

Ben Kalmenson, Warner Bros. vice-prexy over sales, returned to N. Y. Monday (29) after a week-long confab with studio execs.

Bill Danziger, who was specially engaged by Paramount to supervise exploitation of "Unconquered," has concluded the assignment.

Peter Levathes, 20th-Fox shorts sales manager, and 20th radio director Irving Kahn, flew to Europe Friday (26) for a two-weeks' vacation.

Paul Hollister, RKO publicity chief, back from Coast over weekend. He stopped off in Arizona on way to N. Y. for preem of "Fort Apache."

Actress-singer Jean Bartel back from South American engagement, and then to the Coast to visit her folks. She's the former "Miss America."

Composer and radio scripter John Jefferson Rox engaged to marry comedienne Alice Pearce in the fall. He was formerly an RKO scenarist.

Allen Schnebbe's wife in Polyclinic hospital with splintered ankle which required surgery. He's manager of the Lyceum ("Born Yesterday").

Sarah Newmeyer resigned as publicity chief of the Museum of Modern Art to write a book. Betty Chamberlain, present Museum staffer, succeeds.

Mrs. Judith Sater, who served as Norwegian technical consultant on "I Remember Mama," sailed for a visit to Norway last week aboard the Stavangerfjord.

Hank Senber to do Dallas al fresco operetta season p.a. chores this summer, with John L. Toohey taking over "Me and Molly" in Karl Bernstein's office.

Mrs. Jack L. Warner sailed to Europe last week to visit her daughter, Barbara, who's studying in Switzerland. Both are due to return within six weeks.

Marcel Pagnol may visit the U. S. some time this summer according to Leon Siritzky, theatre op and foreign film distrib, who sailed for France last week.

Mrs. George (KB) Brown in town with daughter Peggy (Mrs. Bruce Kenny) following the marriage in Chi of her son. Brown is head of Par studio publicity.

John Garfield gave a fishhouse punch party for the company Saturday night (27) backstage at the Playhouse, after the closing performance of "Skipper Next to God."

Hal Horne becomes one of the youngest show biz grandfathers when his daughter Laurel (Mrs. Paul Allen) becomes a mother shortly. The Allens reside in Bevhills.

Actors Danny Kaye and Richard Conte off to Hollywood on Friday (26) by plane but returned to La Guardia field when one of the four engines failed. They left on another plane.

Allan Jones off to Britain last week accompanied by his wife, Irene Hervey. He's slated for a four-week stand at the London Casino and is mulling a film appearance in England.

Howard Bay will design the settings and Irene Sharaff will do the costumes for "Magdelena," new operetta being readied for Coast premiere before coming to Broadway in the fall.

NBC's Norman Blackburn, from Hollywood, has Jack (ex-RKO) Goldstein's N. Y. apartment while the latter is getting set in the agency business on the Coast, in association with Walter Kane.

Nitery comic Georgie Price tossing special Sunday brunch benefit April 18 at the Glass Hat (Hotel Belmont-Plaza) to raise funds for his television-for-crippled-children's-hospitals project.

Dan Shapiro and Milton Pascal, who wrote some of the songs for "Follow the Girls," are doing the script for the "Can You Top This?" film shorts, which Carl L. Timin is producing for Columbia release.

Cecil Beaton sailed Saturday (27) on the Queen Elizabeth to huddle with Sir Alexander Korda on the decor of the latter's forthcoming film, "Around the World in 80 Days," which Orson Welles will direct.

Richard Armstrong, representing the Minneapolis Civic Theatre, in town to book stars for two weeks of shows at the Lyceum there during May. One bill may be "The Old Maid," with Miriam Hopkins and Lillian Gish.

Lou Suritz, having given up the Majestic Records & Radio agency in N. Y., starts commuting to Allentown, Pa., where the Horlacher Brewery is situated. He's the new veepee in charge of sales and advertising for the outfit.

Carmina Cansino, 17-year-old member of the dancing Cansino family, and Rita Hayworth's first cousin, signed to a dancing role in the forthcoming Broadway revival of "Sally," being produced by Hunt Stromberg, Jr., and William Berney.

Jed Harris back from the Coast, where he talked to Jane Wyatt about taking over the femme lead in "The Heiress," if Wendy Hiller goes through with her decision to quit the show May 31. There's also a possibility of Pamela Brown being imported from London to take over the role.

Miriam Goldina, Broadway actress who operated the Torch strawhat at Darien, Conn., last season, will be director of acting this summer at Bryn Mawr (Pa.) college. Fred Thon, who heads the college drama school, engaged her through the American National Theatre and Academy.

Miami

By Larry Solloway

Copsey and Ayres joined Clover Club show.

Roy Sedley into Mother Kelly's tomorrow (1).

Abbott and Costello set to appear at Variety Tent's convention here in mid-April.

Billy Rose and Eleanor Holm ended vacash at Boca Raton and headed back to N. Y.

Juanita Juarez, Zarco and Beryl and De La Roche dancers comprise bill at new Havana-Madrid.

Sammy Kaye heading toward Texas on band route, after playing several dates while vacashing here.

Arne Sultan, panto - recording comic, held over at Bill Jordan's Bar of Music until late April. He's been at the spot all winter.

Guy Lombardo, bandleader who attempted to break Gar Wood's speedboat records on local Indian Creek course, will return for another try in June.

Arthur Godfrey and the missus at the Kenilworth hotel for rest, with the gabber commuting north via air for his weekly broadcasts. Flew here in own plane.

Barry Gray begins regular commentators stint on WKAT (MBS) here on Sunday (4), at 7:15 p.m. Does not affect his nightly disk-jock stint from the Copa Lounge.

Tony Martin nixed holdover at Beachcomber and will rest until Thursday (1), then head north. Ned Schuyler, operator of spot, tossed big shindig on his closing (Sunday-28), with Harry Richman, Jimmy Ritz and Sophie Tucker joining in the farewell.

London

Rita Cave off to Paris for a few days' talent scouting.

"Burlesque" transfers to Garrick April 3, replacing "The Gorbals Story."

Frankie Howard, comedian on BBC's "Variety Bandbox" show, to star in a vaude show produced by Jack Payne.

Gerald Cooper, actor - musician who was director of the tiny Torch theatre in Knightsbridge, London, left around $646,000.

"Royal Circle," starring Ralph Richardson and Meriel Forbes, set to replace "You Never Can Tell" at Wyndham's April 19.

Adrienne Allen returning to the London stage when Peter Daubeny presents "Point to Point," a new comedy by Geoffrey Bevan.

Val Parnell, managing director of Moss Empires, sails for New York on the Queen Mary March 31 to gander legit and vaude shows.

Elspeth March (Mrs. Stewart Granger) plays Naomi in "Ruth," second short biblical film being made by J. Arthur Rank Organization at Elstree.

Albert Lieven to fly to New York for a vacation April 12 following completion of his role in the Two Cities production, "Sleeping Car to Venice."

David Wise replaced Andrew Cooper as director of the London Philharmonic Orchestra. He occupied similar post with the Liverpool Philharmonic Orchestra from 1942-47.

Ian Dalrymple's next production for Wessex Films is "Once a Jolly Swagman," adapted from novel by Montagu Slater. Stars Renee Asherson, Dirk Bogarde and Bonar Colleano.

Sir Alexander Korda is to film Walter Greenwood's play, "The Cure for Love," with Robert Donat, who starred in play in 1945, to play his original part as well as direct the film.

Athene Seyler reviving Arthur Wing Pinero's "Dandy Dick," at the Lyric, Hammersmith for the Easter season with Denys Blakelock, Owen Reynolds, Joan Young and Eric Messiter in leading roles.

Leigh Stafford, despite being director of two West End theatres, cannot find a house for his latest revue, starring Jessie Matthews and Tommy Fields (Gracie Fields' brother). Revue, "Maid to Measure," toured the sticks for some time and then had to be abandoned, with Stafford recalling cast, telling them he has secured King's theatre, Hammersmith, London suburban house, to open April 7.

Mexico City

By D. L. Grahame

Sales last year of Mexican branch of Encyclopaedia Britannica totaled $300,000 (U.S.).

Pic actress Raquel Rojas (Janet Reisenfelth is honorary prexy of American colony's Wallace for President club.

Mexico has approved an international treaty banning import-export of racy mags, hitherto a considerable trade.

Pic trade's own bank, the Banco Nacional Cinematografico, made loans, credits and discounts totaling $2,690,772 (U.S.) this year up to Feb. 29.

Radio in Mexico is now directed for the Ministry of Communications and Public Works by Miguel Pereya, radio engineer, who was appointed radio chief by President Aleman.

Cinema construction continues apace here and in Vera Cruz state where a chain is completing a cinema each in the principal cities of the port of Vera Cruz, Jalapa, the state capital, Orizaba and Cordoba.

Caracas, Venezuela

By Dennis Landry

Avila theatre now a firstrun house for showing of U. S. films with Spanish titles.

Miguel Salvador Isava named manager of local office of Star Films, distributors.

After a long and bitter debate the Venezuelan Congress voted not to broadcast its sessions.

"Loves of Lucrecia Borgia" yanked from Apolo and El Pinar after a strong campaign against the picture by the Catholic press.

Rae Scott's all-girl band, first femme group to play this city, completed a three-month run at the new El Nacional roof-garden.

New theatres are to be built in the Carabobo and Chacao districts shortly, and a newsreel theatre in center of city. Latter will be the first in Venezuela.

Bolivar films announced signing contract to film the doings of the Interamerican conference at Bogota for the record. Government will pay $30,000 (Colombian) for the job.

Dramatization of "Dona Barbara" is being readied by the cultural division of the Ministry of Public Works. Novel was written by Romulo Gallegos, president of Venezuela.

Chicago

Eddie Golden in from Hollywood for confabs with Nat Nathenson.

Tony Martin will do two-week engagement at Oriental starting April 14.

Irving Berlin checked with his local office head, Freddie Kramer, during stay in Chi.

Joe Glaser, head of Associated Booking, making Chi his headquarters this week.

Joe E. Lewis, returning from Florida to his home on Coast, stayed over here for visits with friends.

Bud Abbott and Lou Costello arrived over weekend to help publicity campaign on latest film, "Across the Country."

Berle Adams, former veepee of Mercury Records, and Louis Jordan's personal manager, here for Kay Starr's opening at the College Inn of the Hotel Sherman.

Minneapolis

By Les Rees

Russ Morgan into Prom Ballroom for one-nighter.

Minneapolis Symphony orch in season's final concert.

Minneapolis Civic Theatre offering "Ladies in Retirement."

Kenny Adams, Universal salesman, back after minor operation.

Ben Friedman, indie circuit owner, and missus in Palm Springs, Calif.

Eddie Ruben, indie circuit owner, and wife, vacationing in Honolulu.

Melvin Arvin Trio and Gypsy Edwards in 65th week at Music Box nitery, a local long-run record.

Eddie Garr topping Hotel Nicollet Minnesota Terrace show with Dewey Sisters and Cecil Golley orch.

Earl Perkins, Warners salesman, still hobbling as result of fractured ankle and ribs, but resuming duties.

Northwest Variety club netted about $3,000 for charity fund from Minneapolis Lakers-Flint professional league benefit basketball game.

Washington

Nelson Eddy will concert here April 5.

Gene Autry brings his show here, April 10-11.

Ed Kirby, ex-Army radio chief, to Nashville, Tenn. to take over his new WMAK.

John F. Hardesty adds title of publicity director to his job as sales promotion chief for WOL-Mutual.

"State of Union" will be press-preemed at Loew's Capitol April 7, under aegis of White House correspondents.

Atlantic City

By Joseph W. Walker

Clicquot's cafe show headed by Sheila Ryan and Jack Griffith.

Babettes, top-flight nightclub here, reopened Saturday night (27) with Benny Morris band.

Vaughn Monroe band top attraction at Steel Pier for first show of season. Vaude was headed by Georgia Gibbs.

Lauritz Melchior here last Sunday night (28) in Convention Hall ballroom with symphony orch conducted by Ezra Rachlin.

Montreal

By Marc Thibeault

Benny Fields at Normandie Roof.

El Morocco nitery again features line of Wally Wanger Girls.

Broadway recruit Martha Wright lauded for work at Samovar.

Zanzibar cafe reported for sale after less than a year of operation.

Back from Hollywood, Henri Letondal stars in Quartier Latin's new show.

"Blossom Time" back at His Majesty's this week after a few years' absence.

Hollywood

John Ford in from Mexico City.

Valli applied for American citizenship papers.

Philip Dorn leaves in July for a vacation in Holland.

June Haver divorced Jimmy Zito in Santa Monica.

Monte Hale to Oklahoma on personal appearance tour.

Eddie Oliver left for Baltimore to join Hildegarde on tour.

Smiley Burnette booked for a tour of midwestern towns.

Phil Baker opens a new vaude unit in Chicago next week.

Edwin Knopf checked in at Metro after a visit to London.

Robert Ryan to lecture at the Dartmouth School of Screenwriting.

Darryl Zanuck to Sun Valley to oversee the lensing of "That Wonderful Urge."

Louis B. Mayer and George Jessel to San Francisco for the Press Club dinner.

Ray Bolger checked in at Warners for Jack Donohue role in "Silver Lining."

Ronald Colman goes to England in May for the London preem of "A Double Life."

Cyd Charisse dancing again for the first time since her knee injury last summer.

Col. Noval Bandhy, India government rep, study film technique at Warners.

Mich Kirby, Sonja Henie's skating partner, taking out his citizenship papers.

Nat Blumberg and J. Cheever Cowdin in town for Universal-International huddles.

Henry Hathaway reported in good shape after surgery at Mayo Clinic, Rochester, Minn.

Tim Holt resuming his rodeo tour in Oklahoma and Texas before returning to RKO for two pictures.

Spencer Tracy goes to England next month to see the stage performance of "Edward, My Son," his next Metro screen assignment.

Leading filmites will meet Beverly Hills hotel tomorrow (Thurs.) to launch $2,500,000 drive for Disabled American Veterans Service Committee.

Paris

Betty Box, of Rank organization, in Paris.

Carmen Amaya to play the Champs Elysees theatre.

Comedie Francaise prepping a London tour in June, also Brussels, Holland and Denmark.

Douglas H. Schneider, director of U. S. Information Service, lecturing on "Sources of Public Opinion in U. S." with help of documentary shorts.

Tentman Joseph Bouglione arrested in Versailles on order of a south of France judge, charged with false usage of electrical current while in Villefranche du Rouergue.

Conseil d'Etat, highest French court, turning down appeal of comedians Jean Herve, Berthe Bovy and Marie Ventura against Comedie Francaise for compelling them to retire after 20 years service, which is statutory.

Pittsburgh

By Hal Cohen

Maxie Rosenbloom at Hunting and Fishing Club for run.

Willie Shore follows Jackie Miles into the Carousel on April 5.

First of "Carousel's" two weeks at Nixon will be via subscription.

Bert Saunders, old-time burley comic, ailing in St. John's hospital.

Organist Jean Allen into Magee hospital to undergo major surgery.

Mrs. Dave Shanahan, wife of Nixon theatre treasurer, okay after an operation.

Don Reid into Club Copa for second week of Joe Mooney Quartet's engagement.

Fred Burleigh has picked Ruth Gordon's "Years Ago" for his April show at Playhouse.

Ella Fitzgerald and Mildred Bailey set for successive weeks in April at Club Copa.

Larry (Buster) Crabbe bringing his Aqua Parade to The Gardens for a run on May 11.

Wilbert Fitsch, of KDKA orch, named assistant concertmaster of Pittsburgh Symphony.

Harry Rauch here from N. Y. for few days to cement press relations for Young & Rubicam.

IKS Curtaineers picked Marc Blitzstein's "The Cradle Will Rock" for final production of year.

Florence Sando, femme commentator for WCAE, cast in Playhouse's next show, "Years Ago."

OBITUARIES

CHARLES K. STERN

Charles K. Stern, assistant treasurer of Loew's Inc., died after a heart attack March 26 in his home at 90 Riverside Drive, New York. Although not in the best of health recently, he had been active and he was at his office as usual the day before his death. In excellent spirits upon arising, he was stricken at breakfast and died immediately. He was in the late 70's.

Born in Baltimore, he was associated in his youth with his father in the latter's mercantile business. He entered the motion picture industry many years ago when he joined Alco Films. Later, he helped to organize Metro Picture Corp. in association with Richard A. Rowland, William Atkinson and Edward M. Saunders. He was treasurer of that company until its merger with Loew's, Jan. 1, 1920, when he became assistant treasurer of the new company. He continued in this position through the subsequent merger in 1924, of Loew-Metro with the Goldwyn Co. and the Louis B. Mayer interests to form Metro-Goldwyn-Mayer, the producing and distributing unit of Loew's.

Surviving besides his wife Helen, are two sisters, Mrs. Rose Eckstein and Mrs. Ella Winternitz, both of New York City.

WARREN HYMER

Warren Hymer, 42, former film actor, died March 25 in Los Angeles General Hospital after a long illness. Starting his film career in 1930 in "Up the River," he played a number of soft-hearted gangster roles until his retirement several years ago.

Born in New York, Hymer made his stage debut in "Crime," a play written by his father, John B. Hymer. His prominent motion pictures included "Little Miss Marker," "Born Reckless," "Up the River," "Goldie" and "Meet John Doe."

He was in the "Fox Movietone Follies of 1929," "The Girl from Havana," "Men Without Women," "Charlie Chan Carries On," "The Spider" and "The Unholy Garden."

When Hymer was making $1,000 a week in Hollywood in 1935 he was the principal in a test case over a contract in which a ruling of the California Appellate Court decided that he was a "white-collar worker" rather than a "laborer."

He was twice married. He was divorced from his first wife, Mrs. Beau Williams Hymer, in 1931. Four years later he married Virginia Meyer, an actress. His father and mother survive.

LEONARD S. SCHLESINGER

Leonard S. Schlesinger, 42, prez of Warner Bros. Service Corp., died March 29 at Jefferson Hospital, Philadelphia, after a long illness. Starting in show business as an usher in the Missouri theatre, St. Louis, at the age of 14, Schlesinger moved up through each level of theatre operation until five years later, when he was named pub-ad director of the theatre.

After Warner Bros. took over the Skouras operations in St. Louis in 1928, he remained there as booker and buyer. Shortly after, he was made city zone manager in Philadelphia. In 1937, he was made one of Joseph Bernhard's assistants in the WB homeoffice. Until his enlistment in the Navy, he was assistant to Harry Kalmine with direct responsibility of the top Warner showcases in New York. In service, Schlesinger headed the photographic unit of the Bureau of Yards and Docks, and had charge of all Seebee films.

In 1946, he was made prexy of the WB Service Corp., a subsidiary which manages the theatres' concessions.

His wife, the former Rose Coyle, "Miss America" of 1936, and two brothers, survive.

BURRIDGE D. BUTLER

Burridge D. Butler, 80, newspaper publisher and owner of several radio stations, died March 30 in Phoenix, Ariz., where he maintained his winter home.

Details in Radio section.

MRS. REINA BELASCO GEST

Mrs. Reina Belasco Gest, widow of Morris Gest, and daughter of David Belasco, died at her home in New York, March 23.

Through association with her father and husband, both legit producers, Mrs. Gest was familiar with all phases of show business and its people. Although chiefly interested in the business end of the theatre, she had occasionally turned her hand to playwriting, mostly one-acters. Probably best known among these was "Sentence of Death," which toured the vaudeville circuits some years ago.

Her father and husband are said to have consulted her frequently on plays, and she maintained a library of thousands of plays that had often consulted by film and theatrical producers.

At her father's death, in 1931, Mrs. Gest inherited in trust the Belasco theatre, N. Y., and $500,000 in Government bonds. She retained ownership of the theatre until its sales in 1935 for $350,000. Her husband died in 1942.

VICTOR TRERICE

Victor Trerice, 40, former concert pianist, was found dead March 24 in his Greenwich Village, N. Y., studio. Although gas was flowing from all jets of a small stove, police listed death as "suspicious" when body revealed bruises, presumably the result of a beating. However, the medical examiner's report after an autopsy listed asphyxiation as cause of death. Nevertheless, police are still working on a theory that he might have been attacked, and while unconscious the assailant may have turned on the gas to cover up his crime.

In recent years he had taught piano at his studio during the week and had spent his weekends with his wife in Poughkeepsie.

J. J. McCarthy

JOHN JOSEPH CURRY

John Joseph Curry, 47, veteran film salesman, died March 29 of a heart attack in Los Angeles. He had been with Paramount sales forces for the past 31 years with his last assignment in the Los Angeles exchange.

Ironically, Curry was leading all Paramount salesmen in the current cleanup sales contest being run by the company when he suddenly collapsed. Contest is to end April 4 and Curry's score will undoubtedly win the first prize. He had led the contest since its start, Jan. 3.

CHARLES FARRINGTON

Charles Farrington, 70, vaude, performer, died March 25 in New Orleans. Born in Liverpool, England, he made his stage debut 53 years ago under the name of the "Jolly Englishman." He had previously been associated with the Montague Robot Minstrels, a troupe famous in Great Britain.

After traveling with the Barnum-Bailey Circus a number of years he retired, and had been living in New Orleans. He leaves his wife, three sons, and a daughter.

MARK A. SCHAFER

Mark D. Schafer, 68, Cumberland, Ind., vaudeville actor and singer the last 30 years, died March 24 in Methodist hospital, Indianapolis. He traveled with his own show troupe, known as the Ezra Buzzington Rustic Revelers.

His wife, a son, two daughters, mother, brother and sister survive.

EBEN KERR

Eben Kerr, 50, Warner music recorder, died in Hollywood, March 26. He had been at Burbank for six years after 15 years with Paramount.

MAURICE LORRE

Maurice Lorre, 59, head of the band and orchestra division of Edward B. Marks Music Corp., died in New York, March 23. He had been ill only a short time.

A violinist-conductor, Lorre had been in the music business 35 years, most of it spent in theatre pits of RKO and Loew houses around N. Y. Survived by widow, mother, sister, son and daughter.

CHARLES G. MILLER

Charles G. Miller, 68, manager of the Cincinnati Zoo from 1917 to 1933, died March 21 at his home in West Chester, O., from a stroke. Cincinnati's summer opera, now in its 27th season, was started at the Zoo under Miller's guidance.

Survived by his wife, two sons and two grandchildren.

LEO A. BERNSTEIN

Leo A. Bernstein, 59, owner of the Tip Top Gardens, Springfield, Ill., and operator of the State and Southtown theatres in the same town in association with the Frisina Amus. Co., died March 15 in that city.

MILTON BROWN

Milton Brown, 52, head of Metro's still photographic lab, died in Hollywood, March 29. He joined the old Metro company in 1920 as a cutter and assistant director. Later he became a cameraman and publicist.

Mother, 75, of Fulton Lewis, Jr., radio commentator, died in Washington, D. C., March 24. She was the widow of Fulton Lewis, prominent D. C. attorney. Another son and daughter survive her.

Mother, 70, of Mrs. Alice Gorham, ad-publicity exec of Fox-Michigan theatre, died in Detroit, March 27. She leaves three sons and another daughter.

H. C. Pryor, 69, died in San Antonio on March 21. He was associated with his nephew, Dick Jones, owner of the Kit Kat night club there.

Father of Dick Robertson, band-leader-singer, died in West Milford, N. J., March 28. He was William Robertson, over 70.

Mother, 67, of Oscar Serlin, legit producer, died in Chicago, March 25.

Fred Harris, 60, former head of Paramount's location department, died March 21 in Hollywood.

Rank's Goal

Continued from page 6

able to Hollywood's lavish musicals. However, seven or eight of pix to be delivered this year will be in Technicolor. Rank expressed high hopes for such forthcoming releases as "Oliver Twist," "Blue Lagoon," "Christopher Columbus," "Hamlet," "Scott of the Antarctic" and a two-hour Technicolor exclusive on the Olympics. "Man of Two Worlds" and "London Town" will not be shown in the U. S., "because they're not suitable for the American market," he stated.

"We can make the same class of picture you make for less money because labor and materials are cheaper," he said, adding "you make them quicker because of teamwork; but we are moving towards that goal, too." Just how much cheaper they can be made was expressed by Universal-International prexy Nate Blumberg, who attended the interview. He said it was one-third less, as evidenced by comparative salaries of camera operators. The crew man earning $100 weekly here gets only $40 in England.

Rank said the only actual deals he has made so far for U. S. stars are with Bing Crosby and Fredric March. One deal he definitely won't sanction, however, he declared, is for "Great Expectations" star Jean Simmons to play in Cecil B. DeMille's "Samson and Delilah," which the actress recently said she'd like to make. Rank wouldn't elaborate on this point.

In addition to Rank and Blumberg, attendees at conference were Bill Goetz, production chief for Universal; Arthur Krim, prez of Eagle Lion; Bryan Foy, EL production topper; Walter Wanger, who has a deal pending with EL; Robert S. Benjamin, prez of the Rank Organization in the U. S., and Robert Purcell, aide to Robert R. Young.

Simmons For 'Samson'

Cecil B. DeMille, Paramount producer, wants Jean Simmons, British actress, for the siren stint in his next pic, "Samson and Delilah."

With 10 weeks of location work on J. Arthur Rank's "Blue Lagoon" behind her in the Fiji Islands, she sailed for Britain Saturday (27). Upon her arrival there production of interior scenes will be started on the pic at the Pinewood studio. Windup of "Lagoon" will find Miss Simmons cast in "Adam and Eve" opposite Stewart Granger.

Radio Split

Continued from page 1

where more and more coin previously earmarked for radio is being siphoned into tele shows and where program patterns are being evolved to permit for adaptability of new shows for simultaneous audio and visual broadcasting. And on the basis of the initial efforts made, such as NBC's televising of the Firestone show, to duplicate radio shows on television, it's recognized that the time has already come to formulate new techniques that may change the whole structure of radio programming as talent and formats evolve a "middle ground" for their application to video.

New Origination Pattern?

There's talk that, in the wake of James C. Petrillo's "everything's-just-dandy" insofar as musicians on video are concerned, a new pattern for radio program originations may be established in coming months, with more and more musical shows coming out of New York rather than Hollywood, as negotiations are made for their "doubling" into tele.

That the Petrillo-network agreement provided the desired impetus for duplication of radio programs on television has been discernible from scratch. Despite the admitted shortcomings of the Firestone sight-and-sound show, nevertheless a flock of other sponsors are already talking deals with NBC. Cities Service wants to duplicate its "Highways in Melody" on TV; so does the Telephone Hour bankroller. And Chesterfield wants a simultaneous pickup of its cross-the-board "Supper Club" show. As soon as the webs and the American Federation of Musicians agree on the new "Tuxedo Rates" for the musickers, it's anticipated these and others will hop into tele, figuring they can master the necessary program techniques while there's a limited circulation of sets.

It's also revealed that the Ford Motor Co. has ambitious tele plans to supplement its radio splurge. One of television's heaviest bankrollers, with its nearly $1,000,000 budget earmarked for baseball pickups on the "Ford Video Network" around the country, the Ford outfit is now contemplating moving in with a top-priced musical show and may be the first among the nation's heavy radio-TV bankrollers to go in for bigtime musical video production.

What's the Pay?

With duplication of standard broadcasting shows on television already under way, question puzzling the trade is what kind of deal is in effect for musicians, in view of the fact that James C. Petrillo and the webs have yet to establish rates.

In the case of NBC picking up Arturo Toscanini and the NBC Symphony Orchestra, which is heard sustaining on the network, it's reported the men agreed to a cuffo performance. In the case of the Monday night sponsored Firestone show, the musicians have agreed to video duplication on a "retroactive basis," collecting their chips when a deal is consummated. That'll be the pattern for all commercial pickups during the interim period.

N. C. Symph Drama

Raleigh, March 30.

The Univ. of North Carolina Press is making plans to publish in June a symphonic drama, "Shout Freedom," which LeGette Blythe, Charlotte newspaperman, is writing to commemorate Mecklenburg's independence from Great Britain.

The pageant, which will depict the early struggles for freedom in western North Carolina, including the old Mecklenburg area, will be given an outdoor production in Charlotte, beginning in May.

BIRTHS

Mr. and Mrs. David Wayne, son, New York, March 23. Father is in cast of "Mr. Roberts," at Alvin, N. Y.

Mr. and Mrs. Karl Malden, daughter, New York, March 23. Father is in "A Streetcar Named Desire," at the Barrymore, N. Y.

Mr. and Mrs. Al Katz, son, Pittsburgh, March 22. Father manages Squirrel Hill theatre for WB.

Mr. and Mrs. Fred Serrao, daughter, Pittsburgh, March 23. Father manages Circle theatre in New Kensington.

Mr. and Mrs. Joe Cook, Jr., son, Hollywood, March 24. Mother is a nitery singer, father a freelance actor.

Mr. and Mrs. Ed Gardner, son, Santa Monica, March 25. Father is the radio comedian.

Mr. and Mrs. Seymour Borde, son, Chicago, March 22. He's RKO sales manager in Chicago.

Mr. and Mrs. Dale Morgan, daughter, Des Moines, March 21. Father is program director of KCBC, Des Moines.

Mr. and Mrs. Jeremy Hawk, daughter, London, March 19. Father is an actor; mother is the former Tudi Kroeck, ballet dancer.

Mr. and Mrs. Jack Overman, daughter, Hollywood, March 16. Father is a film actor.

Mr. and Mrs. Robert W. Brashear, daughter, Salt Lake City, March 21. Father is day news editor of KDYL in that city.

Mr. and Mrs. David Weisman, daughter, New York, March 23. Father is a Metro publicist.

Mr. and Mrs. Dave Cantor, daughter, Hollywood, March 28. Father is RKO west coast exploitation staffer.

MARRIAGES

Irene Cowan to Charles Kerns, Jr., Pittsburgh, March 19. Both are with WJAS.

Delores Semonsky to Tim Harrigan, Pittsburgh, March 20. Bride's in "Annie Get Your Gun."

Marie DeGornio to Al Aldrich, Pittsburgh, March 20. He's a nitery entertainer.

Jo Johnston to Joel Freeman, Hollywood, March 28. Both are assistant film directors.

Jane New to Tommy Dorsey, Atlanta, March 27. Bride is a singer-dancer; he's the orchestra leader and disk jockey.

Helen Hiett to Theodore Waller, Pekin, Ill., March 28. Bride, a former NBC war correspondent and commentator, is an author and forum director of the N. Y. Herald Tribune.

Patricia Page to Nikolas Nabokov, Harrison, N. Y., March 21. Groom is a composer.

Elizabeth Valentine Strauss to Jacques Davidson, New York, March 25. Groom, a CBS shortwave announcer, is a son of sculptor Jo Davidson.

Muriel Bienstock to Selig J. Seligman, Brooklyn, N. Y., March 28. Bride is daughter of Nate Bienstock, financial adviser to radio and literati; he's a Paramount Pictures exec.

Mrs. Margaret Potter Owen to Dr. Robert H. Stevens, Baltimore, March 26. Bride is widow of Scott H. Bowen and owner of radio stations WIBX and WIBX-FM in Utica, N. Y.

Myrtle Barlow to W. J. Cammer, Dallas, March 28. He's Screen Guild branch manager in that city.

Marie Antoinette Ellington to Nat (King) Cole, New York, March 28. She's former vocalist with Duke Ellington orch, but not related to the maestro; he's head and producer of King Cole Trio.

Marion De Leon to Jack Parker, New York, March 29. She's one of De Leon Sisters, dancers; he's a juggler.

Tele Legiters

Continued from page 1

would use top Broadway directors.

The proposal calls for $1,500 per telecast to be turned over to the Actors Fund.

Bert Lytell has been named to supervise the telecasts, salary to be determined by him and the agency. It's probable he will appear in some of the shows. Minimum salary to actors is to be $250 weekly, inclusive of rehearsals, pay to be raised if the talent unions' joint television committee establishes a higher figure. Lytell is former president of Equity.

No sponsor has officially been set yet. It would be one of the most costly tele programs to date. Agreement between Equity and MCA extends for one year.

"BILLIE HOLIDAY ROCKS 'EM IN CARNEGIE CONCERT"

—Daily News, March 29, 1948

By ROBERT SYLVESTER

Her father was a guitarist with several now forgotten Negro bands and her mother ran a buffet flat restaurant in Harlem. At 14 she was singing for tips in cafes and at 16 she was doing the same thing from 4 a.m. to 8 a.m. in Pod's and Jerry's, an after hours Harlem spot which later became The Log Cabin.

Bernie Hanighen, the songwriter, brought her downtown one morning and made some records with a pickup band behind her. Then he put her in an Eddie Condon concert for a flat fee of $10.

Late Saturday night she did another concert at Carnegie Hall. The entire publicity campaign had consisted of eight lines of agate type in some concert listings, and Easter Eve is traditionally one of the worst nights in show business. So all she did was a gross of $9,100, of which her end will be about $3,300.

The Lady Day

Her name is Billie Holiday but to her amazing and cultish following she is known for some reason as Lady Day. She has traveled a rough and rocky professional road. But Saturday night she was relaxed, and strong enough to sing 17 numbers with scarcely a pause for breath as the first half of her Carnegie concert.

She is probably the most high styled singer we have and apparently the only one who can't be successfully imitated. There were times Saturday night when her concert took on the atmosphere of a revival meeting with her fans rocking and shouting at her from all over the house. For Saturday night she sounded and looked better than ever.

Better Than Ever

There is nothing new to be said about her singing, which is purely wonderful to a lot of us, but the Carnegie concert was something of a show business landmark. The producers had planned to advertise and promote her in the regular way. They announced her March 27 concert in an 8-point line at the bottom of the ad for another concert. There was action at the Carnegie box office right away.

By last Monday, when eight of these single lines had been published, the big hall was sold clean. Saturday night there were 300 extras banked on the stage behind her.

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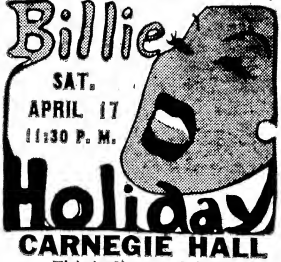
Command Return Performance!



CARNEGIE HALL

Tickets Now on Sale at Box Office $1.20, $2.40, $3, $3.60

Booked to Appear at
ACADEMY OF MUSIC, PHILADELPHIA (APRIL 9)
SYMPHONY HALL, BOSTON (APRIL 11)

Thanks to:

Fred Robbins for all he's done.

Bobby Tucker, Jr., for his grand accompaniment on the piano.

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